

1. General Information

(Estimate: 250 words)

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Note : Before completing this form, please refer to the [Quadrennial Periodic Reports Guidelines](#).

a) Name of Party

Serbia

b) Date of ratification

02/07/2009 ?

c) Ratification process

The initiative for ratification of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, UNESCO 2005, (hereinafter referred to as: the Convention) was for the first time initiated in cooperation with the Ministry of Foreign Affairs in 2006, and thereby passed the official national legal procedure. However, this process of confirmation in the Parliament was slowed down by the dissolution of the State Union of Serbia and Montenegro in the same year. The new Government was elected in 2007, and all the laws, treaties and international acts were returned for a new procedure. The same situation repeated with the election of the new Government in 2008. The Convention was ratified at the session of the National Assembly on 29th May 2009, and the Law came into effect on the eight day from the day of its publication in the "Official Gazette of the Republic of Serbia 42/09 – International Agreements", i.e. on 06th June 2009. ?

d) Total contribution to the International Fund for Cultural Diversity (in USD)

\$1,863.36 ?

e) Organization(s) or entity(es) responsible for the preparation of the report

M.Sc. Ivana Zečević, the Ministry of Culture and Media of the Republic of Serbia; M.Sc. Hristina Mikić, Creative Economy Group; M.Sc. Ana Stojanović, Center for Study in Cultural Development, Belgrade.

f) Officially designated point of contact ?

Title	First name	Family name	Organization	Position
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g) Description of the consultation process established for the preparation of the report ?

Focal points of the Convention – the Ministry of Culture and Media and the Center for Study in Cultural Development - were in charge of the coordination of report writing process and data collection . The following institutions were consulted during the process of preparation: the Ministry of Foreign Affairs and national cultural institutions – the National Library of Serbia and the Film Center Serbia, the Statistical Office of the Republic of Serbia, the Republic Broadcasting Agency, the Serbian Business Registers Agency, the Chamber of Commerce and Industry of Serbia, the Ministry of Foreign and Domestic Trade and Telecommunications of the Republic of Serbia, the Republic Agency for Electronic Communications, the Information System for Coordination of the Development Assistance to the Republic of Serbia (ISDACON), the Serbia Investment and



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Export Promotion Agency (SIEPA).

Ms Hristina Mikić, M.Sc, from the Creative Economy Group, provided the active professional and valuable support primarily by the expertise and by cedes results of her own and the Creative Economy Group research studies.

Participation was provided through online consultations with the relevant representatives of cultural industries, as well as by inclusion of the "Independent Cultural Scene of Serbia", umbrella organization of civil society in culture, which has 78 members in the civil society sector, where it described the contribution of civil society to the implementation of the Convention and presents, from its own perspective, the main challenges in its further implementation. Unfortunately, the number of participants of cultural sector that realized the significance of participation in preparation report has been small, so the response to electronic communication was quite low (about 30%).

h) Name of representative(s) of participating civil society organization(s)

Title	First name	Family name	Organization	Position
Mrs.	Suncica	Milosavljevic	Independent Cultural Scene	Coordinator



Executive Summary of the Report

In writing this summary, please include the main achievements and challenges in implementing the Convention and, where appropriate, an outlook for the future. ?

(Maximum 500 words)

Ratification of the Convention 2005 in Serbian Parliament significantly contributed to the development of cultural system. In scope of 2009-2012, several new regulations and laws which were adopted address cultural diversity and intercultural dialogue, while it presents one of the basic principles of cultural development in the Law on Culture. The production, dissemination and diversity of cultural expressions were provided by the Ministry of Culture and Media through annual Open Competitions for co-financing cultural and media projects/programs. Various cultural and media projects/programs were also funded due to the signed documents on cooperation between cultural institutions/organizations and public authorities at different governmental levels.

The Working group for the development of creative industries within the Ministry of Culture and Media was established. Reconstruction projects with a longer-term impact enjoyed priority over short-term projects. Cultural institutions of national importance, such as National Museum, National Library of Serbia, Yugoslav Cinemateque, were reconstructed in this period and network of cinemas was digitalized.

Support to artists in the process of creating cultural expressions was given through the improvement of their social and economic status. This implies the decrease of income taxes for artists and cultural creators. Also, tax deductions for investments into culture were increased. In the four year period, five professional associations from the field of visual arts gain status of the representative cultural associations at national level. The outcome of the state support to networking and cooperation (CSOs, SMEs, etc) is appearing of several collaborative platforms and clusters in cultural industries.

Apart from the signed Programs and Protocols on cultural cooperation with many countries at the bilateral level, activities at the regional and multilateral level also resulted in signing Declarations with countries of the Southeast Europe emphasizing cultural diversity. A new practice in international cooperation, within the strengthening of traditional cooperation, is introducing culture and arts into documents concerning economic and scientific-technical cooperation. Likewise, presentation of Serbian culture abroad was high on the agenda on international relation. One of the important dates is the accession of Serbia to the North-South Centre of the Council of Europe in 2009. Center for Study in Cultural Development conducted several national surveys addressing cultural policy with focus on cultural resources of the cities and municipalities. The final results will be orientation for future cultural planning, in same time, ensuring an insight to overall cultural system of Serbia. Following this direction, unique local cultural potentials would become a vector for economic development of the Serbian regions, which is declared in the Law of Culture in force.

The visibility of the Convention was provided by organizing various public events dedicated to cultural industries field. In 2011 the Ministry of Culture signed the Protocol on cooperation with the umbrella organization "Independent Culture Scene of Serbia", which officially confirmed the significance and active role of the civil society in creating cultural policy.

It is clear that adoption of the Convention strongly contributed to cultural system reform process and on this way Serbia receives a stimulus for a long term development and democratic management reforms.

The main achievements in implementation of the Convention would be: new legislation becoming in force, financial support to cultural diversity and straitening partnerships with the CSOs.

Convention further implementation, especially at local level, is considered as the main challenge.

2. Measures

(Estimate: 6000 words)

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Parties shall provide information on policies and measures adopted to protect and promote the diversity of cultural expressions within their territory (at the national, regional or local levels) and at the international level (including trans-regional or trans-national levels).

Information to be presented in this Section of the report is to be organized according to the following themes:

- i) cultural policies and measures;*
- ii) international cooperation and preferential treatment;*
- iii) the integration of culture in sustainable development policies;*
- iv) protecting cultural expressions under threat.*

Key questions:

Parties shall respond, to the extent possible, to the following questions for each theme:

- (a) What are the main objective(s) of the policy or measure? When was it introduced?*
- (b) How has it been implemented, which public agency(ies) is (are) responsible for its implementation and what resources have been allocated to ensure implementation?*
- (c) What challenges have been identified in the implementation of this measure?*
- (d) What has been the effect or impact of the policy or measure? What indicators were used to lead to this conclusion?*



2.1. Cultural policies and measures

2.1. Cultural policies and measures ?

The purpose of this section is to report on cultural policies and measures in place to promote the diversity of cultural expressions at the different stages of creation, production, distribution, dissemination and participation/enjoyment.

Measures may be understood as those that:

- *nurture creativity,*
- *form part of an enabling environment for independent producers and distributors*
- *provide access to the public at large to diverse cultural expressions.*

They may be regulatory or legislative, action or programme oriented, institutional or financial measures. They may be specifically introduced to address the special circumstances and needs of individuals (e.g. women, young people) or groups (e.g. persons belonging to minorities, indigenous people) as creators, producers or distributors of cultural expressions.

For more information on the types of measures to be reported on, please refer to [Article 6, Rights of Parties](#) at the national level, and the [Operational Guidelines adopted on Article 7](#) on measures to promote cultural expressions.



2.1 Cultural policies and measures

Narrative description of the overall cultural policy vision of your country:

(Maximum 500 words)

The Ministry of Culture and Media of the Republic of Serbia (hereinafter the Ministry) announced in 2008 its priorities for future period, which are based, among others, on the following postulates: freedom of cultural and artistic creativity; respect for rights to culture; equality of all cultures within the territory of Serbia; preservation of cultural identity and the protection and promotion of the diversity of cultural expressions; support the development of artistic quality and innovations in culture; establishment of modern, efficient, rational and creative management system in culture; transparency of actions.

The selected strategy of cultural policies is based on a group of mutually dependent goals, which are, among others: promotion of cultural diversity and intercultural dialogue and promotion of culture as a vital element of society.

Among the most important principles for the Ministry has exactly been the strengthening democratic and positive social values, both by providing support to projects aimed at promoting cultural heritage and especially contemporary art. In that sense, co-financed projects, comply with the requirements such as: provide conditions and enable access to culture; stimulate cultural and artistic production among people with disabilities and enable them access to culture; provide conditions for exercising and protection of cultural identity of the national minorities in Serbia and of diaspora; support diversity of cultural expressions; support children's creativity and cultural programs for children and youth; foster decentralization of culture and equal cultural development in Serbia.

Similarly, and depending on the specific fields of arts and culture, special attention has been paid to the projects dealing with important social issues, such as social position of women, human rights, fight against prejudices and stereotypes, intercultural dialogue, communication between the projects and their target groups, etc.

2.1. Cultural policies and measures

Policy / measure 1

Name of policy / measure

Regulatory measures of cultural policy

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input checked="" type="checkbox"/> creation	<input checked="" type="checkbox"/> regulatory	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> production	<input checked="" type="checkbox"/> legislative	<input checked="" type="checkbox"/> producers/entrepreneurs
<input checked="" type="checkbox"/> distribution	<input checked="" type="checkbox"/> institutional	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> dissemination	<input checked="" type="checkbox"/> financial	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> participation/enjoyment	<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> women
<input type="checkbox"/> other (please specify below)		<input checked="" type="checkbox"/> persons belonging to minorities
		<input checked="" type="checkbox"/> indigenous peoples
		<input type="checkbox"/> general population
		<input type="checkbox"/> other (please specify below)

a) What are the main objective(s) of policy or measure? When was it introduced?

Improvement of national legislative for cultural development focusing on cultural industries.

b) How has it been implemented?

Several laws were adopted in the cultural domain addressing the Convention. In 2009 the Law on Culture entered into force (Official Gazette of the Republic of Serbia, 72/2009). The law recognized cultural diversity as one of the fundamental principles of cultural development (Article 3, item 4). The law defines general interest in culture as well (Article 6), where it recognizes: creation of conditions for the stimulation of cultural and artistic creation (item 2); stimulating and supporting cultural expressions generated by the creativity of individuals, groups and associations of Serbs abroad (item 9); stimulating international cultural cooperation (item 10); extending and improving education in the field of culture (item 12); stimulating the use of new technologies in culture, in particular of information technologies and digitalization (item 13). The Convention provided a very important incentive to defining the future Strategy of Cultural Development of the Republic of Serbia (for the period of 10 years), which creation is envisaged by the Article 19 of the Law on Culture and which is in progress.

During 2011 the new Law on Libraries and the Law on Cinematography became in force. Article 2 of the Law on Libraries (Official Gazette of the Republic of Serbia, No. 52/11) defines general interest in librarian field precisely by leaning to the principles of the Convention through provision of free access to information, knowledge and ideas, as well as ensuring right to realization of personal and intellectual freedom of citizens.

The Law on Cinematography (Official Gazette of the Republic of Serbia, No. 99/11) states that encouraging cultural diversity presents a general interest in the area of cinematography (Article 19, item 12), and it is being continued by the realization of right to cultural specificity in the area of cinematography of national minorities' members (item 13), improvement of cooperation and integrations of domestic cinematography into the European and global cinematography development programs (item 11).

Since 2009 more delegated legislation were passed that directly or indirectly refer to the area of cultural industries, such as, for example, the Regulation of the method on record keeping of contents documents of freelance artists (Official Gazette of the Republic of Serbia, No. 41/2010).



2.1. Cultural policies and measures

As part of regulatory measures in 2011, the Public Information Strategy in Serbia entered into force (Official Gazette of the Republic of Serbia, No. 75/2011), which explicitly envisages cultural diversity as one of the criteria for decision making on co-funding projects of public interest in the media sector. The Strategy also emphasizes the development of media pluralism through the diversity of ownership, sources of information and media contents, ensuring pluralism and freedom of speech in media, which enables the implementation of the Convention through the national legislation.

Which public agency(ies) is (are)
responsible for its implementation?

Agency name

Ministry of Culture and Media

[Add agency](#)

What resources have been allocated
to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

Applying new legislation according to the principles of the Convention; implementation of the Public Information Strategy and its mission to properly promote media diversity in order to meet the interests and needs of citizens in accordance with the principles and freedom of expression and free flow of information, professional and ethical requirements of objectivity, truthfulness, balance and respect of human dignity.

d) At what level was the policy / measure designed to have an impact?

Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

The beginning of implementation of measures through national legislation.
Systemic contribution to implementation of the Convention.

What indicators were used to lead to this conclusion?

2.1. Cultural policies and measures

Policy / measure 2

Name of policy / measure

Institutional development

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input checked="" type="checkbox"/> creation	<input checked="" type="checkbox"/> regulatory	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> production	<input type="checkbox"/> legislative	<input checked="" type="checkbox"/> producers/entrepreneurs
<input checked="" type="checkbox"/> distribution	<input checked="" type="checkbox"/> institutional	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> dissemination	<input type="checkbox"/> financial	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> participation/enjoyment	<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> women
<input type="checkbox"/> other (please specify below)		<input checked="" type="checkbox"/> persons belonging to minorities
		<input type="checkbox"/> indigenous peoples
		<input type="checkbox"/> general population
		<input type="checkbox"/> other (please specify below)

a) What are the main objective(s) of policy or measure? When was it introduced?

Improvement of measures dedicated to institutional support through establishing new models of partnerships for creating a dialogue among different stakeholders and strengthen intersectorial cooperation.

b) How has it been implemented?

According to the Article 15 of the Law on Culture, in May 2011 the Ministry established the National Council for Culture, arms-length body, with the mission to be an advisory body to the National Assembly of the Republic of Serbia, the Ministry and the Government of the Republic of Serbia in preservation, development and dissemination of culture.

After approval of the Convention, the Department for Contemporary Production within the Ministry became the Department for Contemporary Production and Creative Industries. According to this, a unique position of Coordinator for Cultural Industries Development was established by the Regulation on internal organization and systematization of positions at the Ministry. The responsibilities of the Coordinator are as follows: to give an administrative and professional support to the development of cultural industries, to prepare analysis, reports and information on performance of activities in the field of cultural industries and propose measures for the improvement of condition in the field, as well as to prepare professional basis for laws and strategic documents.

As one of the forms of organizational and institutional measures of cultural policy, in 2010 the Ministry established a Working Group for the development of creative industries (Ministry Decision no. 119-01-26/2011-6) aiming to assist the Ministry in the development of support programs in creative industries and to work on establishing intersectorial cooperation in this domain. Specifically, to propose priority measures and activities and to work on establishing competition procedure, to propose budget for implementation of activities, as well as alternative models of funding, mapping of potential partners for cooperation and other. The Coordinator for Cultural Industries Development participated in the activities of this WG. The activities of the WG resulted in the "Creative Serbia 2020" program, as a proposal of measures and activities for the improvement of institutional and developmental support to creative industries in Serbia and encouragement of entrepreneurial spirit of all actors in creative industries. Due to the expiration of the mandate of the WG (2012), the project was not realized as a state program, but partners gathered around this project initiative continued working on the economic strengthening of creative industries through the platform of public-private partnership "Creative Serbia" coordinated by the Creative Economy Group, Belgrade. As the result of the WG activities, the publication "Creative Serbia" (2011) was published.

2.1. Cultural policies and measures

Having in mind that civil society has been recognized by the Law on Culture as an important actor in cultural life and for development, the Ministry also established the Working Group for cooperation with civil society, which is still active. This WG was founded after the signing of the Protocol on Cooperation with the umbrella organization "Independent Cultural Scene of Serbia" that gathers about 78 civil organizations in the area of culture (Protocol on Cooperation No: 6-00-1/2011-01 of 19th January 2011). The WG was founded in order to establish the dialogue between the Ministry and civil society organizations, to work on needs assessment of independent artistic scene and its active inclusion in the implementation of the cultural policy.

The institutional support to audiovisual field was given in 2011 by establishing of the Film Center of Serbia, in order to contribute to strategic development and transformation of cinematography in Serbia, as well as to perform cultural-educational activities in this area. The Film Centre is, along with the Ministry, in charge of realization of public competitions in the area of cinematography. They are being announced up to twice a year for production of national documentary, animated and short films, of minority co-production, and production of national feature films.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Ministry of Culture and Media

National Council for Culture

Working Group for the development of creative industries within the Ministry

Working Group for cooperation with the civil society within the Ministry

[Add agency](#)

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

The limiting factors for the development of new flagship projects were primarily low budget allocated to cultural industries and weak resources (human, organizational, financial). The consequences of economic crisis decrease funding of cultural industries. Insufficient recognition of concepts of cultural industries at the local, regional, as well as national level.

This measure was followed by numerous challenges; high quality communication to be established: Coordination of activities between these WGs; improving regulations and procedures and strengthening of inter-sectorial cooperation.

d) At what level was the policy / measure designed to have an impact?

Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

This measure is an important start for the creation of better environment for implementation of the Convention and the development. Since public policies in Serbia are traditionally oriented, the new forms of institutional assistance have produced significant results in creating the dialogue among stakeholders. The full potential of this communication will be more visible in near future.

What indicators were used to lead to this conclusion?

Annual reports of the Ministry of Culture and Media in the period from 2009-2012; Evaluation and analysis of cultural industries and diversity of cultural expressions in Serbia in the framework of preparing Quadrennial National report.

- enhance model of institutional cooperation;
- continuity of activities of working groups at the national level.

2.1. Cultural policies and measures

Policy / measure 3

Name of policy / measure

Support to Collaborative Platforms in Contemporary Art Production and Cultural Industries

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input checked="" type="checkbox"/> creation	<input type="checkbox"/> regulatory	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> production	<input type="checkbox"/> legislative	<input checked="" type="checkbox"/> producers/entrepreneurs
<input checked="" type="checkbox"/> distribution	<input checked="" type="checkbox"/> institutional	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> dissemination	<input checked="" type="checkbox"/> financial	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> participation/enjoyment	<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> women
<input type="checkbox"/> other (please specify below)		<input type="checkbox"/> persons belonging to minorities
		<input type="checkbox"/> indigenous peoples
		<input type="checkbox"/> general population
		<input checked="" type="checkbox"/> other (please specify below)
		refugees

a) What are the main objective(s) of policy or measure? When was it introduced?

Enabling environment for mobility, networking, creative new generations of artists, and strengthening cooperation between civil, private and public sector.

b) How has it been implemented?

Several collaborative platforms in cultural industries were created. At the moment, five of them have a very active role: "Nova Iskra" - Design Incubator, "Design Center Čajetina", "Designed. RS" platform, "Belgrade Fashion Week" and "Independent Cultural Scene of Serbia".

"Nova Iskra" - Design Incubator is a type of "rent-a-desk" business incubator intended for creation of conditions for joint work and promotion of young designers. It started its operation in December 2012, and the Belgrade City Municipality of Savski Venac, where it is located, supported its work. The incubator has 48 members (young architects, designers, costume designers, photographers, etc). One of the roles of the "Nova Iskra" platform is to provide work space through the "DESIGNERS LAB" platform for creative young people, and provide them a work space according to the "rent-a-desk" principle at an economical price, as well as an extensive professional improvement program. Usage of the space is performed according to the "co-working" model, by announcing a public call for creative young people from 22 to 35. Apart from this, there is also a "Creative Hub" network within the Design Incubator, made of young asserted and non-asserted designers of industrial design, architecture, interior design, graphic design, as well as other creative people, and an INDUSTRY HUB, gathering small and medium-sized companies that need creative-professional services. This is how the network of partners is established, both at the side of economy and in the cultural industries domain. Until it officially started, "Nova iskra" was focused on advocacy activities, promotion of young creators and providing them high quality education.

Design Centre in Čajetina was made through the project "The Old Crafts for the New Age" designed for strengthening and networking of socially vulnerable women in order to their better involvement into the local life in the South-West Serbia. The project was implemented at the territory of three municipalities of the Zlatibor region that supported the project: Čajetina, Prijepolje and Nova Varoš. The project included creation and networking of associations for manufacturing, promotion and sales of manually crafted souvenirs, connecting rural and urban creative industries and establishing better ties between traditional crafts and cultural industries in order to create a modern



2.1. Cultural policies and measures

ethno products. Design Center in Cajetina and training centers in the municipalities of Prijepolje and Nova Varoš provided women trainings in manufacturing, packaging, promotion and management of fashion works and textile souvenirs. Over 70 women from Zlatibor region were trained and employed due to the project. Through cooperation with famous fashion designers, members of the Association produced accessories, clothing and decorations from natural and organic materials by applying the following techniques: knitting, gold embroidery, silver embroidery, weaving and crochet. Apart from this, the special fashion lines were designed, which include 20 fashion products specially designed within this project. Fashion works were presented at the "Amstel Fashion Week", the Fair of Tourism (in cooperation with the Ethnographic Museum in Belgrade), the "Belgrade Fashion Week", etc.

"Designed. RS" is a collaborative virtual platform for young designers and visual artists. Its objective is to establish better communication between the design community and to create a space for the exchange of ideas and information in the area of design and to contribute to its broader visibility. The platform has 4,000 registered members at the portal and 11,000 members on Facebook. "Designed. RS" provides information to design community on new achievements in the area of design and business offers. The significant project of this platform is "PACTIVITY", the first national competition for selection and awarding for the best designed packages in Serbia, which contributes to the quality valorisation of design and its visibility. This award is realized in cooperation with SIEPA. The award ceremony is being held together with "PACTIVITY" conference intended for professionalization of designers and making them capable for inclusion into economy operations. From 2009 to 2012 the platform organized 38 events and presentations where Serbian design was promoted, and about 16 workshops focused at professionalization of designers; the database of 200 young non-asserted designers was created and they promoted their works through the "High5" directory. Since it was established, the "Designed. RS" platform supported or as a partner participated in all relevant events and projects in the field of creative industries, among which is "Graphical Designer: Author or Universal Soldier" and in projects of "Nova Iskra".

"Belgrade Fashion Week" is a collaborative platform in the area of fashion design. This platform is primarily focused on the promotion of fashion scene, networking of young fashion designers and costume designers, and their encouraging of market expansion for the designers' fashion. It connects domestic fashion scenes with the neighboring regional markets and leading global fashion centers. In the end of 2008, the "Balkan Fashion Week" was initiated in order to designers' fashion in this region become sustainable in future. This resulted in the occurrence of project "Zona 45" that symbolizes the regional fashion scene marked by the 45th geographical meridian passing through Croatia, Slovenia and Serbia, countries currently involved within the project. From 2009 to 2012, 117 independent designers were presented, 17 joint fashion shows were organized, mainly of students from the Faculty of Applied Arts, and 56 young non-asserted fashion designers and costume designers were promoted. In the same period 202 collections were presented in total, each year visited by about 20,000 visitors. Apart from the fashion shows, other activities also were organized, such as: lecture of Stefan Siegel, one of the founders of the largest fashion platform "Not just a label" on the topic of networking of designers into an online shops (2012), presentations of the fashion collection "Svetlost" within the celebration of the jubilee of 150 years since the birth of the scientist Nikola Tesla, presentation of Serbian designers within the exhibition "Impossible" at the "London Fashion Week" (2012), Children's art workshops of fashion design (2012), exhibition "Zubun - 2010 Serbian folklore in the modern design" (2010 in cooperation with the Ethnographic Museum).

MIKSER is a multidisciplinary platform which centers on the affirmation of cultural industry of the SEE and the organization of the biggest regional festival of creative arts. It gathers together professionals and enthusiasts who, through their different transcultural projects, support the development of national and regional creative economy, and who facilitate a dialogue between contemporary global trends and domestic, as well as regional practice. Projects such as "Ghost Project" – the international showcase of young industrial designers, for small wooden objects, and "Young Balkan Designers" – a selection of the best product designs of the region, which MIKSER proudly displays at Italy Milan's furniture fair (I Saloni) – the world's largest design expo. The Soundtrack Call, in which over 80 bands from the region taking part, and the Literary competition for new and unpublished stories about the Savamala and Savska padina quarters of Belgrade, conducted in cooperation with the Arhipelag publishing company, are completed at the festival. One of the Mikser's activities is urban regeneration of the Belgrade quarter called Savamala, one of the oldest parts of the Belgrade city, placed near the Danube river. In the past, this was very important and central part of the city, but nowadays is rather marginalized.

The Mikser "Urban Lab" program gathering some of the key players for the future of Savamala (representatives of the municipality, city, local community, urban planners and small businessmen), who are trying to find a model for its development at a round table, and show that progress is possible without grandiose state investments and private investments worth millions. The visual segment of the program, is democratizing the field of visual arts through the program entitled "Curating: A Moving Experience". Young artists are, in equal cooperation with their more experienced colleagues curators, present their vision of life and experience of Belgrade, in accordance with the festival's topic - "Transit", and to make the whole thing more impressive and dynamic, the artists will use trucks as a means of conveying their message.

All this exemplifies MIKSER's philosophy, which is based on the nurture of young talents, not only from the sphere of design, but also from various other creative disciplines. With the creation of its own, unique platform for interaction between designers, architects, artists, companies, independent organizations, public institutions and the media, the Mikser organization has set-up and now manages its own festival of creative industry, simply known as MIKSER. Through a number of multidisciplinary projects within the festival – competitions,

2.1. Cultural policies and measures

workshops, installations and performances that are organized in cooperation with a large number of experts and artists – the Mikser organization continue the process of urban transformation.

The central place of the festival is the new permanent city content, a conceptual institution of culture – Mikser House, which is transformed during the festival into a specific agora for exchanging opinions and experiences. A diverse program take place here – from workshops, exhibitions, lectures and round tables to music contents. After the event, Mikser House is sublimate all the programs that are promoted by the festival itself, from high culture contents, through education from the field of contemporary creative disciplines, to a market with a wide range of innovative designer products including furniture, fashion, publishing, gastronomy, etc.

"The Independent Cultural Scene of Serbia" has 78 members from 20 cities and municipalities of Serbia and it gathers over 2,500 artists and managers in culture. Each year it produces between 1,200 and 1,500 programs, among which the large number of significant exhibitions from the area of contemporary visual production. The objectives of these platforms are the development of innovative, critical and experimental artistic and cultural production, the development of international cultural cooperation, especially cultural cooperation in the region of South-East Europe, improvement of cooperation between public and civil sectors, the development of inter-cultural dialogue and nourishment of cultural diversity, strengthening of capacities of civil society participants. The programs of this platform are examples of innovative and socially engaged cultural production in Serbia. One of the most significant initiatives of this network is launching of the "MANEK" magazine in the form of fanzine in order to improve visibility of the independent cultural organizations and to promote its activities and services (programs and trainings).

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Ministry of Culture and Media

Ministry of Economy

Ministry of Trade

Serbia Investment and Export Promotion Agency

The City of Belgrade

Tourism Organization of Serbia

The municipalities of: Čajetina, Prijepolje and Nova Varoš

Belgrade City Municipality - Savski Venac

[Add agency](#)

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

There is still no adequate strong partnership between civil, private and public sectors and that kind of cooperation has not been explore in full capacity. Because of that, collaborative platforms in cultural industries are still not well structured and not achieved wished synergy. Collaboration are mostly established at an "ad hock" basis /project oriented, instead of having developing nature and long-term framework.

d) At what level was the policy / measure designed to have an impact?

Local

Regional

National

International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

Support was given to different projects/programs focused on culture as such or designed to have direct effect on cultural expressions of individuals, groups, societies including the creation, production, dissemination, distribution of and access to cultural activities, goods and services.

Through existing collaborative platforms support was given to over 400 individual projects/programs and activities (meetings, workshops, trainings), that networked more than 435 artists and creators. The visibility of artists of different profiles was also enabled.



United Nations
Educational, Scientific and
Cultural Organization

Convention on the Protection
and Promotion of the
Diversity of Cultural
Expressions

2.1. Cultural policies and measures

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What indicators were used to lead to this conclusion?

Annual reports of the Ministry of Culture and Media in the period from 2009-2012; Evaluation and analysis of cultural industries and diversity of cultural expressions in Serbia in the framework of preparing Quadrennial National report.

- number of collaborative platforms;
- number of supported artists;
- number of supported project/programs;
- number and types of implemented activities.

2.1. Cultural policies and measures

Policy / measure 4

Name of policy / measure

Support to Clusters in cultural industries

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input checked="" type="checkbox"/> creation	<input type="checkbox"/> regulatory	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> production	<input type="checkbox"/> legislative	<input checked="" type="checkbox"/> producers/entrepreneurs
<input checked="" type="checkbox"/> distribution	<input checked="" type="checkbox"/> institutional	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> dissemination	<input checked="" type="checkbox"/> financial	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> participation/enjoyment	<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> women
<input type="checkbox"/> other (please specify below)		<input type="checkbox"/> persons belonging to minorities
		<input type="checkbox"/> indigenous peoples
		<input type="checkbox"/> general population
		<input type="checkbox"/> other (please specify below)

a) What are the main objective(s) of policy or measure? When was it introduced?

Encourage creation of coherent processes of production, distribution and dissemination of cultural industries' goods and services, and capacity building for actors of cultural industries to produce high quality goods and services and put them at foreign and domestic markets.

b) How has it been implemented?

Within its jurisdiction different government bodies gave a support to encouraging of cultural industries and thereby strengthening the diversity of cultural expressions, through financial or other support to establishment of clusters. Ministry of Economy supported the establishment/development of 5 clusters in cultural industries: "Film Cluster" (76 members), "Creative Industry Cluster of Vojvodina" (40 members), "RE: CRAFTS & Innovation cluster" (27 members), "Art Crafts Cluster" from Sombor (15 members) and "Cluster of Design and Printing" from Nis. The structure of cluster shows that small clusters with up to 25 members are mainly dominating. They belong to the entrepreneurial type of clusters, i.e. they are founded in order to improve cooperation between micro-companies and entrepreneurs, and to provide access to information and enable cooperation by putting together the demand and supply sides.

The most interesting example of networking initiatives in the area of cultural industries from public, private and civil society is the "Creative Industry Cluster of Vojvodina" established in 2010. The cluster has 40 members, most of them are small and medium-sized enterprises (SMEs) and independent artists and experts. There are also members from public and educational institutions. Recently there is an increased interest of NGOs for inclusion into clusters. The largest number of SMEs is from marketing and consulting sectors (27%), then from design (20%), film, video and audio production (17%), music and stage production (13%), television and radio (10%), fashion design (7%), and one company from the field of publishing industry and one from architecture, which makes up to 3% of the total number of SMEs in the cluster. One of the priority of this cluster is to organize events and initiate activities that will lead to faster acceptance of changes in the public sector of culture. The Cluster's objective was to increase number of members and to network them. Besides, the Cluster participated in the project of the European Commission for strengthening cluster organizations which resulted in the increased interests and involvement of new members into the cluster, such as the Novi Sad Fair, the "Exit festival", the Institute for Culture of Vojvodina, the Vojvodina Slovak Cultural Institute and many others. They all will contribute to the expansion of creative industries in Serbia. The Cluster organized CRINSS conference (Creative Industries Summer Sessions), where over 25 participants from ten countries of



2.1. Cultural policies and measures

the region and the EU exchanged examples of good practices in establishing business and innovations. Along with the Ministry of Economy, the Secretariat for Economy of the Autonomous Province of Vojvodina financially supported work of the Cluster.

Which public agency(ies) is (are)
responsible for its implementation?

Agency name

Ministry of Economy

Secretariat for Economy of the Autonomous Province of Vojvodina

[Add agency](#)

What resources have been allocated
to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

It is difficult to establish coherent clusters because of the fact that cultural industries entail heterogeneous activities. On the other hand, value chains in different fields are unequal developed (e.g. music industry has a poorly developed value chain, while film industry has mostly developed value chain). It is difficult to network different actors and establish their formal cooperation in all areas, as well as develop a cooperation on a long term basis.

d) At what level was the policy / measure designed to have an impact?

Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

The establishment/development of five clusters in the area of cultural industries: "Film Cluster", "Creative Industry Cluster of Vojvodina", "RE: CRAFTS & Innovation cluster", "Art Crafts Cluster" from Sombor and "Cluster of Design and Printing" from Nis.

What indicators were used to lead to this conclusion?

Evaluation and analysis of cultural industries and diversity of cultural expressions in Serbia in the framework of preparing Quadrennial National report. Annual reports of the Ministry of Culture and Media in the period from 2009-2012.

- increased number of clusters, networks and NGOs in Serbia;
- structure of clusters (representation of different stakeholders within clusters);
- activities of clusters.

2.1. Cultural policies and measures

Policy / measure 5

Name of policy / measure

Creative Space Serbia: export promote emerging creative industries

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input type="checkbox"/> creation	<input type="checkbox"/> regulatory	<input checked="" type="checkbox"/> artists/creators
<input type="checkbox"/> production	<input type="checkbox"/> legislative	<input checked="" type="checkbox"/> producers/entrepreneurs
<input checked="" type="checkbox"/> distribution	<input type="checkbox"/> institutional	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> dissemination	<input checked="" type="checkbox"/> financial	<input type="checkbox"/> young people
<input type="checkbox"/> participation/enjoyment	<input type="checkbox"/> other (please specify below)	<input type="checkbox"/> women
<input type="checkbox"/> other (please specify below)		<input type="checkbox"/> persons belonging to minorities
		<input type="checkbox"/> indigenous peoples
		<input type="checkbox"/> general population
		<input checked="" type="checkbox"/> other (please specify below)
		business sector

a) What are the main objective(s) of policy or measure? When was it introduced?

Support measures designed to have a direct effect in cultural expressions of individuals, groups or societies, including on the creation, production, dissemination, distribution and access to cultural activities, goods and services.
Exploring the possibilities for promotion of Serbian designers and creators at the foreign markets and partnership with business sector.

b) How has it been implemented?

Serbia Investment and Export Promotion Agency (SIEPA) initiated and participated in the promotion of cultural industries in order to expand the market for cultural expressions in the emerging cultural industries field. It is precisely the mission of this agency to use its activities to help Serbian companies to export their products and services and become more competitive in foreign markets. The "Creative Space Serbia" is a platform for supporting cultural industries, through which several program lines are supported: Design Exhibition in Milan, Italy (each year since 2009), promoting Serbia as an attractive filming location, and "REDesign" – designing new brands. At the exhibitions in the city of Milan, Serbian designers have been promoted, but also the cooperation of domestic designers and furniture manufacturers. There is an Open Calls for participating in this exhibition. Promotion of Serbia as a filming location is being performed at specialized fairs through brochures and promotional material of SIEPA. In 2009 the Film Association was supported for participating at the "Filming Locations Fair" in Los Angeles, where certain places in Serbia were promoted as potential film locations. "REDesign" is the program for designing new brands. SIEPA supports students of industrial design through this program for redesigning packages of existing export oriented products.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Serbia Investment and Export Promotion Agency

[Add agency](#)

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)



2.1. Cultural policies and measures

c) What challenges have been identified in the implementation of this measure?

Cultural industries are still not adequately recognized in Serbia, and activities that are being performed are still at their beginning and based on the sensibility of both the certain government bodies and the creative sector. A small and limited budget of SIEPA is being directed towards the promotion of export branches that have been recognized as a priority. That is why limitations are visible on the scope of activities in cultural industry, their export promotion and facilitation of access to new markets.

d) At what level was the policy / measure designed to have an impact?

Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

37 designers and design studios were supported at the "Satellite salon", "Milan Furniture Fair", "Milan Design Week" and "Zona Tortona", and in 2011 the brand of Serbian design was presented for the first time. Companies and creative artists are connected and many design solutions were developed, which contributed to the expansion of a new market for the domestic design. With these activities the international visibility and inquiries for production of design solutions were achieved, primarily for foreign hotels and restaurants. Serbia has been actively promoting itself as an attractive filming location in international film markets and respectable Fairs.

What indicators were used to lead to this conclusion?

Evaluation and analysis of cultural industries and diversity of cultural expressions in Serbia in the framework of preparing Quadrennial National report.

- number of supported designers and design studios;
- number of trade fairs where designers participated in;
- agreements accomplished between Serbian creators and foreign companies;
- quality of the cooperation and provided design services;
- Serbia as film making destination and an attractive filming location.

2.1. Cultural policies and measures

Policy / measure **6**

Name of policy / measure

Public financial support for ensuring opportunities for domestic cultural activities, goods and services

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input checked="" type="checkbox"/> creation	<input type="checkbox"/> regulatory	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> production	<input type="checkbox"/> legislative	<input checked="" type="checkbox"/> producers/entrepreneurs
<input checked="" type="checkbox"/> distribution	<input type="checkbox"/> institutional	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> dissemination	<input checked="" type="checkbox"/> financial	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> participation/enjoyment	<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> women
<input checked="" type="checkbox"/> other (please specify below)		<input checked="" type="checkbox"/> persons belonging to minorities
infrastructure		<input type="checkbox"/> indigenous peoples
		<input checked="" type="checkbox"/> general population
		<input type="checkbox"/> other (please specify below)

a) What are the main objective(s) of policy or measure? When was it introduced?

Implementation of the Articles: 6, 7, 8 of the Convention and promotion of measures aimed at protecting and promoting the diversity of cultural expressions within the national territory.

b) How has it been implemented?

This measure is focused on providing public funding at all government levels through public Calls for Applications. Financial support is being given to cultural and media programs and improvement of infrastructure. Having the Law on Culture come into force, in 2010 the Regulation of methodology, criteria and standards of grant procedure for projects/programs in the field of culture (Official Gazette of the Republic of Serbia, No. 57/2010) was adopted. One of the explicit criteria for co-funding of projects is the diversity of cultural expressions. This criterion is being applied to nine area of Calls for Application, which the Ministry announces annually.

In the field of music production, the Ministry supported some of the most significant music festivals such as: the "Exit" in Novi Sad, the "Nišville Jazz Festival" in Niš, the Dragačevo's Brass Bands Festival in Guča, a globally unique competition of national brass bands traditionally held since 1961, and many others. These events contribute to the decentralization of musical life, better dissemination of musical expressions, and to increasing participation in the musical life. The "Exit" festival, which is being organized in Novi Sad each year since 2000, has been singled out as a particularly successful example. During four days, the festival is visited by 200,000 people from 50 countries each year. According to some estimations, the festival brings 13.6 million euro in city economy.

In the area of film production the Ministry, together with other levels of government, annually supports about 20 film festivals and programs among which are the "Palić Film Festival", the International Film and Music Festival "Küstendorf", the Festival of Documentary Film, and others. These events contribute to the promotion of young film creators, non-commercial artistic achievements and to the promotion of cinematography in general. For example, the "Küstendorf" Festival, apart from showing contemporary independent film masterpieces, provides the opportunity to students and young film makers to be in touch with well known directors worldwide through workshops that accompany the Festival, and to exchange experiences and opinions. All that is a stimulus for creativity and cultural exchange. The founder of this festival is the eminent film director Emir Kusturica, and it is being held at the mountain Mokra Gora, on the

2.1. Cultural policies and measures

Mećavnik hill, where ethno-village Drvengrad was made.

In the area of visual arts and multimedia over 100 projects are being supported annually (2009-83; 2010-141; 2011-150). Most of them are projects of non-governmental organizations. There are also projects related to representative events featuring actual tendencies in the domain of visual arts such as "The October Art Salon". Throughout the five decades of its existence "The October Art Salon" underwent a dynamic transformation from a non-competition exhibition to an international authors' manifestation and an important event for promotion of visual arts, visited by 100,000 people annually. The next example is "The Belgrade International Architecture Week" (BINA) organized by the Belgrade Society of Architects, which presents current activities in domestic and international architecture within a series of exhibitions, lectures, workshops, forums and projections.

The practice of co-funding was established by the Protocol on joint participation in funding of events in the area of culture significant for the city of Belgrade between the Ministry of Culture and the City of Belgrade signed in 2010. Protocol provided the lasting source for funding some of the most important events for the city of Belgrade and the state as well ("Belgrade International Theatre Festival" – BITEF, "Belgrade Music Festival" – BEMUS, "International Film Festival" – FEST, "Belgrade Documentary and Short Film Festival", "October Art Salon", and "International Jeunesses Musicales Competition"). They all contribute to the improvement of production, diffusion and dissemination of diversity of cultural expressions and to facilitation of the dialogue among cultures, especially due to their international aspects.

"The Belgrade Dance Festival", an international event for promotion of new dance and choreographic achievements also deserves a significant attention. It was founded in 2003 at the initiative of the International Dance Council (CID) of UNESCO, Paris, and the program selector is a choreographer Aja Jung. The festival set up standards of contemporary dance and theatre aesthetics, and provided support to domestic professional dancers, pedagogy workers, choreographers and young ballet talents by presenting the best achievements of the dance arts. Through various projects this Festival contributes to the developments of artistic dance in Serbia. Due to this festival our country hosted some of the most famous choreographic and dance groups. The Festival has been developing due to the a continued support of the Ministry, the Secretariat for Culture of the City of Belgrade, as well as foreign embassies, cultural centres and other institutions of participating countries. The partnership between private, civil and public sectors provided great results and introduced recognizable investment models of large companies into the Serbian culture. For example, the "VIP Invites" award "returns" our prominent dance artists who made their careers outside of Serbia and who are awarded with the recognition for artistic opus and promotion of our ballet art abroad. The jubilee 10th "Belgrade Dance Festival" was organized under the auspices of the Delegation of the European Union. By signing the Protocol on Cooperation with the Ministry of Culture in November 2010, the festival received a long-term support, in this way the project become more sustainable.

Support to the encouragement of free flow of ideas and cultural expressions, mobility and facilitation of mutual dialogue among cultures, were mainly enforced at the national and provincial levels, and the level of the City of Belgrade. On the other hand, this aspect of improvement of cultural diversity was considerably neglected at the local level due to the difficult economic situation. Among the interesting examples of projects of best practices related to mutual dialogue among cultures is the "Regional Creative Studio – Jozef Nađ" in Kanjiža, an independent initiative in the area of performing arts and contemporary dance. With its own theatre productions, this institution nourishes and develops cultural diversity not only of Vojvodina, where it is based, but beyond. Through the intensive international cooperation it contributes to the improvement of mutual dialogue among cultures including new generations of actors-dancers and the audience.

The example of good practice in regional cooperation is the Belgrade Philharmonic Orchestra, which participates in the project called "Tačka-Točka-Pika". The project was designed as a bridge between cultural capitals of the region. It is the first project of this type in the area of culture in the region, implying the cooperation of three philharmonic orchestras – Belgrade, Zagreb and Slovenian, throughout the five-year period. The project's significance is seen in establishment of the network of regular partners, the improvement of regional cooperation, enhancement of mobility and better positioning of Serbian music production into the European context.

Projects "Suno e RRomengo" (production of the Roma people's plays and education of actors) and the "Workshop of Integration" (theatre for the blind and people with poor sight and their inclusion into cultural and social life) are the examples of the support given to the diversity of cultural expressions of minority groups and other sensitive social groups. These projects were supported due to the signed protocols between the Ministry of Culture and the Executive Council of the AP Vojvodina, the Municipality of Indija and the Theatre (for the project "Suno e RRomengo") and the Association of Citizens Workshop of Integration (for the project "Workshop of Integration").

According to the fact that the Ministry of Culture and the Secretariat for Culture and Public Information of Vojvodina are responsible for field of media, they support media programs through Annual Open Calls. In such way national minorities are provided to have media in their own languages and in the same time language diversity and diversity of media productions and dissemination are ensured. For example, the Ministry supports printed public media in languages of following national minorities: Albanian, Bosnian, Romani and

2.1. Cultural policies and measures

Bulgarian. This is in line with the fact that Serbia is a multiethnic country, especially Autonomous Province of Vojvodina, where, according to the latest census in 2011, live over 21 national minorities. This support ensures respecting of human and minority rights, consideration of cultural, linguistic, religious diversity which are guaranteed by the the Constitution of the Republic of Serbia (Article 48). Data from the latest census in 2011 show that there are 17 different languages that are most frequently spoken in the Republic of Serbia, i.e. those languages that at least 2,000 people considers as their mother tongue. Beside Serbian, in Serbia languages that spoken are as follows: Hungarian, Slovak, Croatian, Romani, Romanian, Russian, Ruthenian, Ukrainian, Slovenian, Bulgarian, Macedonian, Albanian and other.

As far as language diversity, it is important to mention that UNESCO International Mother Language Day is been celebrating in Serbia by various institutions in various local communities. One of the examples is Gallery Babka in the Municipality of Kovacica in Vojvodina. As a multiethnic and also multilanguage municipality where Serbian, Slovak, Hungarian and Romanian language are spoken, this seemed to be the perfect place for celebrating this day. This gallery has been celebrating International Mother Language Day from 2002. On the occasion various public events (round table, discussions, exhibitions) are organized and supported by the Ministry of Culture, Government of Autonomous Province of Vojvodina, and the Municipality of Kovača.

As one of the measures for promoting participation in culture, the Ministry used the format of pronouncement of "The Year of ... " e.g. Book, Film, etc. The 2011 has been pronounced as the "Year of Book and Languages", which brought writers, publishers, libraries and languages to a focus. Numerous scientific meetings, professional consultations and seminars dedicated to the Serbian literature, the development of publishing and librarianship and the future of these professions were held. Year 2012 was pronounced as the "Year of Film", when the 100th anniversary of the Serbian film was celebrated. In cooperation with the French National Audio-Visual Institute – INA (Institut national de l'audiovisuel), the transformation of the "Filmske novosti" institution into the Center of Audiovisual Heritage was initiated. That was the first step in preservation of everything remained that would be put on audio and video carriers (sound records, music, television production, video records, photography, etc).

The support to artists in the process of creating cultural expressions (Article 6, paragraph g) was given through the improvement of their social and economic status. It is the most noted of the indirect economic measures concerning the implementation of the Article 6 of the Convention. This implies the decrease of income taxes for artists and cultural creators. This is achieved by setting the limits of standardized costs for works in artistic and cultural domain higher than for works from other fields, while time limitation of income from the artistic work is allowed for five years. However, the existing measures should be further improved since most artists and cultural creators agrees that the work in culture and cultural industries is burdened by taxes. Due to reduced budgets only few organizations can provide adequate amounts to cover fees for artists and cultural practitioners. As part of the improvement of social status of artists, the cities of Belgrade and Novi Sad finance payments of social contributions for independent artists with the most endangered economic status. For example, the Secretariat for Culture of the City of Belgrade annually spends about 1 million euro for this measure, which is about 3,67% of the total budget for culture of the City of Belgrade. The fee is paid annually for about 1,600 independent artists living in the City of Belgrade. As part of the improvement of economic status of artists, the Ministry of Culture awards a lump sum fees in the form of national pensions to prominent artists and cultural creators. 412 artists and workers in culture received payment of national pensions for cultural contribution in the amount of 500 euro per month.

In the context of the supporting artists in this four year period, it is important to point out that five professional associations from the field of visual arts obtained status of the representative cultural associations at the national level: Association of Fine Artists of Serbia (ULUS), Belgrade, Association of Applied Artists and Designers of Serbia (ULUPUDS), Belgrade, Association of Applied Artists and Designers of Vojvodina (UPIDIV), Novi Sad, Association of fine Artists of Vojvodina (ULUV), and Photo, Cinema and Video Association of Vojvodina, Novi Sad. Obtaining the status of a representative cultural association is extremely important for civil society organizations because through this status, these organizations do the work that the state administration entrusts them with. These activities relate to the status of individual artists: gaining the status of an individual cultural professional, keep records of individual artists and other tasks related to rights and obligations relating to the status of individual artists and cultural professionals.

Tax support: Further measures in the tax policy corpus relate to the tax support for better funding of production, dissemination and distribution of cultural goods and services through tax benefits for donations. The benefits for donations were increased from 1,5% to 3,5% of the total income of companies and corporations. Changes took place when in 2010 the Law on Corporate Income Tax (Official Gazette of the Republic of Serbia, No. 18/10) came into force. Article 15, paragraph 3, of this law envisages the expenses for investment into the area of culture to be acknowledged as an expense up to 3.5% of the total income.

Support to infrastructure: One of the largest challenges in funding of diversity of cultural expressions presented a provision of access to infrastructure for creation, production, diffusion and distribution of cultural contents. Some of the most significant infrastructural projects were the renovation of national cultural institutions of Yugoslav Film Cinemateque and the National Library of Serbia, Cultural Center Dom Omladine, cultural institutions of the City of Belgrade, as well as investments into the network of cinemas in Serbia within the program Digitalization of Cinemas.

2.1. Cultural policies and measures

The building of the Yugoslav Film Cinémathèque was reconstructed using the funds of the National Investment Plan. Nowadays, the Cinemateque has four projection halls with total capacity of 500 seats and 6 new depots. The importance of these investments is reflected in the fact that this is an institution of special significance for Serbia, established in 1949. Apart from the domestic film production, it contains all the most valuable works from the world film history. Over 85,000 copies, in various formats, silent, sound, black and white and colour ones, are kept there. Apart from the archives, there is also the museum, library and cinema.

In the same year restoration of the cinema "Fontana" in Novi Beograd, one of the Belgrade City municipalities, was completed. The cinema was opened within the "Francophony Film Festival" as part of the celebration of the Day of International Organisation of Francophonie. The cinema "Fontana," one of the cinemas for the population of Novi Beograd, was restored after more than 10 years, with the intention to develop the Center of European and Children's Film as the educational segment of film art. Partners in realization of program of the "European and Children's film" are the Film Art Center "Art & Popcorn" and the Children's Film Festival "Kids Fest".

The U.S.A. Embassy in Belgrade provided one million dollars to be spend on one infrastructure project in Belgrade. The citizens of Belgrade had the opportunity to decide whether this grant would be spent on the reconstruction of the Culture center Dom Omladine or the City's Institute for Emergency Medical Assistance. Voting by phone and via Internet they selected reconstruction of the Dom Omladine. After the completion of the project in 2009 this culture institution have conditions for organizing the most quality cultural events, including the cinema technique for 3D projections.

Also, five cinemas were adapted due to the accession of Serbia to the Eurimage program of the Council of Europe (November 2004), three of which in Belgrade (Art Cinema Museum, the Dom Sindikata Hall, Belgrade Cultural Center Hall), one in Kraljevo and one in Zrenjanin. Support to cinema infrastructure is very significant having in mind that cinema system in Serbia was devastated, that there have been no investment in this field for decades, that most of them are closed, and 30% of exclusively cinema halls belongs to state companies mainly in bankruptcy proceedings, while there are very few privately owned cinemas.

Support to infrastructure was provided to the civil society, as well. One of the examples is the Cultural Center "Grad", an independent organization that moved into a rearranged space of the Old Warehouse from 1884, which made it into a multifunctional space for organizing very diverse events – from exhibitions and performances to conferences and debates.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Ministry of Culture and Media

Ministry of Economy

Secretariat for Culture and Public Information of the Autonomous Province of Vojvodina

Secretariat for Economy of the Autonomous Province of Vojvodina

The City of Belgrade

The City of Novi Sad

The Municipality of Inđija

The Municipality of Kanjiza

The U.S.A. Embassy in Belgrade

"VIP mobile" company

[Add agency](#)

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)



2.1. Cultural policies and measures

c) What challenges have been identified in the implementation of this measure?

The main challenge is ensuring of sufficient funds for culture. Due to economic crisis effects, in the past few years the Ministry of Culture and other government bodies are faced with great challenges and difficulties. Most funds are being redirected into the areas more seriously affected by the crisis, which can cause the social crisis as well, so there is less and less funds available for culture. For example, in 2012 the budget planned for culture reached the lowest level in the past 10 years, and one should equally have in mind that the entire public expenditure is under restrictions. Most of flagship projects initiated in the previous period remained unrealized due to reduced money income, while local levels have a constant problem to fund infrastructure dating back to the period before ratification of the Convention.

d) At what level was the policy / measure designed to have an impact?

Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

A total of 125.8 million euro at all government levels was annually invested into the improvement of diversity of cultural expressions. Access to finance for projects of independent participants of cultural scene and other organizations (Article 6, paragraphs b and g) was 12% at the national and local level, i.e. 3% of the total funds intended for support to cultural diversity, while its share at the Belgrade city level was 12,8%. The provincial allocation of funds shows significantly better results, where about 50% of total funds were redirected to funding of these projects. For the improvement of dialogue among cultures (Article 6, paragraph e) averagely 2,19 million euro was annually spent – and averagely 1.72 million euro was annually spent at the national level, while about 450,000 euro was annually spent at the Belgrade city level for these purposes.
19.2 million euro was spent on the infrastructural support, and funds of this type made 6,4% of the republic budget, 4,6% of the provincial budget and 2,1% of the local budgets, 8% of the Belgrade city budget for cultural diversity.
On average 2,19 million euro was annually spent for presentation Serbian culture in the world and for facilitating mutual dialogue among cultures, mostly allocated at the Republic and Belgrade city levels, while this aspect of cultural diversity improvement was largely neglected at the level of local self-governments due to a difficult economic situation.

What indicators were used to lead to this conclusion?

Evaluation and analysis of cultural industries and diversity of cultural expressions in Serbia in the framework of preparing Quadrennial National report.
- total amount allocated to culture;
- amount per type of investments.

2.1. Cultural policies and measures

Policy / measure 7

Name of policy / measure

Program "World in Serbia"

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input type="checkbox"/> creation	<input type="checkbox"/> regulatory	<input type="checkbox"/> artists/creators
<input type="checkbox"/> production	<input type="checkbox"/> legislative	<input type="checkbox"/> producers/entrepreneurs
<input type="checkbox"/> distribution	<input type="checkbox"/> institutional	<input type="checkbox"/> cultural enterprises
<input type="checkbox"/> dissemination	<input checked="" type="checkbox"/> financial	<input checked="" type="checkbox"/> young people
<input type="checkbox"/> participation/enjoyment	<input checked="" type="checkbox"/> other (please specify below)	<input type="checkbox"/> women
<input checked="" type="checkbox"/> other (please specify below)	educational	<input type="checkbox"/> persons belonging to minorities
intercultural exchange		<input type="checkbox"/> indigenous peoples
		<input type="checkbox"/> general population
		<input checked="" type="checkbox"/> other (please specify below)
		students from the Non-Aligned Movement

a) What are the main objective(s) of policy or measure? When was it introduced?

Building intercultural exchange through educational component

b) How has it been implemented?

"The World in Serbia" is the program of scholarships for all levels of study (including a preparatory year of study of Serbian) at the University of Belgrade schools and colleges for students coming from the Non-Aligned Movement member states and observers, such as: Nigeria, Jamaica, Iraq, Palestine, Uganda, Kenya, Jordan, Egypt, Bangladesh, Ghana, Indonesia, Congo, Tunisia, Ethiopia, Syria and other. The program started in the academic year 2010/2011, based on the conclusion adopted by the Government of the Republic of Serbia. This program provides students not only formal education but to learn Serbian language as well as Serbian tradition and culture. Upon the completion of their studies in Belgrade, students within the "World in Serbia Scholars" return their home with world-class skills, ready to accept responsibility of leadership in their chosen fields, and able to build the connections that will solidify bilateral partnership in the decades to come.

Information on the conditions for granting scholarships, status, rights and responsibilities of the scholarship holders, application forms and a list of available faculties, students can obtain through the Embassies of the Republic of Serbia in above mention countries as well as from their competent authorities.



2.1. Cultural policies and measures

Which public agency(ies) is (are)
responsible for its implementation?

Agency name

The Ministry of Education, Science and Technological
Development

Ministry of Foreign Affairs

Ministry of Finance

The University of Belgrade

Embassies of the Republic of Serbia in the Non-Aligned
Movement member states and observers

[Add agency](#)

What resources have been allocated
to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

The main challenge is to make this program sustainable having in mind the importance of intercontinental cooperation and to keep good developed relations among this countries . Also, permanent enhancement of this program based on the evaluation cycles of every academic year is a challenge, as well.

d) At what level was the policy / measure designed to have an impact?

Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

Within the framework of the project, 196 scholarship holders from 43 countries studied at the University of Belgrade in academic 2010/2011 and 2011/2012.

What indicators were used to lead to this conclusion?

Evaluation and analysis of this program
- total number of scholarship holders within this program;
- number of countries that scholarship holders come from.

2.2. International cooperation and preferential treatment Page 26

The purpose of this section is to report on measures aimed at facilitating international cooperation and preferential treatment  to artists and cultural professionals, as well as cultural goods and services from developing countries.

Measures are understood as legal, institutional and financial frameworks, policy and programme activities that, for example:

- support the mobility of artists and cultural professionals abroad (sending and receiving);*
- provide greater market access for the distribution of cultural goods and services from developing countries through specific agreements;*
- strengthen independent cultural industries as a means to contribute to economic growth, poverty reduction and sustainable development;*
- aim to build institutional and management capacities through international cultural exchange programmes or partnerships among civil society organizations and networks.*

For more information on the types of measures to be reported on, please refer to [Article 12](#) (Promotion of international cooperation), [Article 14](#) (Cooperation for development), [Article 16](#) (Preferential treatment for developing countries) and their corresponding Operational Guidelines.



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2.2. International cooperation and preferential treatment Page 27

Narrative description of your country's policy on international cooperation in the field of culture and preferential treatment measures with regard to developing countries:

(Maximum 250 words)

Two main directions of action in cultural policy implementation at international level, which concern Articles 12, 14 and 16 of the Convention, have primarily referred to:

- 1) Creation of legal, institutional and financial conditions for development of international cooperation and improvement of variety of cultural expressions through improvement of dialog within the region and conducting of activities for their promotion; and
- 2) Support of strategic projects of presentation and representation of Serbian culture and arts in foreign countries.

2.2. International cooperation and preferential treatment

Policy / measure 1

Name of policy / measure

Strengthen bilateral, regional and international cooperation for the creation of conditions conducive to the promotion of the diversity of cultural expressions

Please check as appropriate. More than one box can be checked.

Goal	Frameworks	Type of intervention	Target
<input checked="" type="checkbox"/> mobility	<input checked="" type="checkbox"/> cultural cooperation agreements	<input checked="" type="checkbox"/> institution building	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> market access	<input type="checkbox"/> trade agreements	<input checked="" type="checkbox"/> financial investment	<input checked="" type="checkbox"/> producers / distributors
<input type="checkbox"/> strengthen independent cultural industries	<input checked="" type="checkbox"/> culture and trade agreements	<input checked="" type="checkbox"/> technology transfer	<input checked="" type="checkbox"/> cultural enterprises
<input type="checkbox"/> develop management skills	<input checked="" type="checkbox"/> co-production / co-distribution agreements	<input checked="" type="checkbox"/> capacity building	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> exchange information and expertise	<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> networking/partnership development	<input checked="" type="checkbox"/> women
<input type="checkbox"/> needs assessment ?		<input checked="" type="checkbox"/> operational action plan ?	<input type="checkbox"/> persons belonging to minorities
<input checked="" type="checkbox"/> South-South cooperation		<input type="checkbox"/> other (please specify below)	<input type="checkbox"/> indigenous peoples
<input checked="" type="checkbox"/> North-South-South cooperation			<input type="checkbox"/> general population
<input type="checkbox"/> other (please specify below)			<input type="checkbox"/> other (please specify below)

a) What are the main objective(s) of policy or measure? When was it introduced?

Creation of legal, institutional and financial conditions for development of international cooperation and improvement of variety of cultural expressions

b) How has it been implemented?

This measure has been implemented through the following activities:

a) In September 2009, ministers of culture of Serbia, Montenegro and Bosnia and Herzegovina signed "Prijepolje Message", which confirms mutual will to protect and improve cultural diversity of signatory countries, and by which it directly refers to the Convention and other relevant international documents. The goal of the Document is primarily related to intercultural and interreligious dialog, taking into account importance of national, regional and local cultural policy for peace, understanding and tolerance.

b) Expert meeting "Intercultural dialog and film" was held in September 2011, within the scope of the Serbian Presidency of the Central European initiative - CEI. There were representatives of 18 countries members of CEI, as well as several experts in the field of film and audio-visual sector from Great Britain and France.

c) 9th UNESCO Summit of Heads of SEE States entitled "Contemporary art and reconciliation in the region" was held in September 2011 at Roman archaeological site Viminacium in Serbia. Beside Heads of States, there were also ministers of culture from the region and representatives of international organizations - general director of UNESCO, Ms Irina Bokova, general director for education, culture and heritage, youth and sport at the Council of Europe and high level delegation of UNESCO from the regional office in Venice present at the Summit. On that occasion "Viminacium Declaration" was adopted. Declaration emphasizes an essential role of contemporary art for the development of an individual and society as a whole, and for promotion of human rights and value of tolerance, cultural diversity and

2.2. International cooperation and preferential treatment

mutual understanding. Signatories have confirmed their commitment to: continuation of reconciliation and creation of peaceful and prosperous European future of the region, emphasizing special role of contemporary art in those processes; support to artists and their freedom of creation; striving towards cultural cooperation through work of cultural institutions and organization, artistic initiatives and non-governmental organizations, as well as through development of necessary facilities; development of regional collection of contemporary art as a means of pledge for the future. Declaration also expresses commitment to broaden participation of artists in decisions-making process in creation of cultural policy, as well as to improvement of social role of artists. Within the scope of the Summit, regional Round table at ministers' level was held in Belgrade, a day before the Summit in Viminacium, with the group of twenty artists from SEE countries and ministers of culture of countries that participated in the Summit. Topic of this round table was "Contemporary art production in Southeast Europe region - heritage for the future". Its goal was to create a proposal of Platform for action that should offer solid basis for improvement of cooperation between countries and artists in the region, on creation and conservation of future heritage of mankind, consisting also of contemporary art. Round table was held on the initiative of the Ministry of Culture in cooperation with the Museum of Contemporary Arts in Belgrade.

e) VII Ministers' Conference of Southeast Europe on cultural heritage, entitled "Cultural heritage- a bridge towards joint future", was organized in June 2011, in Belgrade by the Ministry of Culture with the support of UNESCO. On that occasion "Belgrade Declaration" was adopted. Declaration provides guidelines for improvement of international cooperation in SEE, supports development of creative and innovative educational programs, and puts heritage in the function of cultural economy and cultural tourism. Special emphasis has been put on promotion of cultural heritage in regions hit by war or other conflicts, with the intention to raise awareness on cultural diversity of the region, building of trust in conciliation processes and support developments of local education system, knowledge and skills.

f) Annual Conference of the Council of Ministers of Culture of SEE - The conference was held during the Presidency of Serbia in the CoMoCoSEE. Delegations from 12 countries of SEE region were present, as well as observers from Austria, EU delegations in Belgrade, Regional Cooperation Council, UNESCO- office in Venice. The priorities of the Serbian Presidency of the CoMoCoSEE were directed to measures of audio-visual policy, as a response to economic crisis, taking into account richness and diversity of audio-visual field in Southeast Europe. Two expert meetings were held within the scope of the presidency. The First was organized on the topic "Crisis in film industry in Southeast Europe - challenges of financing of micro-budget films" in March 2012 in the Yugoslav Cinematheque. Opinions were exchanged at the meeting, and mutual goals and examples of good practice in the region were also considered, in order to encourage realization of micro- budget (budget between 75.000 and 250.000 euro) films in the time of economic crisis. On this occasion Serbian initiative on creation of new Regional fund for financing of micro-budget films has been presented. Second expert meeting entitled "Protection and preservation of audio-visual heritage in Southeast Europe" was organized in the second half of March of the same year, in cooperation with Yugoslav Cinematheque. Representatives from the region participated in the meeting, while observers were from Austria and Council of Europe. It was concluded that it is of crucial importance that SEE countries have unique legislation, unique technological assumptions and as much similar model of institutions as possible, which will need to be public, non-profitable and to enable equal access to everybody, as well as to be responsible towards past and future. "European convention of the Council of Europe on protection of audio-visual heritage" has been presented at the conference. Conclusions from these expert meetings have become a part of Declaration adopted in April 2012. This meant confirmed willingness for continuation of cooperation in this domain in the region, and it also welcomed recommendation for national institutions in charge of audio-visual sector to establish financing system of films, for the purpose of care for unestablished young creative forces, and to create a study on situation in audio-visual sector in the region, in the area of production, distribution and promotion.

Which public agency(ies) is (are)
responsible for its implementation?

Agency name

Ministry of Culture and Media

[Add agency](#)

What resources have been allocated
to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

Implementation through regional cooperation project/programs.

d) At what level was the policy / measure designed to have an impact?

Local

Regional

National

International



2.2. International cooperation and preferential treatment

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

Measure resulted mostly in signing of innovative agreements for international cooperation.

What indicators were used to lead to this conclusion?

Evaluation and analysis above mention documents in the framework of preparing Quadrennial National report.

2.2. International cooperation and preferential treatment

Policy / measure 2

Name of policy / measure

Strengthen bilateral, regional and international cooperation for the creation of conditions conducive to the promotion of the diversity of culture expressions

Please check as appropriate. More than one box can be checked.

Goal	Frameworks	Type of intervention	Target
<input checked="" type="checkbox"/> mobility	<input checked="" type="checkbox"/> cultural cooperation agreements	<input type="checkbox"/> institution building	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> market access	<input type="checkbox"/> trade agreements	<input type="checkbox"/> financial investment	<input checked="" type="checkbox"/> producers / distributors
<input type="checkbox"/> strengthen independent cultural industries	<input type="checkbox"/> culture and trade agreements	<input checked="" type="checkbox"/> technology transfer	<input checked="" type="checkbox"/> cultural enterprises
<input type="checkbox"/> develop management skills	<input checked="" type="checkbox"/> co-production / co-distribution agreements	<input checked="" type="checkbox"/> capacity building	<input type="checkbox"/> young people
<input checked="" type="checkbox"/> exchange information and expertise	<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> networking/partnership development	<input type="checkbox"/> women
<input type="checkbox"/> needs assessment ?		<input checked="" type="checkbox"/> operational action plan ?	<input type="checkbox"/> persons belonging to minorities
<input type="checkbox"/> South-South cooperation		<input type="checkbox"/> other (please specify below)	<input type="checkbox"/> indigenous peoples
<input type="checkbox"/> North-South-South cooperation			<input checked="" type="checkbox"/> general population
<input type="checkbox"/> other (please specify below)			<input type="checkbox"/> other (please specify below)

a) What are the main objective(s) of policy or measure? When was it introduced?

Initiative for strategic programs for support of presentation and representation of Serbian culture and arts in foreign countries

b) How has it been implemented?

a) Presentation of domestic literature in the world

The Ministry started the presentation of projects of national importance through translation of domestic literature into foreign languages. Books of Serbian writers are translated, and are mainly published by small or medium sized foreign publishing companies, specialized in certain topic or field of literature. Regarding this, interest in translation of Serbian literature has increased and our literature gained reputation and recognition on a world scale. In connection to above mentioned, there is almost no book from important Serbian writers that has not been translated into one or more foreign languages. The most of the translation was published in German, Bulgarian and Macedonian. It has been noticed that due to insufficient number of translators we are lacking translations into the following languages: Romanian, Turkish, Persian, Portuguese, Flemish, Scandinavian and Baltic languages, languages of the people of India and Far East, as well as into Russian and Belarusian.

The Ministry in partnership with Chamber of Commerce and Industry of Serbia and its Association of creative industry participated in over 30 Book Fairs throughout Europe. Serbia presented itself as the guest of honor on two book fairs: Fair in Leipzig in 2011, at which Serbia was the country in focus and at Fair in Thessaloniki in 2012. Within the scope of international promotion of literature, the project "Serbian prose in translation" deserves a significant attention. It is directed to annual support to translation of five domestic pieces into English. That enables putting our literary pieces in English on Anglo-Saxon and domestic market. Also, this project provides opportunity our literary pieces to be translated in other languages. Although the program is still an emerging initiative, tendencies on the market of Anglo-



2.2. International cooperation and preferential treatment

Saxon publishers, who have in their catalogues 3% of translated pieces from areas of non Anglo-Saxon languages should be taken into account, and successes of selection of domestic literary works into catalogue of translated books may be considered as more than significant.

International translating center in Sremski Karlovci has been founded and Museum of languages in Tršić, birth place of Vuk Karadžić, founder of Serbian Cyrillic, has been opened. Residency house for writers in Tršić has been opened, intended for the work of foreign guests, authors who have at their disposal place to work and are enabled to get to know our environment.

b) Presentation of domestic cinematography in the world

Film center of Serbia presented new Serbian production as well as film projects in progress at pavilions at festivals in Cannes and Berlin. This was an occasion for promotion filming locations in Serbia and exploring possibilities looking for possible co-producers. Through promotion of national cinematography Serbia promotes itself as a cultural environment, economic partner in the field of cinematography. "Weeks and Days of Serbian Film" were promoted worldwide. These events were mainly financed by foreign partners (relevant film institution, festival or some independent association), and partly by the Ministry.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Ministry of Culture and Media

[Add agency](#)

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

It is obvious that above mention activities - international representation of Serbian literature and cinematography have been priorities of the Ministry in the scope of 2009-2012.

d) At what level was the policy / measure designed to have an impact?

Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

Within the scope of Open Call for Foreign Publishers for Translations of Serbian Literature, total of 189 translations of Serbian books into 21 foreign languages were supported, and for this purpose a sum of 245.920 euro was allocated (Annual Reports of the Ministry of Culture and Media; survey on titles of Serbian domestic writers translated and published abroad due to the support of the Ministry of Culture and Media in the period from 2008-2012)

Participation in all relevant international film festivals in Europe and beyond: 2009-2012 period – manifestations have been held with help of domestic public funds, in Bratislava, in Washington, in Kiev, Istra, Beijing and Shanghai, New York, Cairo, Bucharest, Poznan, Helsinki, Torun (Poland), Paris, Stuttgart, Budapest, Rijeka, Hefei (China), Rabat, Stockholm, Vsetin (Czech Republic), Wroclaw (Poland), Johannesburg, Brussels and other.

What indicators were used to lead to this conclusion?

- Annual Reports of the Ministry of Culture and Media;
- Veskovc, M. Prevodi dela srpskih pisaca na strane jezike 2008-2012. kroz prizmu konkursa Ministarstva kulture i informisanja (unpublished report)

2.2. International cooperation and preferential treatment

Policy / measure 3

Name of policy / measure

Strengthen bilateral, regional and international cooperation for the creation of conditions conducive to the promotion of the diversity of cultural expressions

Please check as appropriate. More than one box can be checked.

Goal	Frameworks	Type of intervention	Target
<input checked="" type="checkbox"/> mobility	<input checked="" type="checkbox"/> cultural cooperation agreements	<input checked="" type="checkbox"/> institution building	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> market access	<input type="checkbox"/> trade agreements	<input checked="" type="checkbox"/> financial investment	<input checked="" type="checkbox"/> producers / distributors
<input type="checkbox"/> strengthen independent cultural industries	<input type="checkbox"/> culture and trade agreements	<input checked="" type="checkbox"/> technology transfer	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> develop management skills	<input checked="" type="checkbox"/> co-production / co-distribution agreements	<input checked="" type="checkbox"/> capacity building	<input type="checkbox"/> young people
<input checked="" type="checkbox"/> exchange information and expertise	<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> networking/partnership development	<input type="checkbox"/> women
<input type="checkbox"/> needs assessment ?		<input checked="" type="checkbox"/> operational action plan ?	<input type="checkbox"/> persons belonging to minorities
<input checked="" type="checkbox"/> South-South cooperation		<input type="checkbox"/> other (please specify below)	<input type="checkbox"/> indigenous peoples
<input checked="" type="checkbox"/> North-South-South cooperation			<input checked="" type="checkbox"/> general population
<input type="checkbox"/> other (please specify below)			<input type="checkbox"/> other (please specify below)

a) What are the main objective(s) of policy or measure? When was it introduced?

Stimulate dynamic bilateral cooperation

b) How has it been implemented?

The Programs and Protocols on cooperation in the field of culture have been signed with a number of countries, such as: India, Turkey, Ukraine, China, Russia, Macedonia, Slovenia, Kuwait, Algeria, and Armenia. Also, specific documents related to realization of projects have been signed, and one of those is Memo on cooperation between the Ministry of Culture of the Republic of Serbia and Leipzig Book Fair for 2010, 2011 and 2012. Special attention in all programs of cooperation is dedicated to exchange of cultural activities, goods and services, facilitating access of cultural expressions from ones territory as well as from territories of other countries (Article 7), because stipulations of these documents bind all signatories to enable through their policies, among other, creation of co-production with countries partners, primarily in audio-visual field and performing arts.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Ministry of Culture and Media

[Add agency](#)

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?



2.2. International cooperation and preferential treatment

d) At what level was the policy / measure designed to have an impact?

Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

What indicators were used to lead to this conclusion?

Annual Reports of the Ministry of Culture and Media.
- signed Programs and Protocols on cooperation in the field of culture.

2.2. International cooperation and preferential treatment

Policy / measure 4

Name of policy / measure

New initiatives for strengthening bilateral cooperation in the framework of economic field

Please check as appropriate. More than one box can be checked.

Goal	Frameworks	Type of intervention	Target
<input checked="" type="checkbox"/> mobility	<input type="checkbox"/> cultural cooperation agreements	<input checked="" type="checkbox"/> institution building	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> market access	<input checked="" type="checkbox"/> trade agreements	<input checked="" type="checkbox"/> financial investment	<input checked="" type="checkbox"/> producers / distributors
<input type="checkbox"/> strengthen independent cultural industries	<input checked="" type="checkbox"/> culture and trade agreements	<input checked="" type="checkbox"/> technology transfer	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> develop management skills	<input checked="" type="checkbox"/> co-production / co-distribution agreements	<input checked="" type="checkbox"/> capacity building	<input type="checkbox"/> young people
<input checked="" type="checkbox"/> exchange information and expertise	<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> networking/partnership development	<input type="checkbox"/> women
<input type="checkbox"/> needs assessment ?		<input checked="" type="checkbox"/> operational action plan ?	<input type="checkbox"/> persons belonging to minorities
<input checked="" type="checkbox"/> South-South cooperation		<input type="checkbox"/> other (please specify below)	<input type="checkbox"/> indigenous peoples
<input checked="" type="checkbox"/> North-South-South cooperation			<input checked="" type="checkbox"/> general population
<input type="checkbox"/> other (please specify below)			<input type="checkbox"/> other (please specify below)

a) What are the main objective(s) of policy or measure? When was it introduced?

Development of new cooperation formats through Joint Ministerial Commissions of States.

b) How has it been implemented?

Within the scope of strengthening of traditional bonds of friendship and international cooperation, a new practice has been established by introducing of the field of culture into documents that concern economic and scientific-technical cooperation and are adopted at meetings of bilateral level - Joint Ministerial Commissions of States. Some of examples are: Serbian-Algerian commission for economic and scientific-economic cooperation (November 2009) where exchange of documentary movies is mentioned; Commission of Serbia and Arabian Republic of Egypt (May 2010) when Egyptian side invited Serbian side to participate in international art festivals; Serbian-Ukrainian commission for trade, economic and scientific-technical cooperation (January 2012) confirming the will of the Parties to improve cooperation in the field of culture and enable creation of film co-productions; Serbian-Belorussian commission (January 2012) where there exists recommendation to competent authorities of Belarus to consider option that two business premises within the Trade Center Stolica in Minsk are offered on a lease to Serbian companies, to be used for sale of fashion shoes and designer clothes and/or other products from Serbian manufacturers; Joint Commission of Serbia and Azerbaijan (May 2010, November 2011, November 2012) support to organization of concerts and art groups and artists tours; participation of artists and theatre troupes in international music and theatre festivals in their countries, as well as organization of exhibitions of fine arts.



2.2. International cooperation and preferential treatment

Which public agency(ies) is (are)
responsible for its implementation?

Agency name

Ministry of Culture and Media

Ministry of Finance

[Add agency](#)

What resources have been allocated
to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

Local

Regional

National

International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

What indicators were used to lead to this conclusion?

Annual Reports of the Ministry of Culture and Media.
- visibility of culture in signed Joint Commission Protocols;
- established cooperation based on signed documents.



2.3. Integration of culture in sustainable development policies

The purpose of this section is to report on measures aimed at integrating culture as a strategic element in development policies and assistance programmes at all levels (local, national, regional and international) and indicate how they are linked to human development goals, notably poverty reduction. ?

It is understood that sustainable development policies are to be formulated, adopted and implemented with relevant authorities responsible for the economy, environment, social affairs and culture. Measures to be reported on this section should take this interrelatedness into account.

For more information on the types of measures to be reported on, please refer to the [Operational Guidelines adopted on Article 13](#), Integration of culture in sustainable development.

In addition to measures, Parties shall report on whether and which indicators have been adopted in their country to evaluate the role and impact of culture in sustainable development policies and programmes.



2.3. Integration of culture in sustainable development policies

Narrative description of your country's strategy to integrate culture in sustainable development policies:

(Maximum 250 words)

The Government of the RS adopted the National Sustainable Development Strategy in 2008 ("Official Gazette of the RS", no. 57/08). The Strategy is based on the reform goals defined by other strategic documents adopted by the Serbian government, above all, the National Strategy for the Accession of SCG to the EU (2005) and Poverty Reduction Strategy Paper (2003) and also strategies in the area of economic development of Serbia and programmes of environmental protection.

In this strategy, culture is perceived in the sense of cultural heritage appearing in the vision and in one strategic goal refers to achieving social welfare in Serbia. The sixth goal is stated to be: Increase cultural capital through preservation, promotion and presentation of the Serbian cultural heritage. A number of measures are defined directly related to heritage in the Action Plan for the Implementation of the Sustainable Development Strategy for the period 2009-2017.

The document recognizes cultural policy as one of an important factor which contributes to taking advantage of the knowledge-based economy at the national level. One of the objectives is stimulation of the development of civil society and strengthening partnerships between state and CSOs.

Integration of cultural development into socioeconomic and political long term development of democratic society (Article 3, item 5) and incitement of sustainable development of culture as an integral part of living environment (Article 3, item 10) are found among principles of cultural development defined by the Law on Culture. According to the database of the Standing conference of towns and municipalities of Serbia, 85 out of 145 local self-governments have their strategies of local sustainable development, but culture in these documents is not represented in appropriate way. On the other hand, only few towns have their long term plans of local cultural development, in which culture is perceived as a developing area (Pančevo, Užice, Valjevo, and Niš).

According to the fact that education as crucial component of sustainable development is one of the Unesco's themes, it is important to mention cooperation with the University of Arts in Belgrade in the context of the implementation the Convention. Interdisciplinary studies of the University of Arts in Belgrade were founded in 2001. One of the studies domain are Studies of cultural policy and management in culture which represents a program of specific professional directions in the field of management in culture and arts, cultural policy, communication and media. This study program, which is presented in bilingual - English and French, obtained international reputation and a title of UNESCO Chair. Along with accreditation of two French universities – Institut d'Etudes Politiques de Grenoble (Université Pierre Mendès - France) and Université Lyon 2, and with support of other universities, professional organizations and experts from entire Europe, the program attracts students from region, but also students across the world.

The main goal of the study program is to produce regional experts and link future cultural policy makers and managers of development projects and cultural / art / media institutions and organisations. Special attention is paid to the issues and problems of communication, cultural cooperation and intercultural dialogue. The support to ideas of cultural diversity and diversity of various cultural expressions are at the core of this program.

Besides the main program, the activities of the Chair also include: research projects, life-long learning programme throughout Serbia (trainings and workshops) in the fields of cultural entrepreneurship, cultural tourism, cultural heritage, strategic management, organization of conferences, seminars and public lectures, study trips, publishing books.

2.3. Integration of culture in sustainable development policies

Policy / measure 1

Name of policy / measure

Support to cultural studies in the framework of sustainable development

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input type="checkbox"/> participatory governance of culture ?	<input type="checkbox"/> inter-ministerial cooperation	<input type="checkbox"/> artists/creators
<input type="checkbox"/> economic empowerment through the cultural industries	<input type="checkbox"/> awareness-raising of the cultural dimension of development	<input type="checkbox"/> producers / distributors
<input type="checkbox"/> building inclusive and creative societies	<input type="checkbox"/> capacity-building for development actors	<input type="checkbox"/> cultural enterprises
<input type="checkbox"/> nurturing contemporary creativity and production of cultural expressions	<input type="checkbox"/> institution-building for viable cultural industries	<input type="checkbox"/> young people
<input type="checkbox"/> equitable access to cultural life and diverse expressions	<input type="checkbox"/> long-term financial investments	<input type="checkbox"/> women
<input type="checkbox"/> increased literacy of diversity and its expressions	<input type="checkbox"/> developing legal frameworks	<input type="checkbox"/> persons belonging to minorities
<input checked="" type="checkbox"/> other (please specify below)	<input type="checkbox"/> skills development / training	<input type="checkbox"/> indigenous peoples
research studies	<input type="checkbox"/> networking/partnership development	<input checked="" type="checkbox"/> general population
	<input type="checkbox"/> exchange of information and expertise	<input type="checkbox"/> other (please specify below)
	<input checked="" type="checkbox"/> indicator development / collection of data	
	<input type="checkbox"/> other (please specify below)	

a) What are the main objective(s) of policy or measure? When was it introduced?

Contribution to integration of cultural dimension into developmental policies.

b) How has it been implemented?

Ministry funded several research studies carried out by the Center for Study in Cultural Development in 2009-2012. These are: "Local cultural policies of the towns of Serbia", "Cultural policies of the regions of Serbia" and "Cultural policy of the cities of Novi Sad and Belgrade", whose main objective was mapping of basic cultural resources in the towns and municipalities of Serbia, as well as active actors in the field of culture. These researches have given contribution to evidence-based cultural policy, providing a number of different statistical data. Besides, they have provided basis for future planning, and better usage of cultural potential, that contribute to the development, not only of local communities but also to the development of the regions of Serbia.



2.3. Integration of culture in sustainable development policies

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Ministry of Culture and Media

Center for Study in Cultural Development

[Add agency](#)

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

? Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

What indicators were used to lead to this conclusion?

All reports of these research studies are available at the official web presentation of the Center for Study in Cultural Development (www.zaprokul.org.rs).



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2.4. Protecting cultural expressions under threat

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The purpose of this section is to report on public policies, measures and actions taken by Parties to protect cultural expressions that are determined to be under threat. This is only in the event when a Party has previously identified a special situation  under [Article 8.1 of the Convention](#).

For more information on the types of measures to be reported on, please refer to the [Operational Guidelines adopted on Articles 8 and 17](#) on measures to protect cultural expressions at risk or in need of urgent safeguarding.



2.4. Protecting cultural expressions under threat

Have you identified a special situation under Article 8.1 of the Convention? 

No Yes

If no, please proceed to Section 3.

If yes, can the special situation be subject to action under other UNESCO Conventions (for instance, the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage)?

No Yes

If yes, please proceed to Section 3.

If no, please answer the questions below.

Special situation **1**

Name of the cultural expression

Please describe the risk or threat to the cultural expression and the source of the threat, inter alia, with factual data

Please determine the vulnerability and importance of the cultural expression at risk

Please determine the nature of the consequences of the risk or threat to the cultural expression, and demonstrate the nature of the cultural consequences

Please explain the measures taken or proposed to remedy the special situation:

Short-term and
emergency
measures

Long-term
strategies

Has your country provided assistance to other Parties, technical or financial, to remedy a special situation determined under Article 8 of the Convention?

No Yes

If yes, please describe:



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and Promotion of the
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3. Awareness-raising and participation of civil society

(Estimate: 1500 words)

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Parties have acknowledged the fundamental role of civil society  in protecting and promoting the diversity of cultural expressions and have committed to encourage their active participation in activities, designed to achieve the objectives of this Convention.

The purpose of this section is to report on what Parties are doing to involve civil society in their activities, what resources they are providing to ensure their involvement, and what results have been achieved.

It is also designed to engage civil society in reporting on what they have done to implement the Convention as per their roles and responsibilities outlined in [Article 11 of the Convention](#) and its [Operational Guidelines](#).

3. Awareness-raising and participation of civil society

3.1. Parties

Parties are to provide information on how they have involved civil society in activities such as:

- promoting the objectives of the Convention through awareness-raising and other activities
- collecting data and sharing and exchanging information on measures to protect and promote the diversity of cultural expressions within their territories and at the international level
- developing policies while providing spaces where the ideas of civil society can be heard and discussed
- implementing operational guidelines

The visibility of the Convention was provided by organizing various public events (seminars, promotions, forums) with a topic related to cultural industries. The seminar on cultural management "The Book and Publishing Industry" was held in 2009 within the program "Seminars Malroaux" - seminars in cultural management, organized by: the Ministry of Culture of the Republic of Serbia, Ministry of Culture and Communication of the Republic of France, the French Embassy, French Cultural Center in Belgrade and Center for Study in Cultural Development. Purpose of this seminar was to enable exchange of experiences on practices in cultural systems of France and Serbia, with special emphasis on legislation in publishing industry.

Further contribution has been given through publishing of specific issue of magazine "Culture" entitled "Creative sector: new contours of development" (2010) published by the Center for Study in Cultural Development. This issue was dedicated to creative industries and reassessment of the concept of culture-based development.

On the World day of cultural diversity for dialog and development, National Focal points organized a two-day International Conference "Cultural diversity and cultural industries in Serbia" in May 2012. During the first day, goals and mechanisms of the Convention were presented as well as examples of good practices in its implementation. For example, projects from the region that were supported by the International fund for cultural diversity in 2011 (Bosnia and Herzegovina, Croatia and Serbia). Bearing in mind the significance of the project of German commission for UNESCO, entitled "Shaping cultural diversity, Recommendations for Action from Civil Society for the Implementation in and by Germany of the UNESCO Convention (2005) – White paper", their experience in implementation and different projects were presented.

On the second day of the Conference, NGO Academica organized a panel on creative industries "Culture between production and consumption- Cultural/Creative industries and competitiveness". The panel was held within the scope of the project "Professional development for entrepreneurship in cultural/creative industries", supported by the International fund for cultural diversity. Publication "Cultural industries and cultural diversity – White book" (2013) was published within the scope of this project.

Another example of civil society contribution to raising awareness on cultural industries and the Convention was given by the Creative Economy Group which organized "The first Creative Economy Forum" from 5-7 November 2012, under the auspices of the Australian Embassy, Belgrade. Key speakers were: professor David Throsby from Macquarie University, Sidney and Jose Pessoa, Head of cultural sector of UNESCO's Institute for Statistics from Montreal. On the Forum, which had over 200 participants from the region, one entire session was dedicated to the Convention and its perspectives in the discourse of public policies. Second part of the Forum (6th and 7th of November) was dedicated to training of 65 local decision-makers on crucial concepts of the Convention and its application in local cultural policies.

During 2010-2012, National commission for UNESCO, the Ministry and Center for Study in Cultural



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Development have actively participated in promotion of the Convention by creating measures to promote cultural expressions, publishing thematic articles, books, promoting the Convention's guiding principles and objectives, creating public awareness programs, spreading of information on IFCD Open Calls for Application on their websites (<http://www.kultura.gov.rs/?jez=sc&p=5284> and <http://www.zaprokul.org.rs/ArticleDetails.aspx?ID=264>), and also via e-mail directly to institutions and NGOs.

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3.2. Civil society

Civil Society may provide information on activities they are pursuing such as:

- promoting the objectives and principles of the Convention within their territories and in the international fora
- promoting ratification of the Convention and its implementation by governments
- bringing the concerns of citizens, associations and enterprises to public authorities
- contributing to the achievement of greater transparency and accountability in the governance of culture
- monitoring policy and programme implementation on measures to protect and promote the diversity of cultural expressions

CSOs that are operating in the cultural field are in great number working on protection and promotion of the aims and principles declared in the Convention. Along with working on achieving artistic and cultural ends, CSOs are affirming respect of human rights, cultural identity and freedom of expression. Our work is based on an assumption and deep belief that arts and culture is a field where initiative, creative and critical thinking and civic action can be developed, whereas cultural activities become an important catalyst for social cohesion, change and progress.

Many CSOs' activities are focused on education and youth work, striving to sensitize young generations for understanding and acceptance of differences and appreciation of diversity of cultural expression, through different art-based workshops, seminars, camps, community actions and interventions, public events etc.

We also work with educators, strengthening and assisting them to promote diversity in their daily work with the young, in formal and informal educational system. We develop instruments that enable educators to facilitate understanding of artistic expression and also enhance authentic and culturally sensitive creativity of children and young people in their work.

Our special focus lays on employees working in cultural institutions countrywide, striving to bring their activities as close as possible to living cultural expressions specific for their communities, opening space for their actualization and creating a field for a dialogue of community members and groups who affirm culturally diverse paradigms.

In most cases, it is the CSOs who identify and publicize needs and concerns of different cultural groups in communities and the wider society, drawing attention of decision makers and advocating or enhancing policy measures for their fulfillment.

If/when this field is not addressed by institutions, which is often the case, the CSOs support inclusion of minority groups in the society, promoting their culture and strengthening them to protect and affirm it in their communities and wider.

In international context, CSOs play an extremely important role in establishing, maintaining and developing channels and platforms through which cultural diversity aims, principles and achievements can be nourished and advanced. Regional cooperation, e.g., which is ignored by most WB countries at the present historical moment, is pursued almost exclusively by the civil sector, securing presence and radiance of cultural pluralism in a once strongly diverse region which is now reduced to a simple landscape of cultural hegemony. In the European and global context, CSOs promote specific traditional and contemporary creativity and provide links with similar cultural expressions and create opportunities to showcase or meet distant cultures that cannot be presented only by official means and institutions.

CSOs also work on preservation of cultural heritage in the country, especially on its animation, making



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the heritage accessible to the public through innovative artistic and cultural initiatives and actions.

Civil society may also wish to share information on:

- activities they have planned for the next four years to implement the Convention
- main challenges encountered or foreseen and solutions found or envisaged to overcome those challenges

Activities aiming at sensitizing cultural institutions, cultural professionals, educators, the youth, the media and general public for richness and strong potential of cultural diversity for social cohesion and development are to be pursued further.

However, our main objective is to induce change on policy level. Therefore, the CSOs are especially active in public debates, committees and forums on all levels in the society. New laws on media, culture, cinematography etc are being examined and commented publicly by the CSOs; participation is enhanced of CSO members in committees of public bodies (Ministries, city councils, foreign donors etc) that are deciding on open calls for projects; authorities and the media are being pressured to follow civic sector initiatives etc. By raising the visibility of the civic sector as a whole, issues of cultural diversity - often being the field of intervention of the CSOs, are being promoted on different levels of the opinion and decision making structures.

The main challenge is practical negligence of the issue by the formal cultural system. Another one is insufficient capacities of a part of the CSO community to tackle the issue with full understanding.

With new possibilities for European cooperation, new partnerships and different initiatives are being established and promoted by the civic sector, bringing cultural diversity issues to public attention. Also, a bordering zone is developed between social interventions and cultural diversity promotion, for cultural operations aiming at the educational field, community work and inclusion.

Within the civic sector itself educational programs are planned and organized, introducing new members – individuals and organizations, with importance and potentials of cultural diversity issues and intercultural dialogue in/through arts and culture.

Please specify which civil society organizations contributed to this section of the Report:

Taking into account significance and creative potential of the civil society, in January 2011 the Ministry signed the Protocol on cooperation with Association of organizations and initiatives Independent cultural scene in Serbia, which counts for 78 organizations from 20 towns and municipalities in Serbia. This protocol is based on several international documents, such as: Universal declaration on human rights (1948), Universal declaration on cultural diversity (2001), Agenda 21 for culture (2004) and Convention (2005). This confirms that civil society have a fundamental role in accomplishment of general interest in culture, defined by the Law on culture. It has been agreed that the Ministry will include representatives of civil society in the decision-making processes, and also encourage cooperation between public institutions and NGOs, and include NGOs into promotion of Serbian culture abroad. The previous section was completed by the Association Independent Cultural Scene of Serbia, a unique umbrella organization in the country that gathers 78 cultural CSOs from 20 communities <http://www.nezavisnakultura.net/index.php/sr-YU/clanovi-direktorijum>



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4. Main achievements and challenges to the implementation of the Convention

(Estimate: 1750 words)

Parties and other participating stakeholders are to share information on:

a) main results achieved in implementing the Convention

After ratification of the Convention, concept of cultural diversity has entered the legislative framework, primarily the systemic Law on culture, where one of general interests in culture is represented, and then in other adopted laws (Law on cinematography) and long term planned documents (Media strategy). Cultural diversity became one of the basic criteria for selection for co-financing projects in culture. Despite economic crisis and limited, primarily financial resources that coincide with the period of implementation of Convention, Ministry and other levels of government, all in accordance with their capabilities have given their support to creative work and cultural industries, as well as to creation of many festivals and programs. Support to collaborative platforms and clusters in cultural industries are considered as one of the most significant achievements of its implementation, in which different levels of government have participated.

Project "Creative Space Serbia", implemented by the SIEPA, considers as especially important support to representation of cultural industries on international market.

Within the observed period, on all levels of government, a total of 125.8 million euro annually has been invested in the improvement of diversity of cultural expressions. Structure of distributed funds indicates that on the central government level (republic authorities) support to work of institutions of public importance (Article 6, item f) and media diversity (Article 6, item h) makes 85% of total funds invested in improvement of cultural diversity, while on the level of Autonomous Province of Vojvodina, these two financial lines participated with 62% in total funds, while on the local level (except the City of Belgrade) 97% of total funds has been distributed to mentioned financial lines. Access to finances for projects of civil society in culture and other participants (Article 6, items b and g) amounted at national and local level around 12% and 3% of total funds intended for support of cultural diversity, respectively, while its share at the level of the City of Belgrade amounting to 12,8%. Provincial distribution of funds shows significantly better results, where around 50% of total funds were redirected to financing of these projects. For the improvement of dialog between cultures (Article 6. item e) annual average of 2,19 million euro was allocated – on the republic level annual average of 1,72 million euro was allocated, while on the level of the City of Belgrade around 450.000 euro were allocated annually for these purposes.

Signing of The Protocol on Cooperation with the biggest platform of civil society in culture in Serbia and defining of future cooperation is in accordance with recommendations of Convention- recognition of civil society as the key partner in its implementation. Also, CSO's are getting grants through annual open calls. They are strong partners in consultation process in cultural policy making.

b) main challenges encountered or foreseen

Consequences of economic crisis are obstacles for the development of majority of projects. Due to limited budget of the Ministry, SIEPA and other financiers, the scope of activities and their export promotion is small scaled, as well. Clusters created at local level are examples of good practice. The concept of cultural industries and cultural diversity has not been properly recognized especially as an instrument and generator of socioeconomic development. Unclear recognition of the meaning of definition of cultural diversity additionally restricts development of interdepartmental and intersectoral cooperation. Having in mind that existing measures are still in its beginning, they should be improved in future.

c) solutions found or envisaged to overcome those challenges

Adoption of the National strategy of cultural development should bring new spirit into culture life and better access to participation of culture. Also in forthcoming period, long term measures for promotion and protection of cultural expressions should be improved.

d) steps planned for the next four years towards implementation of the Convention and priority activities to be undertaken during that period

The future implementation of mentioned measures will be monitored and evaluated.



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Date and Signature Information

Date when report was prepared

2013/04/30

Name of the designated official(s) signing the report

Title	First name	Family name	Organization	Position
Mr.	Miroslav	Jankovic	Ministry of Culture and Media	Chief of Cabinet

Date of signature

2013/04/30

Signature (to be completed on the printed copy)