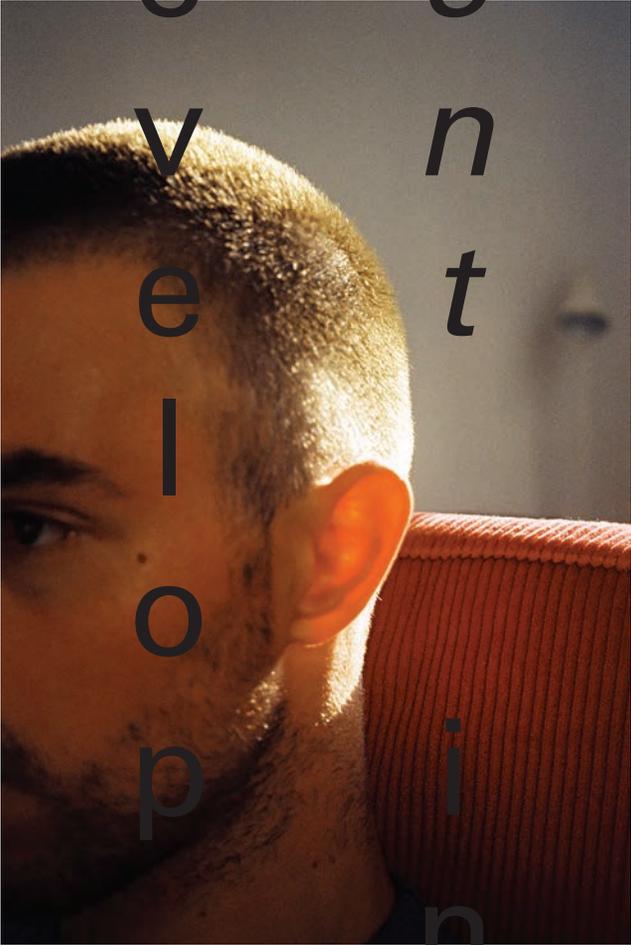


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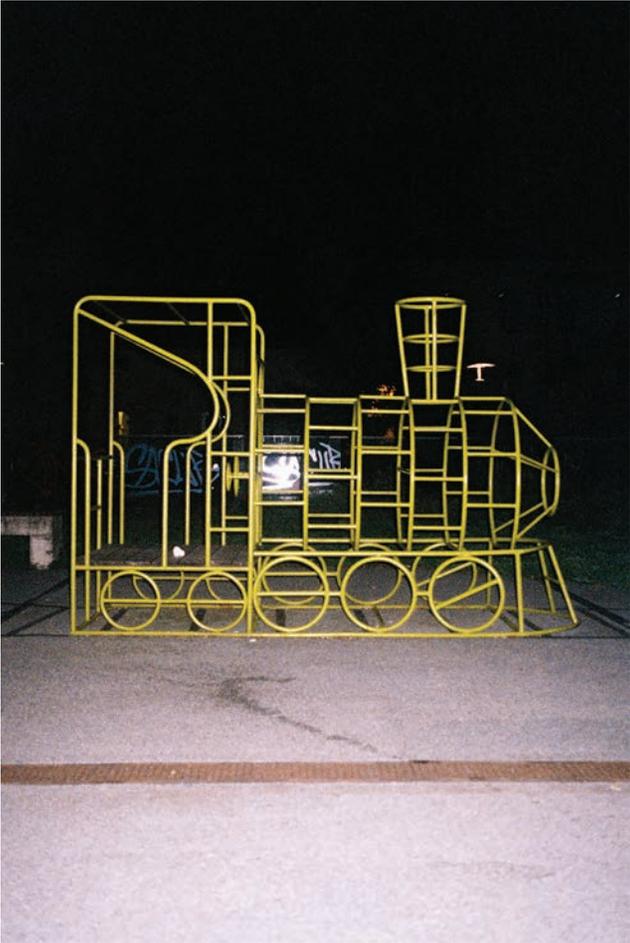
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Editors:
Nina Mihaljinac and
Dimitrije Tadić



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Dimitrije Tadić

Head of Creative Europe Desk Serbia

The publication “Audience development in Serbia” presents initiatives in Serbia dealing with audience development, a very important and current guideline of the European cultural policy. If we take into consideration that audience research in Europe shows a progressive decline in interest of European citizens to participate in the public cultural life, it comes as no surprise that audience development is one of priorities of the main cultural programme of the European Union – Creative Europe. Audience development – a relatively new notion of cultural policy can be viewed from two perspectives: through the prism of democratic values of culture, the right to culture, the field of human rights, participation, including citizens in creating cultural content, but also from the aspect of market development, the economics of culture and creative industries. At the same time, we should by no means forget that the expansion of audience and diversity of audience structure are appropriate instruments of positive influence on decision makers, in terms of pointing out the social importance of culture. This publication maps out the projects in Serbia developing different audience groups in accordance with interests, lifestyles, gender, occupation, age or taste. It should be said that the presented projects were grouped under diverse categories, exactly with the goal of showing the diversity of audience groups, to show the possibility of a creative and open approach to audience development, i.e. to avoid the somewhat stereotypical and essentially limiting defining of target groups (e.g. the young, persons with disabilities, ethnic and other minorities). Moreover, experiences and opinions of participants and the audience of the mapped projects through answers to the questions about concepts and successfulness of realisation of these projects are presented, which is possibly where the greatest contribution of this publication is. Likewise, this publication contains texts of different authors about the notion of audience development. The article by Nina Mihaljinac and the author of this preface explains the very notion of audience development and contextualises it in the European framework, especially with regards to the main programme of the European Union for culture, the Creative Europe programme, and it also offers an overview of representative initiatives in Serbia. The article by Slađana Petrović Varagić does not only present the work of the institution headed by herself (the Cultural centre of Požega), but it also presents other organizations and initiatives active in the community of Požega. The articles by Nikola Krstović (Open-air museum “Old village”, Sirogojno) and Audience Development of the Belgrade Philharmonic Orchestra (Belgrade philharmonic orchestra) explain activities and success of these institutions in the field of audience development. The text by Dunja Babović and Milan Đorđević, young future cultural professionals, enables insight into views and needs of younger generations. We hope this publication will be useful to all of us in understanding the multi-tiered notion of audience development and that it can help us in a better perception of the cultural system and artistic production in Serbia.

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Nina Mihaljinac and Dimitrije Tadić

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Audience Development — Notion, Context, Meanings

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Every individual is formed in a specific cultural environment and has specific cultural needs, whether it is going to the opera or the local pub, wearing clothes and furnishing one's apartment in a specific style, expressing sexual orientation and peculiarities of national identity, listening to electronic music or writing neo avant-garde poetry. Cultural systems of democratic states should secure free linguistic and cultural expression and conditions for development and satisfaction of all citizens (territory-driven concept of cultural policy). Hence, apart from the preservation of cultural heritage and the development of contemporary creativity, encouraging cultural participation is one of the core aims of cultural policies in democratic states. The notion of audience development was developed in the discourse of democracy, human and civil rights, the right to culture and cultural expression, cultural and linguistic diversity and dissimilarity.

As it is often the case with notions from the field of cultural management and cultural policy, audience development is used in several different contexts, thus bringing about differences in its meaning. The notion is predominantly used in two contexts: on one hand in the context of developing social integrations, mediation and intercultural dialogue (emphasis on social value, the principle of quality, education, cultural development and artistic excellence), and on the other hand, in the context of promoting the postulates of cultural marketing and market development (emphasis on economic gain and the principle of quantity). The first case entails projects related to inclusion of the marginalised and sensitive groups of audience, such as an inclusive theatre or workshops of art therapy which develop taste, give an opportunity for education and personal development, and the second case entails commercial cultural projects, such as big music festivals or book fairs in which case audience development means gaining a larger number of users and buyers. Either way, since many projects in culture simultaneously and almost equally possess exceptional social importance and economic profitability, the concept of audience development does not have to be limited to just one or the other context. Hence, a corpus of notions related to individuals who should be animated by projects and activities in culture appeared: permanent audience, loyal audience, organised audience, non-standard audience, audience-participant, creator audience, active audience, (primary and secondary) target groups of audience, non-audience...

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The projects included in this publication differ, among other things, in the way they treat the notion of audience. Cultural institutions tend to develop animating activities within their usual programmes through which they intend to develop new groups of audience. This is the case with, for example, the Museum of African art which is cooperating with retirement homes and in this way developing organised audience for its current programmes. On the other hand, civil associations or foundations are established to conduct projects with the main goal of social inclusion, meeting the needs of social groups with unsatisfied cultural needs and the like. For example, the plays by Aps Art react to the need to include marginalised social groups – prisoners, more precisely to include them as theatrical creators. In this sense convicts do not represent an audience *stricto sensu*; they are people who become active participants in the cultural life of a community through creative work and a different kind of audience. Thus, the notion of audience development can be understood in the wider sense (any kind of inclusion in cultural events of any kind of audiences – through creation, volunteering and similar forms of active participation) and in the narrower sense (working on developing the existing groups and “winning over” new groups of audiences of specific projects and programmes in culture). Nevertheless, the most important – both when it comes to projects of social and cultural inclusion, education and taste development, and when it comes to winning over new groups of consumers and users through marketing, are the activities of audience development aligned with the need to develop and improve cultural participation.

It should not be forgotten that audience development activities with their different aspects, from cultural participation and intercultural dialogue to social inclusion, brilliantly show the power of culture to positively change society, but also, at the same time, through audience development, cultural professionals receive a purposeful argument and a means to influence decision makers. Related to this is the obvious necessity to constantly point out the importance culture has for the democratic development of every society, whereas the role and responsibility of a cultural professional in this process is decisive. This is particularly important if we take into consideration the fact budgets allocated for cultural purposes are in progressive decline, so one can have the impression the process of cultural politicisation is taking place in different ways – in a more subtle or a more direct one in different European countries.





Audience Development, European Cultural Policy and the Creative Europe Programme

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There are several reasons because of which audience development was defined as one of priorities of the Creative Europe programme.

The first one is related to the main aim of the programme, the development of a common European cultural space and encouraging cooperation, cultural and linguistic diversity and intercultural dialogue, but also the need to change statistics about the cultural habits of European citizens which shows that Europeans, when they read books, watch movies or enjoy other cultural content, usually choose either local, national, or global mainstream artistic production. Bearing in mind that there is far less forms of discovering, exchange and cooperation between different cultures within the whole of Europe, competitions of the Creative Europe programme are designed so that works of art and results of creativity are mobile and accessible to a larger number of European citizens, and also so that professionals working in the cultural field, both in cultural institutions and as freelancers, are given a chance to meet each other and establish collaboration.

The other reason is related to the process of digitalisation and to what is in English often called the digital shift. Since the audience, and especially young people, in their everyday and professional lives most frequently and most dynamically use the new media – Internet platforms, applications and social networks, the Creative Europe programme encourages the use of new technologies in audience development activities. This implies that using new technologies in the process of designing programmes of cultural institutions, communicating with an audience, displaying a work of art and so on, represents a condition for successful work in culture and being active in the public space.

The third reason why audience development is the main priority of the Creative Europe programme is related to the statistic data about participation in culture, which show that the number of cultural event attendees is plundering, but also that young people's participation in cultural events organised by cultural institutions and organizations is progressively declining.

Audience Development in Serbia

Even though there is no systematic and comprehensive data about audience participation in public cultural events in Serbia, it can be assumed that our situation is similar to that of other European countries. Regardless of the existence of a series of extremely important initiatives in the area of audience development, part of which is presented by this publication, mapping the animating projects in Serbia evidently shows a lack of long-term projects dealing with audience development. It is especially important to emphasize this because only long-term work on developing audiences can have visible, measurable and long-lasting effects on community development.

When it comes to public cultural institutions, yearly programmes are rarely designed with awareness not only of the need for programmes to be attractive to the existing and also the new groups of audience, but also the awareness that it is necessary to include the audience in the process of designing a programme. Along the same lines, the guidelines of the Creative Europe programme insist on the importance of establishing such two-way communication between cultural professionals and the audience. On our soil people rarely think about two-way dialogue and attracting the so called non-audience i.e. the citizens who do not have a developed habit of attending public cultural programmes. Even the accompanying programmes of institutions are usually organised in standard forms and formats.

In museums and galleries the most frequent are exhibition and permanent exhibition guides, libraries conduct literary evenings and book promotions, and theatres very rarely guide the audience through the building or organise similar animating activities.

It is necessary to bear in mind that some European cultural institutions are largely designing their educational and animating programmes not only in the form of attractive setups and separate projects but also in the form of artistic actions and interventions in the public space.

Thus, what is missing are innovative concepts for attracting and developing the existing and the new audience, but also the non-audience. When it comes to the existing audience, animating activities serve the purpose of permanent education, sustaining and developing interest in a particular field and nurturing the feeling of belonging to the institution and the ideas it represents.

The case is the same with the interested or potentially interested audience, however, in the end, it is no less important to work on the non-audience, especially if one takes into consideration that cultural institutions should work on improving the freedom and creativity of the public sphere. The entire system of cultural institutions should be answering the diversity of cultural needs of all citizens, but it should also develop these needs. This is precisely the area where a reason for presenting a wide range of audience groups in this publication can be seen: from members of the LGBT community, soccer fans, persons with disabilities, children and war veterans, fans of Japanese culture or Harry Potter, to dog owners, cyclists, members of local communities and national minorities, feminists and others. The projects presented in this publication show that all groups of citizens have cultural needs and that they can and should participate in the public cultural life, and apart from this, their presentation should inspire everyone working in the field of culture to think about a new audience they could work with.

When it comes to public cultural institutions, a good example of encouraging participation in designing a programme is given by the Museum of Science and Technology in Belgrade through a new exhibition devoting a large space to children and young people. Thus the exhibition contains exciting content that in an appropriate way enables access to scientific accomplishments and facts to children and younger population through participation. The permanent exhibition of the Museum of Science and Technology differs from the standard and frequently organised children programmes, such as children workshops of drawing or sculpturing.

Another example of active work with the audience is offered by the Open air Museum "Old village" in Sirogojno. The activity of this museum is specific because hard mountain life of a villager in the XIX century is not represented as being exotic, through Romantic, Arcadian pastoral image of Sirogojno, but instead through very provocative exhibitions and numerous accompanying activities of the museum knowledge and a critical stance is produced towards the historical and contemporary social reality.

What is also interesting are the examples of public cultural institutions whose activity is dedicated to audience development in its entirety. Museum of Naïve and Marginal Art in Jagodina valorises and promotes creation of amateurs and socially marginalised persons. The very name of the museum indicates a programmatic concept, distanced from the common understanding of naïve painting as mannerist and conventional or purely commercial.

The Cultural Centre of Belgrade positioned itself as an institution designing its programmes in accordance with the needs of different groups of professional audiences – they organise literary festival and speech programmes, but also festivals dedicated to underrepresented music instruments, such as the harpsichord and the organ; the photography gallery “Artget”, apart from their presentation of contemporary production from this field, also publishes a specialised edition dedicated to the theory of photography; the modern concept and visual identity of the gallery “Podrum” clearly show their programmatic orientation towards international cooperation in the field of contemporary art. For a long period of time the Cultural centre of Belgrade has been organizing events, round tables and presentations of successful examples of educational programmes of European institutions and organizations in culture.

Another cultural centre – the Cultural centre of Požega, shows programmatic excellence through modernity of the programme concept and active work on the needs of the local audience and local communities which is very important from the aspect of breaking prejudices related to incomprehensibility and elitism of contemporary art. Partnerships being achieved by this cultural centre with the local organizations of civil society attest to the rare openness of a public institution towards the civil society and individuals, which by being open not only increase the number of visitors but also their structure.

Since they are active in the fields where the public sector is not active enough, initiatives of civil society organizations are very important and diverse, especially in the field of audience development. Some of the projects in smaller areas represent almost the only content dedicated to young people, and in time they started gathering a young audience, artists and professionals in culture from other cities in Serbia – the Festival of Contemporary Art “Zalet” in Zaječar or the Festival “Zvuci i vizije” in Majdanpek.

An illustrative example of civil society activism in the field of audience development is the project Street gallery in Belgrade, lead by members of the Mikro art Association. The project implied arranging a neglected space, a passage in the very city centre and turning it into an exhibiting space, intended for socially engaged artistic practices of young and emerging artists. The Street gallery included in its work graffiti artists so they could additionally work on arranging the public space they were active on.

Street gallery promotes social inclusion and participation by organizing music events, among which are, for example, choir performances with members of the third age. It can be said that modelled after the Street gallery, a Fence gallery appeared in Valjevo several years later, which speaks about the successfulness of the concept of “gallery in the street” which attracts looks of fellow citizens and random passers-by.

Emphasizing the therapeutic potential of art and cultural projects as a platform for social inclusion and improvement of life quality of individuals, Association Prostor from Belgrade is organizing different activities several years in a row, especially workshops for people – users of psychiatric services. Apart from perseverance and continuous work in this field, what sets Association Prostor apart from similar initiatives is inclusion of affirmed contemporary artists which allows ensuring quality of artistic content and reaching professional standards in work.

European centre for culture and debate “Grad” is renowned for its exquisite programme animating numerous groups of audience of different ages and tastes, but also by its success in continuously attracting new and young people through constant programme innovation.

The Union of architects of Serbia is organizing the Belgrade International Architecture Week BINA, which is an example of a very ambitiously conceptualised project with regular debates and numerous attendees, public talks which contextualise architecture critically and socially, children workshops, but also public guides through architecture of Belgrade, both for the professional and “layman” audience. Civil Association “Tačka komunikacije” also positioned itself as an organization dealing with audience development through topics of architecture and urbanism. Projects “Sound Map of Dorćol” and “Sound Map of Belgrade” deal with Belgrade architecture through the prism of local communities and integrate voices of individuals into the collective narrative of the past and in doing so they affirm the importance of local, intimate and personal histories for the history of Belgrade and its identity.

It should be noted that due to its endeavours to encourage cultural participation, the Association of architects of Belgrade obtained an opportunity to participate in the Creative Europe programme in 2015 and 2016, thus, related to this, a few things should be said about the Take Over project, which is also supported by this programme and which has Foundation of Ilija M. Kolarac as its participant, the Foundation being a partner organization from Serbia. The utter importance of Take Over lies in the fact that young people are directly involved in creating concepts of programme contents of Kolarac. Namely, as the first project of the kind in Serbia, Take Over assumes formation of the Board of the Young who will decide about new programmes and its goal is to test a new model of decision making in culture, an at the same time a model of audience development of cultural institutions.

An especially exciting fact is that the project is supposed to contribute to essential change of the Foundation of Ilija M. Kolarac and its image as an institution renowned for hosting classical music concerts and an audience belonging to the elitist cultural model.

As far as initiatives related to the inter-sector cooperation in the field of audience development is concerned, it seems that potentials of cooperation with institutions whose activity is not in the field of culture, such as hospitals and courts, are still not recognised to a sufficient degree. A newly established financial instrument of the Ministry of culture and information, the Competition for financing works from the field of visual art was designed exactly as an answer to the lack of project which imply cooperation between cultural institutions and institutions from other sectors – education, healthcare and others, in other words, an instrument encouraging audience development.

In the end it should be said that it is quite likely the situation in Serbia with regards to audience development will be improved due to endeavours of the Ministry of Culture and Information of the Republic of Serbia, participation of Serbia in the Creative Europe programme, the increasing ambition and more frequent activities of cultural professionals active in the civil and the public sector, and finally, due to increasingly active socially responsible operating of the private sector.

C u l t u r e

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Culture for Everyone¹

Whether in the context of international or domestic law-making, socio-political and cultural changes and needs, European integration, or something else, human rights are in the focus of practical policies in our countries for many years. When we speak about human rights, one's attention is justifiably directed towards the type of these rights; within cultural policy, we speak about freedom of expression in cultural and artistic creativity, about the autonomy of subjects in culture, openness and availability of cultural content to the public and citizens, appreciation of cultural and democratic values of European and national traditions and the diversity of cultural expression, the democratic nature of cultural policy.² Nevertheless, the possibility of exercising the rights from this corpus is not equal for everyone in practice, but it is necessary to continuously take care about the fact that certain groups in society have issues in exercising their rights, which is, in fact, discrimination. Precisely because of this every responsible society should work on identifying these groups, the ones we call socially sensitive, but also implement special measures directed to the improvement of their position. By making a terminological difference between the phrase of a "socially sensitive group" and the phrase of a "sensitive social group", we emphasize the difference between understanding that members of certain groups have personal traits that disables them from exercising the right that certainly belong to them, and the understanding that limitations are actually found in space (physical) and/or in attitudes of the majority.³ Also, constant redefining of target groups carries special importance because society is a dynamic category and it always reintegrates one type and gives birth to a new type of socially sensitive groups.

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The field of human rights is very important within international cooperation and in this sense the membership of the Republic of Serbia in international organizations is important, primarily in the United Nations and the Council of Europe.

1. By analogy to the name of the Belgrade Kolarac Foundation project "Kolarac for everyone" through which programmemes of this institution became available to blind and visually impaired persons.

2. Law on Culture, "Official Gazette of the Republic of Serbia", no. 72/2009, Article 3.

3. As opposed to the stated, Strategy on the Prevention and Protection Against Discrimination states that "sensitive social groups", i.e. a group of persons or individuals, members of a group, are exposed to discrimination based on their personal traits, p. 3, which is a foundation for further contemplation and discussions, which also in its own way can lead to improvement in the position of these groups.

4. <http://www.ljudskaprava.gov.rs/index.php/yu/ljudska-prava/konvencije>

As a member of the United Nations (and a legal successor of previous countries) up until now the Republic of Serbia ratified the largest number of leading international legal instruments of the UN in the field of human rights such as: the International Covenant on Civil and Political Rights (ICCPR); International Covenant on Economic, Social and Cultural Rights (ICESCR); International Convention on the Elimination of All Forms of Racial Discrimination (CERD); The Convention on the Elimination of All Forms of Discrimination against Women (CEDAW); Convention on the Rights of the Child (CRC); Convention on the Rights of Persons with Disabilities (CRPD)⁴; UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.⁵ For international treaties, contracting authorities (committees) were established whose competence is to oversee that member states are fulfilling their obligations.

Numerous reform processes in our country are taking place in cooperation with and with the help of the Council of Europe, and this cooperation is especially important in the context of European integration. The most important documents of the Council of Europe in the field of cultural creativity are the Convention for the Protection of Human Rights and Fundamental Freedoms (which is the basis of the European system of human rights protection)⁶, Framework Convention for the Protection of National Minorities⁷ and the European Charter for Regional or Minority Languages⁸.

During the first period of its existence, the European Union did not deal with human rights, at least not through its own documents. In the beginning, protection of human rights relied on the Council of Europe⁹ and instruments of this organization, primarily on the European Convention on human rights (Convention for the Protection of Human Rights and Fundamental Freedoms). Only thirty or so years after its founding did European Union begin to realise more and more that it was necessary, apart from dealing with economic, industrial and political questions, to devote special attention to human rights as well.

4. <http://www.un.org/disabilities/convention/conventionfull.shtml>

5. http://en.unesco.org/creativity/sites/creativity/files/article_18en.pdf can also in its own way bring about improvement of the position of these groups.

6. http://www.echr.coe.int/Documents/Convention_ENG.pdf

7. <https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=09000016800c10cf>

8. http://www.coe.org.rs/REPOSITORY/2858_european_charter_for_regional_or_minority_languages.pdf

9. An organization founded in 1949, today it has 47 member countries, and it deals with improving and promoting democracy, rule of law and human rights.

In this sense, the Copenhagen criteria¹⁰ are important and the first document of the European Union that pertained to human rights was the Charter of Fundamental Rights of the European Union solemnly proclaimed in Nice in 2000, but which became binding only after the adoption of the Lisbon Treaty in 2007. “Some authors claim that the Charter could most probably be described as a creative distilling of rights contained in various European and international agreements to which the European Court of Justice had been referring in its decisions for some time before this”¹¹

The legal framework of the state of Serbia in the field of human rights, which is wide and varied, is one of the instruments for identifying socially sensitive groups; from the Constitution of the Republic of Serbia from 2006 (Part 2, Human and minority rights and freedoms) and the so called *lex specialis* (a law regulating a special-specific subject matter), to the laws, such as the Law on Culture, which as a common interest list certain socially sensitive groups, all the way to strategic documents and action plans; some of them are: Law on the Protector of Citizens¹², Law on the Protection of Freedoms and Rights of National Minorities, Law on National Councils of National Minorities, Law on the Prohibition of Discrimination, Law on Prevention of Discrimination against Persons with Disabilities, Law on Gender Equality¹³, National Strategy for the Prevention and Protection of Children from Violence, National Strategy for Improving the Position of Women and Promoting Gender Equality, National Strategy for Improvement of Position of Persons with Disabilities, Strategy for Improvement of the Status of Roma in the Republic of Serbia, Strategy of Prevention and Protection Against Discrimination (in the definition of the aim of the Strategy of Prevention and Protection Against Discrimination for the period of 2013-2018, special attention was dedicated to national minorities, women, LGBT persons, persons with disabilities, the elderly, children, refugees, internally displaced persons and other endangered migrant groups, members of different faiths and persons with regards to their health condition).¹⁴

10. In 1993 the European Council adopted conditions for accession of new members of the EU, and for the first time among them was the respect of democracy, rule of law, human rights and national minority protection.

11. Dušan Ignjatović, *Zaštita ljudskih prava u EU posle Lisabona – Zaokruživanje evropskog sistema zaštite ljudskih prava*, Ugovor iz Lisabona, sigurna luka ili početak novog putovanja, Službeni glasnik Beograd, 2010, (Dušan Ignjatović, *Protection of human rights in the EU after Lisbon – Rounding the European system of human rights protection, the Treaty of Lisbon, a safe heaven or a beginning of a new journey*, Official Gazette Belgrade, 2010) p. 77

12. <http://www.ombudsman.rs/index.php/o-nama/normativni-okvir-za-rad/643-2009-10-27-16-01-21>

13. <http://www.ljudskaprava.gov.rs/index.php/yu/ljudska-prava/propisi>

14. <http://www.ljudskaprava.gov.rs/index.php/yu/ljudska-prava/strategije>

The Law on Culture states that the general interest in culture is discovery, creation, study, preservation and representation of Serbian culture and the culture of national minorities in the Republic of Serbia, encouraging children creativity and creativity for children and young people in culture, encouraging cultural and artistic creativity of persons with disabilities and availability of all cultural content to persons with disabilities.¹⁵ Still, the general prohibition of discrimination, starting from the core principle that all persons are equal before the law and that they have the right to equal legal protection, establishes that any right encompassed by the law shall be exercised without discrimination based on any grounds, such as gender, race, skin colour, language, faith, political or other belief, national or social origin, relatedness to a national minority, property, birth or other status.

With regards to socially sensitive groups, perception of culture can be two-fold: as a collection of creative potentials of all these groups and as a means to achieve goals. Both stances are equally important. When we speak about culture as a means, we do not degrade it by doing so; we only realise the importance it can have for certain fields. For example, it is very often the case culture and the creative process are used as therapy in persons with disabilities, or another example where socially sensitive groups, perceived as target groups within projects dealing with audience development, lead to reaching another long-term goal, such as achieving an inclusive society or increasing cultural participation.

Cultural participation encompasses three groups of activities: cultural production which includes dealing with art or having a creative hobby; cultural reception which is happening through visits to cultural institutions' programmes or cultural events and cultural reception which is most often happening through media and in the homes of recipients¹⁶. Any kind of high-quality planning requires previous identification and removal of obstacles which can influence participation.

15. Law on Culture, "Official Gazette of the Republic of Serbia", no. 72/2009, Article 6.

16. S. Mrđa, *Kulturni život i potrebe učenika srednjih škola u Srbiji* (2011.) and S. Mrđa, *Kulturni život i potrebe studenata u Srbiji* (2011.), Zavod za proučavanje kulturnog razvitka. (S. Mrđa, *Cultural life and needs of high school students in Serbia* (2011) and S. Mrđa, *Cultural life and needs of university students in Serbia* (2011.), Institute for cultural development research)

Therefore, dealing with socially sensitive groups is not an isolated segment of reality, which is most commonly perceived as being related only to specific areas of social life, such as education, healthcare or employment. Through availability of cultural contents, ensuring participation and using a proactive approach in culture, socially sensitive groups should always be a current topic in culture in the civil sector, cultural institutions and in public authorities.

An inclusive society on the one hand, and the absolute availability of culture on the other one are an ideal we are still gravitating towards and a lot more time and work will be required to reach it. However, what is important is to build a correct attitude about the people around us, independently of what is different from ourselves in them or on them. At that moment, when we start from ourselves, i.e. when we are liberated from groundless attitudes and prejudice, and when we are perceiving differences more as a wealth and an everyday matter rather than an obstacle or an issue, we will by ourselves contribute to the creation of an inclusive society. Dealing with culture in this way is a recipe for it to truly be culture for everyone.

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Sladana Petrović Varagić

The Director of the Cultural Centre of Požega

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Požega — Audience Development and Groups of Cultural Participants

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Today, in the 21st century, anywhere in the world, in Europe or in the Western Balkans, in big cities or in small communities, activities in the field of audience development of cultural programmes are gaining a multifaceted importance in the work of cultural institutions and other participants in this field. The increasing dominance of entertainment programmes over cultural programmes, a crisis conditioning a low social standard, and underdeveloped cultural habits of populace are key issues faced by cultural workers. These issues require initiating a process of re-examination of strategies concerning communication with the audience and the wider target groups. It is necessary to work on audience development and raise generations which will be interested in cultural content, but also to develop an awareness of personal possibilities and potentials. Public cultural institutions, participants from the civil sector, but also private entrepreneurs in the field of culture and creative industries strive to continuously re-examine the relevance of their own content, i.e. “creative products” for their community, designing and initiating programmes of constant rejuvenation and renewal of audience. As a universal recipe for audience development does not exist, the path to a developed active community in the field of culture and art leads through constant experimenting in finding new creative solutions through cooperating inter-sector platforms and exchange of experiences.

The number of cultural and art programmes realised in the past ten to fifteen years in Požega is unknown, but for small municipality like Požega having 30.000 inhabitants, it is certainly larger than expected. Participants in the cultural life from the public and the civil sector present locally in the past decade and a half can remember numerous pioneer actions during the 90's of the past century and the beginning of 2000's. Today, Požega can rightfully be called an active hotspot on the cultural map of Serbia, located on the outskirts of Zlatibor and Moravica Districts, between two big cities – Čačak and Užice, and surrounded by smaller neighbouring municipalities – Kosjerić, Arilje and Lučani. In Požega there are two active public cultural institutions – the National Library Požega and the Cultural Centre Požega, which were founded by the Municipality of Požega, while in the civil cultural sector most attention should be devoted to the work of the Independent Film Centre “Filmart” and the Forum of Civil Action “Forca”. Apart from these, there are other associations which have their sporadic excursions to the field of culture, and still, new associations are being founded having potentials one can rightfully expect a lot from. Požega also has several cultural-artistic associations which nurture national tradition of the area.

The Railway Museum – department of narrow railways in Požega, as a part of the Railway Museum in Belgrade is a special local potential, even though it is not managed locally. Moreover, Požega has a significant number of individual creators – writers, poets, painters, stage directors, photographers, musicians etc.

National Library Požega is the oldest cultural institution in Požega. It was founded in 1869. Yearly, around 2,500 citizens become library members. In librarian circles, this institution is known for having a good concept and continuous work with children, but also for having a well-managed native land section. The library is in close cooperation with librarian associations, both in Serbia and abroad, since it has its sister library in the German city of Westoverledingen. The library participates in domestic and international projects of the IBBY section for Serbia, but also in IPA projects of cross-border cooperation. An example of good work on audience development is given by programmes realised by the National Library Požega in cooperation with children and young people. Through the project “A book for every baby” National Library Požega encourages parents to develop love for books in their children from the earliest age.

The project “Read While You Wait” is an example of a project commonly known as “towards the audience” through cooperation with children dispensary of Požega Hospital. “Summer and Winter Reading Programmes” are perennial programmes of the Children section of Požega Library which gather a large number of children through different creative workshops and have noticeable long term effects in the sense of sensitisation of new audiences to cultural programmes. Activities of young people in the field of literature and creative writing were supported by the library through a partner project “Balkans the home of differences” whose participants were young people from Požega together with young people from five more cities from Bosnia and Herzegovina and Serbia. Different literary gatherings and book presentations are also a part of the programme of audience development of this institution.

Cultural Centre Požega is the oldest polyvalent cultural institution in Zlatibor District, founded as early as 1958. Today, Cultural Centre Požega strives to become an important and visible institution on the cultural map of Serbia and the region. Through its activities this institution positions itself as the centre of cultural life of the local community, organizing, producing, distributing and promoting different programmes in the fields of culture and art. Programmes realised by the Cultural Centre Požega are diverse in their characteristics when it comes to the target audiences they are intended for, but also in different forms of artistic expression (music, film, visual arts, performing arts). In this institution great attention is devoted to educational programmes and work with the audience and different target groups.

On a yearly level, Cultural Centre is visited by over 15,000 citizens. City gallery of Požega, which operates as a part of the Cultural Centre Požega was founded in 1999, and today it is one of the more notable exhibition spaces in Serbia, dealing with affirmation, presentation and production of contemporary visual arts. Work of the gallery is continuously being supported by the Ministry of Culture and Information of the Republic of Serbia. City gallery Požega, through its participation in public presentation of contemporary artistic practice in the country, aspires to contribute to decentralisation of culture, to be recognised as a place which enables presentation of guest artistic projects in a professional way, but also as an important production centre which contributes to the development of contemporary art in the country, with a special task of fortifying the local painting scene and education of younger generations. Educational programmes in the form of public guides, workshops and talks with artists are frequent in the programme of Požega gallery, acting school and film workshop which gather young people showing interest in these forms of art, thus providing them with informal education in these fields, but also, in this way, building a new educated audience of cultural programmes. Participatory programmes show the best results – projects such as “Umetnost u prolazu” (“Passing by the art”) or “Pesme iz magle” (“Songs from the fog”) are supported through the Centrifuge programme of Erste Bank, gathered young participants informally organised and relying on the support of the Cultural Centre Požega, who directly participated in the production of art in the public space or in the creation of the first young people’s collection of poetry and pioneering performative forms of poetry presentation in Požega. Through different projects, Cultural Centre Požega occasionally employs art pedagogues, archaeologists, and teachers who conduct inclusive workshops for children of school age, children and persons with disabilities and Roma children. Encouraging production of local creators and creatives is important work done by the Cultural Centre of Požega.

Moreover, as a partner institution, the Centre opened its doors to all organizations from the civil sector. It operates as an incubator for young individuals and informal groups, but also for non-governmental organizations which want to realise their own ideas, it enables technical support in terms of space, equipment and promotion of their joined programmes. In the past few years, as a part of the Cultural Centre Požega, Youth Office is active which independently or in cooperation with organizations of civil society realises a yearly programme of activities intended for young people and it has an extremely important role of animating young people for cultural programmes. Požega recently also got the Youth Club and a separate class of the Music school “Vojislav Lale Stefanović” from Užice, which yearly enrolls over 50 students from Požega.

Both of these institutions are located in the reconstructed building of ex – House of the Army of Serbia in Požega. The civil sector and cultural institutions, but also the interested young individuals for years have led a continuous action of public advocating and lobbying in the struggle for public spaces which could be used for cultural needs and youth gathering places. One of the episodes of this campaign is the action “Cultural Demilitarization” which was realised in October 2011, continuing the campaign initiated by Civil Association “Forca” and the youth production “Planet film”, marked by the intriguing video clip “There’s nowhere to go”, targeting an abandoned military building, whereas young people were engaged to gather around the idea of lobbying for the space and they were persisted until the reaching of the aim. Local government bought the abandoned building of the House of the Army in Požega for the needs of young people and their creative gathering.

As a result of this struggle for public spaces, the Youth Club was obtained which has been managed by the Cultural Centre Požega from 2015 and which was equipped by the Community of Požega and the Ministry of Youth and Sports of the Republic of Serbia through a cooperation project of the Citizen Association Forca and the Youth Office of Požega.

Through its cooperation with numerous associations the Youth Club Požega has become a gathering place of numerous young people through different workshops, forums, music and film programmes, spatial artistic interventions, but also through the idea of volunteering. On the second floor of the Cultural Centre of Požega there is a space equipped by the Embassy of Norway, where six non-governmental organizations are operating gathered into the Citizen Alliance for Social Inclusion – GASI, which is a good example of good cooperation of the public and the independent sectors, all in favour of the local community. GASI at the same time hosts the informal regional centre of the Association of independent cultural scene of Serbia for Western Serbia and two members of the Association from Požega – “Forca” and “Filmart” strive to gather organizations of civil society from Čačak and Užice and the surrounding places through this centre, into a collaborative network of independent culture in Western Serbia. The initiator and one of the founders of GASI is the Forum of civil action “Forca”, a citizen association founded in 1999 and one of the oldest, but also the most active associations of the third sector in Western Serbia. Programmes dealt with by “Forca” concern the development of the local community, promotion of human rights, youth support and help to underprivileged groups, but also activities from the field of culture and the new media.

Already in 2005, “Forca” started participating in the three-years long partner project “Open road E-761” supported by the Swiss programme for culture in Serbia and Montenegro ProHelvetia which was realised by independent associations from Užice, Poega, Čačak and Kraljevo. The mission of the programme was to establish partnership and network cooperation of public institutions, private sector, citizen associations, artists and creatives, professionals in culture and art with the goal of improving conditions and capacity of contemporary, innovative artistic and cultural production and presentation in this area.

Regardless of different attitudes towards the production reach of the E-761 programme, it seems that the biggest contribution of this programme is in Požega, reflected in the fact that participants themselves of this programme who are active in the field of culture , but also target groups, project users and the audience, accepted this collaborative inter-sector model which remained dominant in Požega even after the programme “Open road E-761” was completed and which is functioning well even today. The programme also initiated strengthening of the independent sector in culture and founding of new organizations. Since 2008, through the project “sPARK-Self-made park: Towards a creative incubator”, “Forca“ continued animating young people to actively participate in social activities, they influenced the increase of youth mobility, but also increasing the availability of cultural content for youth.

Music production was the key activity in the new programme “Open road E-761” in the period from 2009 to 2012. In more than 15 years of work “Forca” organised numerous concerts, festivals, forums, campaigns of public advocacy, debates, music album recording, but also founding of a youth radio station. It is a member of NKSS Association and through cooperation with the association and its members it realises numerous programmes in which it engages young artists. The target group of this association’s programme is mostly made up of young local creatives who are most often formally or informally organised, but also persons with disabilities, young Roma people and other sensitive groups.

Since its foundation in 2005, the independent film centre “Filmart” has been realizing a large number of projects in the field of film, visual arts and youth education, among which is the International Student Film Camp “Interaction”, and also the International Master class of Documentary Film “Interdoc”. Through this kind of projects “Filmart” directed their mission to the development of documentary films, film education and cultural animation in the field of the film art.

In this way “Filmart” is actively developing film professionals and film audience, but also entire local communities. Within the “Interaction” camp, students of film schools around the world are recording documentaries on given topics in Požega and the surrounding cities. During the ten year long realisation of the camp, which has been supported by the Ministry of Culture and Information of the Republic of Serbia from the very beginning, 189 participants from 47 countries have participated in it and 35 documentary films have been recorded, out of which nine were awarded at film festivals around the world. Since 2011 “Filmart” is also organizing the Film Educational Centre (FECI), within which high school students from Požega and the surrounding area master the basics of the film language. More than ten attendants of FECI are today students of film directing, camera, editing, production and acting at the Faculty of Dramatic Arts in Belgrade. “Filmart” deals with production of films and television programme and in that way they contribute to building the cultural identity of Požega, which is increasingly being perceived as a centre for the development of documentary film. Through the inclusion of volunteers from the local community into the realisation of projects and organization of events, young people are in this way animated to actively contribute to the creative development of their surroundings. Through realisation of numerous programmes of presentation of cultures from different countries – attendees of the camp, “Filmart” promotes multiculturalism and tolerance in a wider target group. The project “Photodocuments” was started in 2010 and it has the aim to affirm photography through the analysis of the diversity in the approach within this medium of artistic expression. This project reintegrates documentary quality in the field of photography and through organizing exhibitions in the gallery and the public space, but also a series of professional gatherings and book publishing – publishing of collections of works from professional gatherings on photography, “Filmart” establishes parallel communication with the professional public in the field of photography, but also with the wider audience.

In Požega, important individual creators live and work in different areas of art: literature, film, photography, painting, etc. Some of them through direct pedagogical work share their knowledge and experience with young people, producing new creatives or at least it opening a new interest for art and culture which creates and develops a new audience. Poet Petar Matović in the field of poetry and director Dejan Petrović in the field of film, by educating high school students influence the promotion of artistic creativity in young people and their followers achieve exceptional results. Young people from Požega are often winners of the most important poetry competitions for high school students such as “The Lim evenings

of poetry” (“Limske večeri poezije”) in Prijepolje and the Poetic competition “Desanka Maksimović” in Valjevo, they are also often proclaimed as finalists for several poetic festivals for publishing of the first book of poetry, and they actively participate in the dynamic contemporary poet scene individually or informally gathered into different poetry clubs. Young filmmakers, who obtained their first knowledge within film workshops of Dejan Petrovic at the Film Educational Centre “Interaction”, are often awarded with the most important awards at youth film festivals such as the Review of film creativity of children and youth of Serbia which has been held for more than 40 years in the cinema of the Yugoslavia Cinematheque. The influence of local creators and their artistic production upgraded by working with young people, establishes a firm foundation for the progressive dissemination of the idea about the importance of artistic creativity, it enables young people precious contact with, at times in smaller communities, inaccessible people and knowledge, it opens new possibilities and in the end it influences the local community by making it into a dynamic, creative community, desirable to live and work in.

The inter-sector networking is of utter importance for audience development and working with different target groups. Educational institutions are overwhelmed with administrative work and classic forms of teaching in the institution premises; they devote little time to organised visits to cultural institutions and in general to cultural programmes. Without a more serious systematic approach, everything boils down to the enthusiasm and willingness of individual teachers who are aware of the importance of spending time with children and young people in cultural institutions, at exhibitions, theatre plays, film projections, concerts or participating in different interactive workshops. New curricula in schools gradually oblige pedagogues to visit cultural institutions with their students and to participate in their programmes, which to a great extent encourages hope into a better future cooperation. Segmentation of the audience is a necessary tool in creating cultural programmes. It is necessary to continuously contemplate on the profiles of visitors and characteristics of each target group. Institutions from Požega and participants from the civil sector resort to meeting the audience and different models of communicating with the audience so they could adjust their products to the audience needs while, at the same time, not abandoning their own missions and goals.

Cultural participants from Požega realise audience development activities in the field of culture with a special focus on children, young people, persons with disabilities and marginalised groups through conducting new and innovative approaches to audience without much theoretical knowledge and without a detailed systematic and planned approach. Nevertheless, each individual activity in its realisation, from preparation to reporting, has an important component of analysis of addressing different target groups, but also analysis of the performance of this communication. Occasional surveys and researches of audience needs within specific projects, local or external, at least partially indicate the path that should be taken in the future. A document which can be of use in this work is the Strategy of the Development of the Community of Požega for the period from 2007 to 2025, which for a significant part, and certainly in the segment dealing with culture, deserves to be revised, bearing in mind changes of the current state locally and the need to re-investigate future priorities. Moreover, an important document from a more recent date is the Local Action Plan for the Youth of the Community of Požega for the period of 2014 to 2019, adopted in March 2014, after a comprehensive research within the project “Revision of the Local Action Plan for the Youth of the Community of Požega”, which was supported by GIZ and the Ministry of Youth and Sports of the Republic of Serbia. Research was conducted on a sample of approximately 2000 young people from the Community of Požega out of 8500 young people living in the community.

In Požega it is necessary to conduct a serious research on the needs of the audience of cultural programmes, different target groups, from children, young people, middle-aged people, women of different ages and the elderly, but also particular sensitive groups – persons with disabilities, people of Roma nationality and others. Special attention in this research should be given to village population, which makes up more than a half of the populace on the territory of the entire community. More studious research would greatly contribute to creating programme offers of higher quality and relevance. Initiating procedures for adoption of a Strategy of Cultural Development of the Community of Požega is a priority for participants in the public and the cultural scene in Požega, and it should result in organised monitoring and evaluation of cultural institutions’ work, but also creating more consistent plans about working on audience development, especially through cooperation with all educational institutions in the city.

Communication along the lines of: audience – institutions – the civil sector – programmes – the media – audience, is functioning well in Požega in the current circumstances, however it is necessary for all participants in this chain, and especially with the audience and the media, to develop a critical attitude and encourage them to contemplate about and evaluate the cultural life of their community, but also a stronger and more aggressive audience animation to take on an active role in creating the programmes of cultural institutions. The most common obstacle in audience development is the chronic discontinuity in applying cultural policies or the lack of strategic documents, but also the absence of firm control mechanisms for conducting the intended strategies and the frequent shift in priorities in accordance with the political priorities of decision makers. The Republic Strategy of Cultural Development as the umbrella document would certainly help local cultural participants to direct their actions more comprehensively in applying the local cultural policies. This is what cultural participants in Požega are hoping for, as well.

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Nikola Krstović

Senior Curator of the Open-air Museum “Old village”, Sirogojno



“Waiting” for Godot!?

The Open — Air Museum “Old village” (“Staro selo”) and Audience (Awareness) Development

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If one consults any definition of the notion of “development” one will be surprised by the fact development by no means implies only the quantitative characteristics. In the case of a museum, the question is far more complex and the notion of development rather refers to which and what kind of content is used to raise awareness of visitors about different (even problematic) social questions. Hence, development is always a question of the quality of knowledge exchange, rather than quantity in communication. Times when interpretation of cultural heritage was directed almost exclusively by market paradigms are slowly, on the global level, becoming a thing of the past. We can also consider the situation in a more radical manner and ask ourselves is it possible to move funding in the sphere of cultural heritage out of any kind of power centre and place it completely into the public sphere, thus securing independence of position and expression? It seems discussions about this model in Serbia will have to wait for some other times.

Museum “Old village” became visible and recognizable in a different way than before in the past seven years. From an Arcadian place, an idealised island of romanticised past which exclusively positively defines the heritage of the village every day, it became a place for exchange of ideas, communicating skills and knowledge, and, finally, re-investigating diverse social areas. During the competition for the best European museum (EMYA 2014) in Tallinn¹, one of the members of the jury asked a question: “Did you consider changing the name of the museum if you already changed the concept and ways of communication so much?”. It seems that what the member of the jury did not understand was that the context of functioning of the world and the museum has changed so much that our change seemed as the only natural and logical thing to do. Even though we represent a simulacrum of the villages of the Dinara region and Zlatibor, general problems of any everyday became a universal question to such an extent that the name “Old village” in Serbia could answer almost any challenge. Hence, our mission was accorded with these changes through reinvestigation and redefining of our own identity. What is rural(ity) today? Which traditional models of building are harmonised with contemporary architectonic concepts such as eco-building, green energy? Why are natural materials important? What are the old crafts and what is the nature of their communication with design and creativity on the contemporary market and how does it all fit into the contexts of creative industries? How should questions of healthy food, environment, global and local tensions be analysed and actualised? Which are the universal human problems and questions that can be scrutinised in Serbia which is on a geographic and mental periphery of modernity?

1. Nikola Krstović, “Old village” and the award “European Museum of the Year” in: Journal of the National Committee ICOM Serbia, Museums and Tourism, no. 4, 2014 (Nikola Krstović, “Staro selo” i nagrada “Evropski muzej godine” u: Časopis komiteta ICOM Srbija, Muzeji i turizam, broj 4, 2014), http://network.icom.museum/fileadmin/user_upload/minisites/icomserbia/pdf/Casopis_ICOM_SRBIIJA_broj_4_za_2014.pdf

Most people would agree on the fact that 85% of our audience is given – these are the tourists visiting Zlatibor! Out of this number 10-15% are foreigner (excluding visitors from ex common country), and around 27% are children. In the period of 2004-2014, the average number of visitors was approximately 51,000 a year. I am speaking, of course, about paid tickets in the period from May to October because this is the peak of the season. Only somewhat around 2% out of these 50 thousand visitors visits the museum in period from November to April. It should be added that the local populace (inhabitants of the Community of Čajetina) do not pay for tickets for the museum – this can also be treated as a policy of discrimination – but these are the people who participate in the creation of our programmes or they are a special kind of promoters of the museum. The number of unpaid tickets amounts to the average number of 10,000 a year, which is a significant number considering the fact that the community of Čajetina, although having a big territory, has only 16,000 inhabitants, with almost completely rural character.

The questions we asked ourselves as an institution, i.e. professionals, were primarily related to the qualitative development of the audience: do we want to create programmes that will have the goal only to increase the number of visitors (in the case of the “Old village” this is not such a big problem considering the possibility of manipulating with “pink” concepts of heritage), or do we want to develop critical awareness of important questions and in that way potentially also influence the decrease in the number of visitors? The area I am speaking about represents the most intense place of conflict between the theory of museology and the market practice of the museum: if we speak about the sphere of quantitative audience development we should have just continued with the model of idealising the past and non-critical use in the contemporary context; if, on the other hand, we speak about the sphere of qualitative development, we should have relied on models of the new critical museology and the actual and real questioning of the values we “represent”.

This dilemma, even though it seems as an instantaneous management decision, was solved gradually through a process, often redefining the general concept of the museum, as well. Conquering or adopting, step by step, new views, skills and models through which the museum was gradually becoming a mirror of the community, we were becoming increasingly confident in our new concepts. If we should define, in the sense of museum studies, where we are at in the process of maturation of the institution, it is certain that we departed from the frame of the modernist paradigm of the meta-narrative and transgressed into the state of a post-modern museum where multiple voices welcomed. It is interesting that most curators perceive the current moment as just the beginning of further development.

By accepting the “post-modern” museum discourse, it became obvious that even traditional forms of expressing authorship, firm disciplinary position, possibly even the structural nature of project activities have their place here, however they are no longer the dominant, but rather one of the possible mediums and models of heritage interpretation.

In order for theoretical concepts to become somewhat clearer, let's analyse briefly the results of transformation from the non-chronological view and deal with opening the socially relevant questions and models of activity realisation. The basic manifestation in every museum is certainly signalization –striving to follow the models of movement of almost a half of our visitors we developed the concept “45 minutes with oneself in the “Old village””. It's a multi-tier construct where real and virtual model of communication intertwine. Visitors can follow bilingual legends on each building. Additionally, QR codes were installed on each legend for access to specific pages of our website so all documents from the portal can be transposed into the real “self-guide” through the museum. The more up to date our changes on the website are, the more movement around the museum becomes different with every new visit. It is not just about texts but also about generating photographs and videos from our documentation. Hence, we turned a part of our documentation into linked content. We turned Izi.Travel application for audio guide into video guide through museum hot spots – this was done using the spider camera in one shot and around 20 video clips were made, it looks very professional in the production sense, but it is intentionally amateur in expression, because the goal was not a tourist video clip(-ette), it was rather the most direct communication possible. Through the use of “telescopes” made of wood we direct attention to interesting details in the use of wood in building, but also in everyday life. Finally, short guides were printed in the Latin script for visitors from the territory of ex-SFRY, but also in 12 world languages following our so called top list of foreign visitors. Through the process of creating new signalization we realised (and accepted) that we do not want to create new, unchangeable and final outcomes, we rather want to create platforms that can be constantly modified depending on the need (of the visitors, but also the museum). Programmes “Fair of the old crafts”² (2011-2015) and “The festival of music” (World [of] music)³ (2011-2015) of course, have the goal of preserving traditional creativity expressions, which certainly falls under the domain of the primary mission of the museum. However, both projects are open for experiments and questioning.

2. In more detail in: Snežana Tomić, “Vašar starih zanata i zanimanja” (I – V) (Snežana Tomić “Fair of Old Crafts and Occupations” (I – V)), Open-air Museum “Old village”, Sirogojno, 2011-2015

3. E.g.: TuttiSirogojno 2013: <https://www.youtube.com/watch?v=HSmz2pDcyoM>

Through “Crafts” we ask: What is a creative craft, or how did hobbies take over some of its functions, while “The festival of music” also questions very traditional (forgotten) instruments by putting them in a new contemporary focus, but also creative and interpretative expressions within jazz, electronic and classical music. Both projects assume a large number of participants, very good organization and coordination of participants. Projects “Houses of Mt. Zlatibor from the XIX century till nowadays“ (2008-2010) and “Zlatibor native for a while” (2013) also included a model of participatory museum and co-creation. There were over 400 participants in “Houses of Zlatibor” who participated through a research and interpretation platform, but also expert associates who shaped the visual appearance or the technological expression: website www.zlatibor.rs/kucezlatibora or the Garmin application for GPS exhibitions through selected houses or villas on Mt. Zlatibor by car or by foot.⁴ Through the methodologies of eco-museology, common ground and sense place, or as we named it “museology from door to door” the memory potential of a large number of people was activated, who later on, every Saturday during the summer took on the role of guides in the real space of Zlatibor (the centre) and interpreted exhibitions on the large pedestrian promenade of Mt. Zlatibor. The project received a special recognition of the jury raising awareness of cultural heritage of the EU Heritage Awards 2012. “Zlatibor native for a while” represented an extension of the award “Houses” and it was realised through the pressure by the local community of Mt. Zlatibor to also pinpoint the negative, devastating and anti-developmental changes in the centre of the mountain when it comes to investment building, unplanned and unsupervised and random urbanization. Provoking a different view on contemporary social questions was done through the project “Heritage (in a) supermarket” (2015), “Family scenes” (2015) and “Love affairs” (2012). “Heritage”⁵ provoked contemplating the relationship between heritage and the market, asked the question of mixing disciplines, science and art, installation and ethnographic heritage, live word and visual impression, debate and lack of it, idealization, nostalgia and emotionality towards objectifying, and finally the question of what a curator actually is? “Family scenes”⁶ represented anthropologic representation of the visual artistic expression of the sculptor Marko Crnobrnja, in the heat of the debate about how and in what way relationships between parents and children should be regulated, and how the question of parenthood should be redefined, and by extension childhood as well. “Love affairs” had over 30 hours of

4. In more detail in: Nikola Krstović, Heritage outside museum borders: Private houses of Mt. Zlatibor, AEOM Conference Report 2015, http://media.wix.com/ugd/2ccec8_84010d6b47b436b96168d4017d646b7.pdf

5. Electronic issue of the catalogue: http://www.sirogojno.rs/sites/default/files/dokumenta/bastina_na_rafu_lr_0.pdf

6. Electronic issue of the catalogue: http://www.sirogojno.rs/sites/default/files/dokumenta/marko_crnobrnja_web_version.pdf

recorded material obtained through research. With the uncensored language on the legends, on one side with humour and on the other gloomily, the exhibition opened the questions of idealization of epic poetry (especially in poems where adultery is the core motive: “Hasanaginica”, “Ženidba kralja Vukašina“ and “Banović Strahinja”), Vuk Karadžić’s “Crven ban”, domestic serials and films and stereotypes which govern them. At the same time it very proactively dealt with questions of troubling heritage: prostitution and family violence through the model of depersonalised personal stories. The exhibition lasted for a month and a half, and in 9 days of research the evaluation form was filled in by 819 visitors.

Results have shown that 83,39% of visitors thought the museum should deal with provocative questions from the everyday; 97,5% thought that the exhibition was edifying and or necessary, and only 2,5% thought that it was insulting. This research undoubtedly showed that “Old village” can definitely influence prejudice and pinpoint problems, at the same time displacing the usual perspective of perceiving an issue. In its entirety it was redesigned and posted on the Facebook page of the museum with a subheading “Enjoy: ‘immorality’ – ‘kills!’”.⁷ Reinterpretation of phenomena opens new angles of viewing common places of the everyday: in projects “Čauš” (2013) – through the exhibition itself but also much more through the concept living human treasures, “Hajduci” (2011) – activating the capacity of the permanent exhibition in open air and role-play, “Hunting creatures from the other side” (“Lov na bića sa one strane“) (2009) – an interactive light installation with a proactive play of search in the museum, “Tradinovation: 7 houses, 7 villages, 7 stories” (2014) – architectonic installations and student workshops in cooperation with the organization EAT Knowledge and the Faculty of Architecture in Belgrade⁸ and “Music through life” (2015) – scenographic audio-visual setup in cooperation with the Faculty of Applied Art, Department of Scenography. The domain of reinterpretation also includes the fantastically illustrated publications/ picture books intended for children “What you know about traditional music of Zlatibor region?”⁹ and “What you know about traditional clothing of Zlatibor region?”¹⁰. The residential and volunteer programmes open the door to completely new perspectives on the activity of the museum, external evaluation of possibilities and the capacity of curator expression, at the same time presenting to visitors voices of other and different authors and creators, perceptions and experiences.

7. The redesigned Facebook concept: https://www.facebook.com/media/set/?s=a.2944566507062_25.1073741846.232700470215177&type=3

8. The concept was presented at the conference Re-Imagining Rurality, in the presentation Consumption of Rurality at the Westminster University in London in 2015.

9. Music: http://www.sirogojno.rs/sites/default/files/dokumenta/dragan_katalog_muzika_-_single_page.pdf

10. Clothing: http://www.sirogojno.rs/sites/default/files/dokumenta/bojana_katalog_odeca_-_single_page.pdf

Cooperation with Cultural Centre “Grad” took place in the same sense in international projects *Frontiers in Retreat*¹¹ (2014) – a research of the dynamics of the relationship between art and ecology and *Exploring inspiration* (2015) – a research of the relationship between traditional creativity and modern design. Cooperation with American Councils was established through a three year long volunteer programme A-SMYLE (2013-2015), and it was crowned, among other things, with the installation *YouGo!* which had the topic of migrations from villages to cities. Among the projects that do not necessarily have to have an exhibition embodiment in the museum is the project accomplished through a series of workshops outside of the museum, intended for blind and visually impaired persons: “*Tactile legacy*” (2015). And finally, the platform we are building on the international level is the memoir “*Open Air Museums*”, which is gradually establishing its European character by starting another relevant topic each year. Around 30 authors from all most important European museums in open air participated in the exchange of ideas and development concepts in the previous three issues¹². The fourth issue which is in the final stage of preparation is global in character. Bearing the name of *Unheard Voices* it asks questions about innovative practices, theoretic approaches and philosophies, questions of minority voices from China, Japan and Australia to Europe, Canada and USA. The fifth issue, whose preparation has already begun has the conception of a *Book of everything* (you wanted to know about open air museums), which as an attempt to bring the spirit of co-creation and de-authorship into the publication. Finally, what does it mean to develop audience? Developing the statistic indicators in the sense of constant increase of the number? Or developing critical awareness and models of transfer of skills for understanding heritage as a value concept and eventually life itself? Of course, nobody is so naive as to think that it is better to have one visitor who will persistently contemplate about some kind of an offer of a museum than hundreds who will just run through and take a few selfies. Thinking about the audience does not mean thinking about animating the “desirable” profile, but transforming everyone into the “desirable” profile. Let’s not wait for Godot, he certainly won’t come. “Let’s revive museums by asking live people what they are interested in the world and times they live in and what it all can have to do with the past! We cannot do that by waiting for eight visitors yearly to come in, rather, we can do it by going out of the museum and asking questions and showing interest in supermarkets, theatres, parks, bus stations, because people who can and should become museum visitors spend their time there, as well”. Finally, let’s paraphrase the words of Arthur Hazelius from 1891, founder of the first open air museum, that museum is all around us, while the institution should just convey the public message. Thus, the institution of a museum is not work of a scientist, but work of an artist, poet and dreamer.

11. Project was presented on ICME Conference in Zagreb, presentation: *Provoking memories – creating attitudes*

12. All memoirs can be downloaded in PDF format from the website of the Museum “Old village”: <http://www.sirogojno.rs/en/zbornik> or on the official web page of the Association of European Open-air Museums (AEOM): http://aeom.eu/en/?page_id=343

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Jelena Milašinović

PR manager of the Belgrade Philharmonic Orchestra

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Audience Development of the Belgrade Philharmonic Orchestra

Belgrade philharmonic orchestra is the national symphony orchestra with a 92 years long tradition. With occasional ups and downs, in the past 15 years the Belgrade philharmonic orchestra set new standards not only when it comes to realizing concepts, but also in the sphere of business communication. The particularity of Belgrade philharmonic orchestra communications completely defines the whole package of marketing “mix” whose characteristics change from season to season.

Brand building

Rebranding of the Belgrade philharmonic orchestra was started in the season of 2001/02 when it started being headed by Ivan Tasovac, who reorganised the institution, rejuvenated the orchestra, refurbished the premises and the instrumentarium, and also conducted repositioning of the brand. In the same year prepaid subscriptions were reintroduced. Then, there were 39 subscribers in total. The design of promotional materials was pretty modest and it was disseminated through mail. However, the Belgrade philharmonic orchestra then precisely defined their artistic convictions and strived to accomplish as direct communication as possible with different spheres of the public, specifically on all levels. The aim of this kind of an activity was primarily for the public to be aware of the existence of the Belgrade philharmonic orchestra, followed by getting to know its character which was built in a bold, brave, persistent and humorous way. Integration of business communications was started, which had the goal of building the brand. Definition of success in communicating with the public, which happened later on, is found in the fact that the institution no longer addressed only a narrow target group, but, at the same time it did not forget its primary users.

The period from the season of 2001/2002 until today is followed by authentic and attractive integrated communication, atypical for culture. A brand of a young and new Belgrade philharmonic orchestra, ready for new successes and a new audience was defined. This is also supported by hosting special events which open the organization towards all interested kinds of the public.

Expanding target groups in the public

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Constantly aspiring to expand the circle the circle of its followers, in 2006 the Belgrade philharmonic orchestra conducted a comprehensive marketing research. The results of this survey were a guidepost for future plans, with a special emphasis on rejuvenating the audience, by the means of which the Belgrade philharmonic orchestra started conducting an aggressive campaign which was initiated already in the following season. Programme changes also took place – more popular works of classical music, but also scene and film music were carefully selected. Visuals used were not common in promoting classical music. The target group of all integrated communications are people with the age range from 30 to 40 who have a modern lifestyle. The tone of Belgrade philharmonic orchestra campaigns became unusual, provocative, recognizable, and concerts were not shown as a service, but rather as special events young, urban people do not skip. Provocative communication is unexpected for an institution of culture, but this precisely why it accomplished a strong effect.

The Belgrade philharmonic orchestra is known by turning the crises it found itself in into their own benefit and in this way obtaining even more admirers. For example, in the lack of financial resources for promotional materials, the Belgrade philharmonic orchestra initiated the “Internet campaign” with the intention to accustom the audience to the electronic media and modernise the ways of communicating with all their target audience in the public. This was the first of the ways of telling the public that financial help was necessary and that the institution has problems with financing. Through campaigns, special events and activities, the Belgrade philharmonic orchestra opened many questions, mostly unresolved, and it stirred public opinion through provocation. In this way it succeeded through its promotional messages to connect itself to a vast number of people who identify with the brand and support it. The character that is being built reflects the readiness of the Belgrade philharmonic orchestra, despite all the unfavourable circumstances and factors preventing its regular growth and development, to not only persevere, but also to prepare high quality and exciting concert seasons.

Authentic marketing model

“Creativity out of despair, i.e. necessity“ is a marketing model designed and perfected by the Belgrade philharmonic orchestra, precisely due to the lack of financial assets and advertising budget. The management of this institution firmly supports the attitude that financial assets should primarily be directed towards constant improvement of product (concert) quality while the core tool for promotion is – creativity. The Belgrade philharmonic orchestra has carefully built institutional marketing through which promotion of the institution as a brand is conducted, and which does not necessarily need to cost much, being based on creative ideas and clearly defined messages and attitudes supported by the institution. Most of the notable promotional activities which are still fresh in the memory of the wider public are exactly those that were directed towards strengthening the image of the Belgrade philharmonic orchestra as an institution and as a brand. Even though methods of communication were creative and innovative and they fall under the domain of the so called “guerrilla marketing”, it is important to emphasize that the messages sent in this way were a very clear and direct criticism of certain phenomena in the modern society. They defined the philharmonic orchestra as a socially responsible institution whose activity transcends performative art itself. The public and the audience of the Belgrade philharmonic orchestra, but also sponsors know how to recognise and respect sincerity and integrity, even when these are not in accord with the message itself.

With great velocity, modern society is becoming “marketing conscious” and closed for messages following a pattern and disseminated through established marketing channels – you need new keys for new locks. The key is in creative and sincere communication with users, often bordering with provocation. The Belgrade philharmonic orchestra not only avoids, but it also through its campaigns often ridicules popular marketing tools behind which there is no serious or high quality product. The philharmonic orchestra has a firm belief that there is no marketing tool that can mask a bad product and fool consumers i.e. end users in the long run.

This claim is supported to the greatest extent by the campaign “Did we understand each other?” for the season of 2010/11, which was conveying the message that for a ticket for the Belgrade philharmonic orchestra you get just that – just a ticket for a concert of excellent classical music, rather than empty and senseless promises utilised by the standard advertisements solely oriented towards sales. A part of this campaign were ironic advertisements saying that “it is scientifically proven that listening to concerts of the Belgrade philharmonic orchestra prevents the appearance of seborrhoea and dandruff”, and also “that it increases the volume of eyelashes by up to 75 per cent”.

The form of advertisements, i.e. renting the advertisement space in daily press was used in a sarcastic way to direct attention to the issues the Belgrade philharmonic orchestra was facing in conducting their business, but also to pinpoint the lack of certain social values. Overwhelmed by financial troubles, the Belgrade philharmonic orchestra asked for help from music admirers and in an ironic ad it offered playing at “weddings, funerals, baptisms and family saint day celebrations”. In this ad it was stated that “the national philharmonic orchestra with (then) 85 years of tradition and a rich repertoire can now play in your own house for a reasonable price”. Moreover, criticism of indifference towards culture was published through announcing a “public call for gathering offers of support to political parties, coalitions or citizen groups on the parliamentary elections 2012“, if more than one member from main boards of parties attended some of the concerts of the Belgrade philharmonic orchestra, excluding the performance in Strahinjica Bana St. The tender for engaging a conductor, published in 2013, brought to the forefront the absurdity and meaninglessness of the application of the Law on Public Procurements in culture. The intention of every marketing joke of this type was for the joke to be understood very seriously in the public.

Social media

Through careful integration and coordination of all communication channels, the Belgrade philharmonic orchestra succeeds in its intention to convey a clear and consistent message in a continuous process of building and developing its brand. As a national institution of culture recognised by the wider public by innovative communication, the Belgrade philharmonic orchestra follows the trends related to integrated business communications and keeps the pace with the other world philharmonic orchestras by communicating with its admirers through social networks. A level up in digitalizing all communication is the possibility to purchase tickets online, which largely eases the sale of tickets, especially to young people who are a target group of the philharmonic orchestra. The strategy of communication on social networks implies a two-way sincere communication with all interested parties, promotion of orchestra itself through the display of everyday work, but also promotion of classical music as an art field.

Programme orientation

Defining the brand is also integrated with the programme orientation of the Belgrade philharmonic orchestra, which is carefully designed with the goal of maintaining the current and attracting new audience. Starting from the season 2012/13, the thematic concept focuses on each individual concert which is further incorporated in a specific thematic cycle all the way to unification into the entire concert season with its unique mark. One of the important segments of reaching and maintaining high quality, aside from hard work of every musician on the scene, is the programme selection. The choice of the repertoire relies, on one hand, on tradition, and on the other hand, on contemporary propensities in the domain of orchestra music making. A special challenge in choosing the programme is finding the right balance between the needs of the orchestra and the taste of the audience so that the ensemble could qualitatively improve permanently, while, at the same time, concepts are attractive and receptive to the audience. Additional endeavour is created by the fact that the programme policy includes innovative concepts and high quality works of world repertoire which are not played, or very rarely played on the Serbian music scene. Numerous members of the audience recognised this in the previous period and have high expectations for the following seasons. In this sense, for a few years now, subscribers of many years with trust reserve their places for particular circles or purchase a season subscription for the concerts of the Belgrade philharmonic orchestra even before they are informed in more detail about the programme and the artists.

The main concert season of the Belgrade philharmonic orchestra consist of approximately 25-30 concerts which are performed as premiers. After somewhat less than a century of existence, and after several years of constant demand and realistic needs for “another ticket”, the hall of Kolarac Foundation has truly become small for everyone interested in the concerts of the Belgrade philharmonic orchestra. Since for the past three years, the whole concert season of the Belgrade philharmonic orchestra is being sold out within a month since publication, starting from the season of 2015/16 conditions have been met to repeat five selected concerts at a pre-premiere time. This “pilot project” proved to be quite successful, with the addition that around 70% of the tickets for each repeated concert was sold in a record term of two weeks. Apart from concerts from the regular season, the New Year’s concerts are becoming increasingly popular, which are known by their non-traditional and entertaining concepts which at the same time do not exclude a very high artistic level.

Cycles of child concerts are a project through which the Belgrade philharmonic orchestra dedicates special attention, because in this way future audience is strategically educated and nurtured. Through the concerts intended for the youngest (from 4 to 7 and from 7 to 10 years old) the Belgrade philharmonic orchestra strives to approximate to children exclusively the selected musical works of the highest quality written for their age, but also those from the standard concert repertoire which are conceptually adjusted to the chosen target group. This is why concerts often have a multimedia dimension, with the compulsory narrator, whose scenario represents a connection between the initial idea and the contemporary social context in which today's children are growing up, and in which classical music is on the margin of interest. This segment of work is constantly expanding, thus programmes for children of an older school age and of high school age are also being planned.



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Marija Samardžić

Producer of the Pančevo Film Festival

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Development and Animation of PAFF Audience

After the research conducted for the needs of creating a strategy of cultural development of the City of Pančevo for the period from 2010 to 2015, it was concluded that festivals fall under the most visited city manifestations, and that the city, along with a series of music festivals of different genres, literary festivals, and also other annual or biannual art programmes, lacks a film festival. Therefore, the Pančevo Film Festival came into being as a result of the existing cultural needs of citizens of Pančevo.

Already in the first year of its existence, 2014, Pančevo Film Festival witnessed 50 projections of films from around the world within five programme selections, at several locations in Pančevo, with the visits of more than 6,000 people during the five days the festival lasted, and numerous guests and participants from the country and the world. This was repeated in the second edition of the festival in 2015, as well.

With the goal of expanding the audience, primarily the audience of young people, the festival took several steps: entry to all programmes was free of charge, which made them available to the widest audience. The organisers of the festival included volunteers of high school age and university students into their work, through which activity young people were engaged at the festival, and thus, among other things, contributed to promoting and popularizing the festival and its programme with young people (directly and through social networks). Moreover, in both editions of the festival, there was a jury of young people consisting of 18 high school students whose mentor was a film director of a younger generation. Due to this kind of work engagement in the organization of the festival, young people were given a chance to watch a different kind of film content – short, student, independent and arthouse films, which influences nurturing of taste of the newer generations of the audience and creates active, conscious viewers, but also future film creators.

The festival also invests into promotional activities, during which projections take place in alternative spaces, outside of cinema halls, in front of the audience that falls under marginalised social groups. Film projections took place in the County jail in Pančevo, Foster home “Spomenak”, Gerontology centre and Home for persons with disabilities “Srce u jabuci”. Also, there are activities taking place throughout the year which are conducted to continually animate the audience. Thus, every two weeks in the hall “Apolo”, in the Youth home of Pančevo, free projections of documentaries and engaged films, almost entirely rural in character are organised.

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Dunja Babović and Milan Đorđević

Members of the Youth Board

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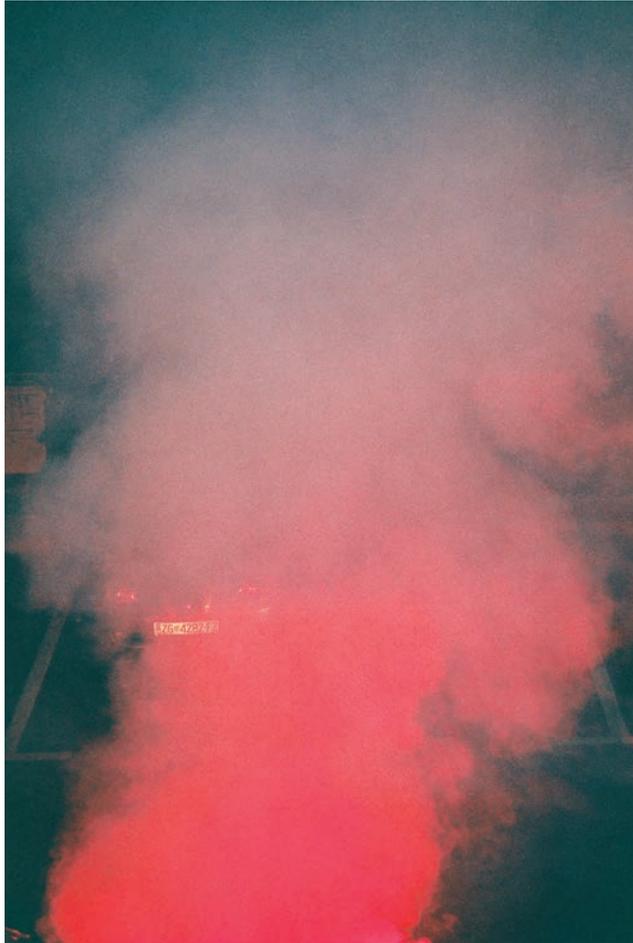
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#kolaractakeover #missionimpossible?

In order to answer the needs of young people and to bring about an increase in visibility, Kolarac joined the project Take Over, which was initiated by the British Council as a part of the Creative Europe programme. The project is based on adopting opinions of representatives of the young audience, and with this goal the Youth Board was established, consisting of students of different faculties who are active in their professions and interests. In the second process of choosing between over eighty interested young people, eleven of us were chosen. During the two years of the project we will develop programme ideas which will bring young audience to Kolarac and in this way significantly change statistic indicators of this year's research of Kolarac audience.

The Foundation of Ilija M. Kolarac was founded in 1878 as a National University and an alternative to the state university, a place where citizens would be given a chance to obtain informal education. The National University started its programme work in 1932, based on the needs of the social structure of that time, with the goal to "widen scientific knowledge and scientific realisations of phenomena in the world, to develop the influence of applied sciences in the life of the people and in economy, and to directly teach specific skills and knowledge"¹. Today, when we are considering the work of Kolarac, it seems that it went off the road of the founding idea. Even though within the Foundation there is a teaching centre, a gallery, a cinema and a language school, it is primarily famous for its concert hall and classical music with an established circle of users and visitors.

The audience of Kolarac mostly consists of older generations, connoisseurs of classical music and fans of high culture. A survey research that was conducted at the beginning of the project for the sake of defining the structure of visitors and users of the programme of the Foundation shows that all age groups are almost equally present. It is indicative that the free estimate of respondents about the dominant age of visitors (40,5% of the audience) falls between 40 and 60 years of age, and only 8,2% of the audience consists of people younger than 25. The programmes intended exclusively for young people almost do not exist. As a regular programme each month, the Small School of Etiquette – How to Listen to a Concert is organised, intended for the youngest visitors, where parents are the primary target group. Occasionally, representation of music students from different departments of the University is organised.

1. Kolarčev narodni univerzitet, Spomenica o otvaranju 19. oktobra 1932. godine (Kolarac National University, Memorial about the opening on 19th October 1932)

The gallery, which was dedicated through the founding act as a place of promotion of students who recently graduated from the Academy, today is increasingly frequently a place of representation of those who graduated from it while it still had that name.

When it comes to young people as a target group with mostly harmonised characteristic and needs, there are clear parameters that can be used to determine the successfulness of the programme, and some of them are: whether the entry is charged, whether it is financially adjusted to the target group, in what way the invitation was extended, whether there are accompanying activities that could include them, etc. Moreover, participation of the audience in programme creation, relevance of the topic, artist or lecturer being presented can also be observed. Apart from this, an important question is also the interest of young people to participate in creating cultural content – whether, where and in what way do they advocate their positions?

The research conducted by the Institute for cultural development research² show that the readiness of young people to be engaged in accomplishing social changes decreases with age. Research done with young people of high school age shows that a very small number of students considers that one of the biggest problems of young people is being excluded from the decision making process, but it also shows that they recognise themselves as somebody who can act. A large number of university students, even though they are aware of low engagement of the society in terms of including young people in processes of decision making, do not see themselves as capable, individual leaders in accomplishing social changes and solving their problems. Unlike high school students who see their parents as the first ones who can answer the questions of their generation, university students see the Government of the Republic of Serbia in that place. Lack of free time was stated as the most common reason influencing low participation in cultural life or artistic creativity.

2. Slobodan Mrda, Zavod za proučavanje kulturnog razvitka, Beograd, 2011. Kulturni život i potrebe studenata u Srbiji; Slobodan Mrda, Zavod za proučavanje kulturnog razvitka, Beograd, 2011. Kulturni život i potrebe učenika srednjih škola u Srbiji (Slobodan Mrda, Institute for cultural development research, Belgrade, 2011, Cultural life and needs of university students in Serbia; Slobodan Mrda, Institute for cultural development research, Belgrade, 2011, Cultural life and needs of high school students in Serbia).

Free time is directed towards activities in the private sphere – spending time with friends, listening to music, sports. Participating in events from the cultural sphere is not recognised as an interesting enough way of using free time. Research under the title of Position and needs of youth in Serbia which was conducted in 2014 by the Ministry of Youth and Sports shows that two thirds of respondents in answers to questions about participation of young people in cultural activities and the availability of cultural content confirmed the above stated facts. On the other hand, the passive attitude and disinterest of many institutions of culture for animating the audience is easily justified through criticizing and describing young people as members of the digital generation who find the necessary content exclusively on the Internet.

Certainly one of the biggest challenges before the Youth Board is creating programme content that will surpass the frame of the available Internet offer. Moreover, it is important to answer the question of what are the possibilities of transforming the traditional values of high culture, nurtured by Kolarac, in the search for an innovative approach to the new audience. This activity's goal is not transforming the live audience into digital users; rather it is transforming them into an interactive community or users, in accordance with the contemporary digital culture based on interactivity. It is still early to speak about to what extent the innovation will be conditioned by the readiness and capacity of the institution to redefine its management systems. Activities of audience development certainly lead to a greater understanding of the community and respect of the values of different cultural starting points.

Within the Youth Board we will strive to develop programmes promoting excellence and participation, intermediality and interdisciplinarity, informality and interculturality. These will be programmes thematically based on questions relevant to young people, through traditional and new practices of activity, workshop and educational programmes offering extra-curricular knowledge – programmes that bridge the gap between the traditional and the popular (dominant) and alternative and marginal culture.

Members of the Youth Board come from different faculties, belong to different generations and have different interests. Together we went through a series of workshops and lectures with the goal to define our mission and vision in the best possible manner. The programme also implies mentoring activities with Kolarac employees, through which we will get to know in the best possible way the challenges faced by one of the oldest institutions of civil society in Serbia. Also, an important part of the programme activities are student trips and cooperation with partner organizations from Scotland, Greece, Poland, Italy and France, where we can meet the models of functioning of cultural organizations in other countries.

By entering the project Take Over, the Foundation of Ilija M. Kolarac officially became the first cultural organization in Serbia including young people in the process of decision making, which allowed them to directly influence changing the established programme policies. As an institution of great national importance, Foundation of Ilija M. Kolarac is aware of the responsibility it has in terms of creating future decision makers, it is aware of the surroundings and the needs of the audience. During the next year, through series of events we will present the new vision of the Foundation corresponding to the contemporary needs of the coming society. What is most important with regards to this project is to what extent it is capable of becoming a role model of meticulous programme changes a large number of public institutions in Serbia will have to face. Inasmuch the responsibility that lies before us is greater.





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Sound Map of Dorćol Communication Point Belgrade

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For the second year in a row, the author team is dealing with researching the city entities which have a historical continuity today, because in the process of becoming of modern Belgrade they represented administrative units of the city with clearly marked borders, while today these borders, due to the development, vanished or are not clearly visible. The idea is based on the concept of the popular sound mapping of world metropolises through which the atmosphere of a city is presented in the audio domain, conveying in this way the spirit of an environment and the dynamics of development of particular localities through recording the authenticity of their everyday.

One of the core goals of the project is applying principles of collecting oral history in accordance to the predetermined methodology of conducting and recording interviews with inhabitants of the local community. This is all with the goal of collecting memories, experiences, attitudes and feelings about places, people and events which became a part of the identity of a part of the city through story-telling about their surroundings. With time, the way of life, habits and mutual relationships between inhabitants obtain traits of immaterial heritage, and, at the same time, such an archive can be relevant material for some other processes of reconstruction or research in the field of history.

During the first, research phase of the project, localities carrying in themselves a long lasting developmental path of changes in social history of an environment were selected. After the initial mapping, as a consequence of intensive interaction with the community, the map contains points explaining and approximating the system of values, rules and social structure of its inhabitants.

Our idea and aim is to offer to city visitors (or visitors of one of its parts) the possibility to gain better insight into what preceded the building of its precisely such identity. Also, the possibility of experiencing the atmosphere via the Internet opens, i.e. of conveying that unique spirit into the space of the new media so that it becomes an immaterial product, primarily available to younger generations.

In this way, Belgrade, also followed by Serbia, positioned themselves on a far greater map in such a kind of recording local histories. This kind of practice was not adopted in our environment until now, and this is why it is a way to realise the possibilities it offers. The selected points have a historical, cultural, and primarily local value, where the potential of branding precisely that environment lies.

Interview

Predrag Vukčević,
rapper

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1. What do you think, why is your story important for the history of Dorćol, but also maybe Belgrade, Serbia, Yugoslavia?

- The story about “BMX heroes” from Dorćol is, primarily, an interesting episode for any history of popular culture as a live local display of a generation craze, which succeeded in connecting young people around the world. If we take into consideration that everything was taking place during the end of 80s, before the IT revolution and the appearance of the Internet, these testimonies are all the more important and intriguing. For the participants of the story themselves, and also for inhabitants of Dorćol who belong to my generation, it is certainly important because it reminds them of some mutual successes, or, in general, of the time we spent together, which is by all means an important part of our Dorćol identity.

2. What do you think, who is the ideal listener of your story about Dorćol and should they use it?

- The ideal listeners of my story are all people that at least for a second thought that anything we do in life - often for the reasons of sheer play and fun which are the purposes for themselves - can resonate in time and inspire with universal life passion.

3. Did the project change considerations you have about the city?

- Since for the reasons of personal affinities I researched various curiosities related to everyday life in Dorćol and Belgrade during the past sixty or so years, I cannot say that it drastically changed my notions of the (capitol) city life, but it certainly, through personal testimonies (which is the added quality of this project), provided me with very valuable and colourful insights which fill the notion frameworks within which I think about the city, and which I created during the years of research.

4. Did the project change your understanding of history?

- Certainly, to the extent to which it gave a human character and personal tone to some insights I reached earlier. I also know a lot of people to whom this project is a real revelation in questions of the city life, but also the everyday life of the 20th century.

Karavukovo Zemun Little Art Centre (ZMUC) Belgrade

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5. Do you have the idea for developing the project further?

- I completely support the founders of the project in the intention to draw other sound maps of the city through testimonies of people from other city areas and I hope they will encounter a wider support both of individuals and the official institutions. I would love that sound maps of some suburban areas of Belgrade appear as soon as possible, because I know much less about those areas of the city than about the narrower city core.

In the village of Karavukovo, at the initiative of the factory “Castrix”, ZMUC organised two multi-media colonies with twenty participants from the region and the closing exhibition in the devastated Roman Catholic church in the centre of the village which was cleaner during the occasion and opened for locals after two decades. The new concept of the colony, with participants being painters, sculptors, photographers, composers, but also a performer and a film director, during the two assemblies in 2010 and 2011, initiated that factory workers, Women Association “Koštana”, students and the principal of the elementary school “Bora Stanković” are included in everyday work of the colony, but also that it is supported by the locals, journalists of the local media, the local bishop... The artists worked and intervened in the factory itself, but also in several locations in the village – there was a performance in the church yard, interventions in the altar, on the bridge and the abandoned Swabian houses. Two documentaries and several video works were recorded in the village. During the year, the colony continued being alive by moving the setting to the regions of origin of the invited participants of that assembly. The interest of presenting projects in Austria, Macedonia, Albania and Montenegro since 2012 served the purpose of developing long-term regional platform Mobile residencies / Moving colonies in villages of Serbia, Montenegro and Albania in cooperation with the ZETA Centre from Tirana and NGO Za Druga from Petrovac.

Grobar Trash Romanticism Belgrade

Life is short, art is beautiful and Partizan is eternal

The Grobar trash romanticism is a fanzine which satirically deals with topics from the domain of culture, art and literature, their approach being from the point of view of sympathizers of the sports association Partizan. It came into being as a page on the social network Facebook which was started by a group of Partizan fans and lovers of poetry, philosophy and art. On the page there were adaptations of poems by famous creators of the Romantic era: Edgar Allan Poe, Vladislav Perković Dis and Laza Kostić in which Partizan was glorified: “It was enough to switch the faces of the Sabine women of Pietro de Cortona, the Italian painter from 17th century with the faces of Stevan Jovetić, Matija Nastasić and Lazar Marković, the three Partizan football talents that the club sold abroad so young that it was almost the case of white slave trade, to get Abduction of Partizan children from the Abduction of Sabine women. In one painting by Kazimir Malevich, one should just add the face of the legendary goal keeper Fahrudin Omerović and there you have the masterpiece Merhunisa Omerović escorts her son Fahrudin to Belgrade, Railway station Doboј, 1929”.

The great popularity of the page lead to the publication of the supporter fanzine which was very popular in the sports fan subculture of the 80s and the 90s of the 20th century. The first issue of the fanzine was published in 2012 in black and white under the title of “The Grobar Trash Romanticism: a magazine for art and philosophy”. In this surrealistic-neo romantic-sports fan fanzine, thoughts of Friedrich Nietzsche, Charles Bukowski, Jorge Luis Borges, Sergei Yesenin, and Jovan Jovanović Zmaj were published, but also a short conversation with Franja Tuđman. The first issue of the fanzine provoked positive reactions, thus a second issue followed enriched with new content in colour.

Apart from the fanzine, a music album with songs of Partizan supporters was recorded and published by the Group JNA.

Translator's note: The term grobar is used to denote a fan of the sports club Partizan in Serbia. The literal translation would be 'undertaker'.

TN: The name of the painting in English is Rape of the Sabine Women, however the name of the painting in Serbian translates as Abduction rather than Rape.

Convention Japanizam Sakurabana and the Belgrade Youth Centre Belgrade

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Japanizam is held once a year, usually in the first half of July. The aim of the convention is assembling fans, but also allowing interested people to get to know different aspects of Japanese pop culture. The focus of the convention is on Japanese animated films (anime) and comics (manga). During the four days of the convention visitors are given a chance to attend forums, creative workshops and other interactive programmes. During Japanizam, visitors can see exhibition of works with the topic of the convention which is changed each year. The contest for works is competitive in nature and the best works are awarded by sponsors of the convention in cooperation with the Association Sakurabana. On the last day of the convention there is a cosplay competition which always has a large number of attendees. The best costumes are awarded with valuable material awards, and sometimes even with a trip to another competition abroad.

The first Japanizam was held in 2008, organised by the Association Sakurabana and the Belgrade Youth Centre. This Japanizam was conceived as a festival which would primarily have the goal of popularizing the Japanese pop culture, comics and animation. However, nowadays Japanizam is a convention attended by numerous guests and visitors (in 2015 it had over 7,000 visitors), both from Belgrade and from other Serbian cities. In the past few years, Japanizam is transcending borders and there is an increasing number of visitors from the surrounding countries.

Interview

Permanent audience of Japanizam

1. Why is Japanese culture important for you personally and how does the project respond to that?

- Personally because it is a part of my interest, I'm curious about that kind of traditional and pop culture, mostly in terms of art (music, drawings, the media and the like).

2. Who makes the majority of the Japanizam festival audience?

- Visitors who nurture a passion for Japanese pop culture, anime fans and cosplayers mostly.

3. Did you manage to evoke an interest in Japanizam and the Japanese culture in somebody new so they now become the audience of the festival?

-I tried but the majority of people don't have the time to come to the festival because of work, unfortunately, even though they became interested in such type of culture.

4. Is there a group of people which the festival should be addressing and it is not and why: would it be important to the citizens of Serbia to become the audience of the festival and get to know the Japanese culture and why?

- I think the idea with Pottermania was great, there are a lot of mainstream franchises which are not from the East and they have a large group of fans. If it would be exclusively about the Japanese culture, a school festival would also be a great idea. As far as the topics at Japanizam are concerned, it seems to me that all topics were already applied, and I'm saying this as a person who is still learning about what are all the things Japanese culture has to offer.

5. Do you have an idea how the project could develop further?

- I'm not sure, if I can say that. I would take as an example the interaction of all visitors during Pottermania when they searched for the snitch, maybe something of that kind could be ok in a larger festival such as Japanizam?

Jalovik art colony Library “Diša Atić” Vladimirci

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The Jalovik art colony was founded in 1978. The seat of the colony is in the Posavina – Tamnava village Jalovik in the municipality of Vladimirci. During its rich history the Jalovik colony hosted over 200 artists from the country and abroad (Japan, Sweden, France, Italy, USA, Spain, Egypt, Finland, Russia, Germany, Uruguay, the Netherlands, Portugal, Brazil) and formed a remarkable collection of art works. A specific characteristic of the colony is the symbiosis of village and art, where the village itself was turned into a gallery. Due to the rule and custom that was in place until a few years ago that every artist should leave at least one their work to their host, the whole of Jalovik became a unique gallery which, for sure, never existed in our areas.

The Jalovik art colony is specific and unique by a lot of things. Apart from being the oldest manifestation of its kind in our country, during the past few years it established a new and successful model of functioning. An important characteristic and the added quality of this colony is the fact the organisers succeeded in attracting artists of the younger generation, who with their new ideas and attitudes, but primarily with the new media and technologies gave a new character to this happening.

Thus, during the summer months, for a few years in a row now, it is possible to see the type of works exhibited in big world galleries in the small Posavina-Tamnava place. Installations, spatial interventions and sculptures created in Jalovik, by far transcend the expectations when it comes to art created in conditions of a stereotypical manifestation. However, the Jalovik colony, in its endeavours to update and modernize itself takes an additional step. Apart from the arranged accommodation and work conditions, an interesting and diverse programme was designed and artists actively participate in it.

After the planned work in the colony is completed, exhibitions are organised on which artists present their works and in this way they establish an additional connection with the local environment which is familiarized with contemporary artistic production. A large number of works created in the colony from its foundation until today, remain in the Jalovik colony ownership and now, after 38 years, we can speak about a significant collection of works of numerous artists who stayed in Jalovik. The far reaches of the colony are also confirmed by the fact that artists, even though they were separated from cities which are centres of happenings, kept a critical attitude and in a certain way they deepened their views.

Interview

Branko Đurđević

Jalovik local and an artist host

At the end it should also be emphasized that Jalovik is a rare example of a successful transformation of older manifestations and one of the rare places where young artists who have something to offer, get the chance to achieve that. By creating works using different new techniques and technologies and a modern world view, they started a new way of work in colonies. The Jalovik colony also realises significant cooperation with foreign countries, because by inviting artists from different parts of the world it establishes communication and contacts with numerous artists and organizations who are through this familiarized with our art scene as well.

1. Did your attitude towards the contemporary visual art change thanks to the colony and in what way?

- I don't understand all the works of the artists, but I see that they are doing serious work and they have a hard time in producing some of the works and invest a lot of time to do it the way they imagined it.

2. Whose artistic works are in your house?

- Goran Jureša, Lidija Marinkov and Dejana Marišani (these are the works we received as hosts), and we also have works from the collection of the Jalovik art colony on display.

3. When they would find out that the colony will no longer take place in Jalovik, how would villagers react to this?

- That is the only happening in the village, and our village became famous because of the artists. Artists are nice, well mannered, ordinary people and it would be a shame if they were not to come any more.

Farm theatre “Tanyaszínház” Novi Sad

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4. When you have guests, do you present the works that you have to them?

- Of course. Everyone is surprised that we have this many paintings in the house, even though we live in a village.

5. Is their competitiveness among inhabitants in terms of the quality and the number of art works?

- No. Everyone hosted as many artists as they were able to and therefore received a specific number of paintings. Every work is beautiful in its own way.

6. Do you keep in touch with the artists who were your guests?

Do you follow their work?

- Yes, and we always ask the new artists about our guests. We go to exhibitions only in the Cultural Centre in Jalovik.

The farm theatre was conceived for the needs and distribution of theatre culture in the Diaspora, in the areas where it usually never comes. It also enables a terrain for innovation and experiments, so desirable in the profession, and an excellent polygon for practicing and perfecting the knowledge of acting students of the Art academy. It started as an interesting experiment and it became a traditional event. Until 2003 it worked within the Novi Sad Academy of art, and since then it operates as an independent civil organization. Apart from this, the summer tournament of the Farm theatre became a distinguished show of the Hungarian National Council.

The artistic base in Kavilo serves as a home for creative work and premiers, since the first year of existence of this theatre. The farm became their own in 2005 and so they obtained “their nest”. Each year, from here the travelling theatre starts its journey towards its usual tournament. It visits 25-26 villages and village parts in alternate sequences each summer. During the 30 years they reached 90 places, mostly in Vojvodina, but they also reached Hungarian settlements in Croatia, Slovenia and Hungary.

The composition of the Farm theatre changes each year. Its members are predominantly students of the Academy of Dramatic Arts, since this is a great opportunity for professional practice. Apart from them, students of other higher education schools, even high school students. Sometimes they are joined by professional actors from some of the city theatres. Until now there were 270 participants.

By looking thoroughly at the history of the Farm theatre, we can notice a large developmental arc based on the freedom of movement since it is not tied by the stylistic obligations and certain aspects. As its aim it does not have an obligatory tendency, rather it has a desire to move the audience, either the village or the city one, and along the way just to acquire some professional assets. Everything is shaped on the go, as it was always the case. In the beginning the repertoire of the theatre consisted of short fair pieces, predominantly comedies. In time the offer of the programme extended to a bigger and more serious, all evening long pieces and in the stylistic range from comedy to serious dramas. Each year something new is introduced from the array of the dramatic literature and it is adjusted to the given conditions and performed for the respected audience.

The statistics of the Farm theatre from 1978 is impressive: more than 720 plays and approximately over half a million of viewers. Only in 2012 there was over 16,000 visitors in 30 locations. This Vojvodina travelling theatre proves that the theatre culture is not made up only of particular places and paraphernalia, but also experiences that the plays create in viewers. Such a play becomes personal both for the actor and for the audience.

The core thought from 1978 dynamically developed for 36 years and it is still on the rise today. This is the reason why the Farm theatre remained the only still active Hungarian travelling troupe, unique in the Carpathian Basin. For this loyalty and perseverance in 2008 the theatre was awarded with the award "For minorities" by the Hungarian state. They were also awarded in 2010 at the Festival of Hungarian theatres in Kiszvárd. In the end they reached 2013 when they received a donation from the European Union within the programme "Hungary – Serbia, IPA cross-border programme" for the years 2012 – 2013.

BeFem – Festival of Feminist Culture and Action

Befem Belgrade

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BeFem is not one woman
(Nije BeFem jedna žena)*

BeFem – Festival of Feminist Culture and action came into being in 2009 as a result of cooperation between feminists from Serbia and Sweden and has the aim to promote feminism in the region, to connect feminists on the international level, but also to include as many new and young persons as possible who wish to participate in changing the society we live in. “Through culture and (political) action in an international atmosphere, BeFem wishes to deconstruct and break (down) stereotypes about feminism and to encourage some new generations to participate in the work of the scene and contribute to the re/construction of reality. BeFem is recognised in the public discourse and it remains a place where centres of new female strength, creativity, resistance and fight are created”.

The festival came into being as a confirmation of continuity of feminist activity in this region, but at the same time it started new fields of action through dialogue and initiatives of feminists with different history.

Through numerous lectures, workshops, talks and films, successful women in music, literature, art, culture and design were presented.

The festival opens important political questions through forums, panel discussions, art workshops, film and cabaret programme, but it also strives to connect its guests with the entertainment.

*TN: A reference to a Serbian pop folk song lyrics of which say “Life is not one woman”.

Interview

Tea Ilić, permanent audience of BeFem

1. How did you find out about BeFem and with whom do you usually visit it?

- Over the Internet, portals and pages I'm following. Mostly with friends who see BeFem as one of the most interesting feminist events in this region.

2. Who predominantly makes up the audience of the project BeFem (age groups, level of education, interests...)?

- Predominantly, I think, girls (men are not excluded, of course) age groups are between 20 and 40 years on average; persons who graduated from colleges who are versed in some kind of activism, feminists who love connection between activism and culture.

3. Did this project influence your opinion about feminism and women?

- It taught me a lot of things I didn't know. I became a true feminist.

4. What do you think is there some group of the audience the project is not addressing and it would be desirable it did?

- BeFem project is a project mostly reviewing feminism and the expansion of the feminist culture and what I think would be desirable is to take a bit more of a revolutionary step towards raising the awareness of people to whom feminism is foreign (or they have a wrong opinion about it), so they could realise why this is a very important thing nowadays.

5. Do you have an idea how the project could be developed further?

- Through cooperation with similar organizations, media coverage, innovation...

Gazing at the Cobblestone Street

Academic initiative

Forum 10

Novi Pazar

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Gazing at the cobblestone street is a documentary film actualising and re-examining the events from the past and thematising the question of women's and in general human rights nowadays. The film deals with the political moment from 1951 when in then the National Republic of Serbia a law was adopted on the ban of wearing face veils and the niqab (Zakon o zabrani nošenja zara i feredže).

This law was adopted, as it is stated in its rationale, "with the goal of removing centuries old mark of submissiveness and backwardness of a Muslim woman, to easy to the Muslim women the full exercising of rights fought over in the National Liberation struggles and the socialist building of the country and to secure to her full equality and participation in the social, cultural and economic life of the country".

The film offers an opportunity to hear the female voice, i.e. to record testimonies of women who were young at the time of enforcement of the Law on the Ban of Wearing Face Veils and the Niqab, and to hear their attitudes, feelings and opinions of the events in the community from that time and from nowadays.

A special focus of the projects will be directed towards the questions dealing with emancipation of women in the minority, Bosniac community in the socialist time and today, in the democratic time. Some questions which will be presented by this film, i.e. project are: what did the Law on the Ban of Wearing Face Veils and the Niqab bring to women in the Bosniac community? How did women perceive it then and in what way did this process influence their lives? Did they perceive it as a liberating or as a violent act? What did this campaign offer to women apart from the ban? Did it bring them emancipation and what is the extent of their contribution in the social and political life of the community today? Are women today holding the positions of decision makers and do they participate in the social and cultural life of the community? How does the feminist theory problematise this question and is there a unique attitude? Is the question of today's tendencies to invite women to completely cover themselves a global or a local phenomenon and what are the similar examples in Europe and the world? Are the processes of strengthening and renewing the patriarchal matrices taking place through the current happenings in our community?

* TN: The localisms in the Balkans for the face veil and the niqab are zar and feredža which entered the language during the Ottoman rule.

Gazing at the cobblestone street creates an archive of life stories that will serve as a source of new material, the one usually avoided by the mainstream historiography, for new insights and new studies about the problems and experiences of women from patriarchal communities in a socialist regime country, the participation of women in an important political moment, the influence of these events on their lives and the view of that period from their perspective. In this particular case, thus, the focus is on a particular historical period, i.e. a political system whose downfall opened new interests and discussions about the position of women and gender policy in these societies. In the widest sense, the entire project is based on the awareness of and the need for creating women's history so that their presence in the real history would be made visible, more precisely, so that the history, being an exclusively male story from the past, could be reviewed, re-evaluated and complemented from a different, female angle.

Belgrade Festival of Flowers

BFF

Belgrade

Interview

Katarina Ćirilović-Popović,
independent artist and
permanent audience of BFF

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The Belgrade Festival of Flowers was founded in 2010 and since then it has been developing, expanding and advocating the idea that we existentially depend on two essential elements of our everyday lives: the nature and creativity. One is feeding our bodies and the other is feeding our souls – the fertile soil where good ideas, acts and messages we share with others blossom.

Today BFF is locally and internationally recognised and positioned as an organization advocating and working on raising the quality of contemporary urban life through activation and improvement of the green environment and public spaces tailored for different users. BFF is also a public multi-media platform which turns one of the central Belgrade parks during the last weekend of September into a place of promotion, affirmation and starting new projects, ideas and initiatives in the domain of urban renewal and healthy lifestyles.

1. Why and how frequently do you visit the Festival of Flowers?

- Every year.

2. Who is the audience of the festival, how would you describe it?

- Informed parents with children, thirsty for creative content and spending time together in the open.

3. Do you recognise a special social mission of the Festival of Flowers and why is it important?

- The special mission of BFF is subtle and multi-layered education about the relationship between public spaces and the citizens and the relation that needs constant work on, especially when it comes to green surfaces which are unjustly empty, at the mutual discontent (both of the grass and the citizens).

4. Are there any audience groups the festival is not addressing and it should?

- Teenagers.

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Deli Monday European Centre for Culture and Debate “Grad” Belgrade

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5. How would you define the Festival of Flowers: as an art, cultural festival, an ecological one...?

- BFF is multidisciplinary and this is one of its greatest virtues, because Belgraders have all these needs and too poor of an offer to satisfy them.

6. According to you, how could the festival develop further?

- Many people think BFF should have several weekends throughout the year, but also several locations through which parks and green surfaces are animated, the most diverse programmes that combine artistic, educational, ecologic and other content.

Deli Monday is a programme taking place since 2011 on Mondays in the European Centre for Culture and Debate “Grad” in Belgrade.

The core idea is promoting artists, individuals, organizations and institutions through culinary skills and creativity in preparing more or less unusual meals. In somewhat more than four years, creators of film and theatre festivals, poets and musicians, journalists and LGBT activists, diplomats, photographers and various other people presented their cooking skills through the kitchen utensils of Deli Monday. Another important detail is that the Deli Monday programme in the premises of the European Centre for Culture and Debate “Grad” is always related with the dates of exhibition openings in the Big gallery, which represents a successful endeavour to develop the new-old audience because uniting programmes of different genres is the only secure way in the progress of an institution in the long run. In this particular case, the starting point was satisfying two basic human needs – the need for food and the need for culture.

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Group Kal Belgrade

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Kal is an urban Roma band from suburbs of Belgrade. The music style created by this band was named by Western critics the Rock'n'Roma which certainly depicts their music in the best way. Since 2006, when they started their career, until now, they gave over four hundred concerts abroad. They performed at the most important domestic, European and world festivals and built a remarkable European career. It is enough to say they performed on festivals such as the Roskilde Festival in Denmark, Fusion Festival in Berlin, Pepsi Sziget Festival in Budapest and the domestic EXIT Festival.

They were in the United States of America in 2006 and 2008 where they visited all important clubs such as the Joe's pub in New York, where all most important world musicians performed, such as: Leonard Cohen, David Byrne, Richard Thompson, Dolly Parton, Sinéad O'Connor, Norah Jones, Youssou N'Dour, David Gilmore, etc. During the USA tour of 2008 they gave forty five concerts and established cooperation with one of the most famous New York music attractions, Gogoll Bordell, a band which performed with Madonna at the Global Warming in London.

On the prestigious World Music Chart Europe with both of their albums they were positioned on the first places in the chart and left behind them bands such as: Gotan Project, Natasha Atlas, Ojos de Bruho. On the same chart in 2006 they were the third on the yearly level, which no band from our region accomplished.

On the domestic scene they cooperated with Rambo Amadeus in the pieces "Dikh tu kava" and "Komediija" for which in 2007 they received the award "Davorin Popović" for the best video in the area of ex-Yugoslavia. On their last album they cooperated with the rapper Marčelo in the song "Krasnokalipsa". The members of the band are: Dragan Ristić (guitar, lead vocal), Miloš Veličković (drums), Ivan Kuzev (bass), Dejan Jovanović (accordion) and Milorad Jevremović (violin). Kal is the only band from this region chosen among 1,000 bands from around the world in 2006 to play at the most important fair of world music in Spain WOMEX.

Interview

Ivana Koprivica, permanent audience of group Kal's concerts

1. How did you find out about Kal and what do you think about the name of this band?

- I found out about Kal through my activist engagement in the NGO sector and through different activities where this band was mentioned, but also the leader of the band.

2. How do Kal songs influence you personally, your life, family, and also your wider surroundings?

- I don't sufficiently understand all the texts, but the music is very motivating, inspirational and attractive and having that in mind, Kal songs influence us in a positive way. My family and children listen to Kal and follow their performances, but so do the people from my immediate surroundings (friends, associates). However, I know for sure that people from my wider surrounding never heard about the band, or they heard about them from me.

3. Who mostly listens to the music of group Kal and why?

- Kal is predominantly listened to by the people who have an open approach to music. Moreover, I think Kal is mostly and predominantly known with members of Roma nationality. In the non-Roma community I think it is necessary to additionally promote this band.

4. Where are concerts of Kal being given? Where are they not being given and why, where should they be?

- Considering cooperation with Kal, I know where concerts are being given; I follow the FB page and other activities. Project activities also include concerts whose importance is multiple in nature because they are, in fact, promotion of the Roma culture. Apart from concerts they very often organise exhibitions of famous Roma people, but also discussions and debates with the topic of Roma culture and art.

5. What could be done in order for group Kal to achieve a bigger social influence?

- Stronger promotion, more performances in the media... I would especially emphasise the importance of performances in the media which were realised before the big event on 7th of April, with the goal of celebrating the International Day of the Roma people. Then, appearances in shows with a lot of viewers contributed in securing a bigger influence and a bigger support to this band. It is important to separate the work of the band from other activities conducted by their leader within the Roma Cultural Centre, as a citizen association.

Transfers

Anonymoussaid: Belgrade

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The project “Transfers” was initiated within contemporary artistic practice which through activating particular spaces whose initial purpose is not exhibitional, has the aim of including the local community and participation as a model of artistic activity. By choosing the modus of artistic actions in the sphere of the intimate, i.e. local character, the organisers of this project strive to problematise the space of Block 70, i.e. the Chinese Mall through artistic means. With the wish to establish a balance in relation to the existing models of presentation and production, the aim of the project is creating imaginative spaces in which various potential forms of the future can be created. This is why “Transfers”, within the existing resources, are placed as a pilot project of artistic activation of the space of the Chinese Mall. The project implies works in the field of visual arts, authors covering different areas of the visual arts – from illustration and design to film and architecture.

It happens very often that artistic projects in this kind of frameworks are welcome, they aestheticise the space, but they ignore social influences. This is certainly not the aim of this project – the aim is rather directing attention to a very important part of our city, to a big local community with which we share our everyday life, to the quality of life and the questions of revitalizing parts of our cities.

As an artistic practice conducted within this symbolic building, artistic projects produce meanings and forms of the city. In this capacity they can influence further development, participate in restructuring and ask important questions: who is using this space? What is the history of this space? What benefit can artistic projects bring to the local community?

Communication and artistic interaction with the local Chinese community, activating artistic potential of unexpected spaces in the city, directing attention to the right of citizens to participate in the process of defining the character of the city they live in, and in this way promoting particular city spatial structures are the goals of the project “Transfers”.

Interne Library Plus Belgrade

Interne is a development and research project. It was created in 2006 based on the vision about creative improvement of extracurricular educational structures and the founding of the “open curriculum”. The project with its programmes is focused on a better care of talented students and the adoption of conditions for a more comprehensive media education.

The aim of the project is development of media and informational literacy. Interne is a programme of improvement of possibilities of expression in the new media, joint learning for teachers, students and experts, a school of virtues, free and responsible thinking. This is especially important since they are connected in the network of everyday multimedia communication in which the line between users and creators. Interne programme envisages that experts from different fields will participate in activities, consultations, lectures, seminars or debates depending on the needs of student teams and the mentor. The meaning of these activities is reflected in the development of critical potentials of the media audience and the encouragement of creative motives of individuals of all generations.

The results of this research and the engagement in the yearly cycle of project activities are presented by participants each year in peer education, public promotion and at the Festival of Creativity.

Association Library Plus is the parent house of the project Interne.

Interview

Miloš Budimir,
student of the XIII Belgrade
grammar school

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1. What is the connection between the project Internet and your personal interests?

- I'm interested in the history of the 20th century and within the project Internet we dealt with a historical topic by reading a book. Also, I had the chance to deal with informational technologies in the field of editing video clips and web design.

2. Did Internet and in what way contribute to the development and changing of your attitude towards reading?

- As far books and reading are concerned, it did not do much, because I loved reading even before Internet. Maybe I'm now doing it more devotedly since that was required in the first phase of the project. My attitude towards the library certainly changed: from the stereotype of the school library as a boring room which is entered only to get the compulsory school literature, to Internet, where I spend the majority of my free time at school in the library and I don't take only the compulsory literature, but also various other books, often recommended by the librarian.

3. Why is the project important for young people?

- I believe the project Internet is especially important for high school students because it offers them a chance to be a part of something that, unfortunately, they cannot experience in their regular courses. Also, as members of the creative team, we had to share certain tasks between each other: who will deal with which part of a book in detail, who writes which report, who is in charge for website arrangement, etc. In this way we developed the team spirit which can be of great help later on, when seeking employment.

4. Do you think the project contributed to audience development?

- A large number of people got interested in the project: mostly our friends, the students, but also teachers and people outside of school who gladly helped us in the final phase of the project, when our team decided to record a live action – documentary film.

The Kuloar Gallery The Mathematical Grammar School Belgrade

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5. In what way could the project be developed further?

- Considering the fact that I was a part of the pilot phase of the project Internet which was somewhat different from previous years (monitoring the media reporting about a chosen topic), I believe this is also a good way of realising Internet. Hence, I believe both Internests should be merged into one or leave them separated, but certainly neither one should be excluded. Maybe it would be good to present in more detail to participant schools, how the project should flow, to give examples how some schools did it in previous years...

6. What is the long term influence of Internet on your life?

- Apart from what I wrote as the answer to question no. 2, I would add that as a member of the team that won at the festival I also had the chance to go to a study trip to the German city of Darmstadt and stay there for a week with German peers, get to know their school system and get new acquaintances. This is precious!

*"The soul never thinks
without a picture",
Aristotel*

Founding of the Kuloar Gallery in the Mathematical Grammar School on 28th November 2007 represents a step forward towards the development of our students and forming a young, educated and perspective audience which is "launching and dictating what is popular". Within the gallery, students of the Mathematical Grammar School had the chance to see art works of affirmed creators, students of art academies, but also young and emerging artists. Moreover, students had the chance to exhibit themselves, participate in the school yearly competition MGVL, and afterwards also in BEOKULIS, an award competition for visual artistic expression of high school students from Serbia and the region in the categories: art, photography and short live action and animated film. The competition BEOKULIS (Belgrade Kuloar's artistic expression of high school students) is being realised for the seventh time in the work of the Mathematical Grammar School.

Be a Man Centre “E8” Belgrade (Vranje)

The gallery owns the works which were presented on four exhibitions: exhibition of photographs of the Mathematical Grammar School students, exhibition of photographs of students of Serbian high schools, exhibition of paintings of students of Serbian high schools and the exhibition of photographs of Nebojša Babić “Od klupa do zvezda” (“From the desks to the stars”), which he gave to our gallery as a gift.

Gallery is open for cooperation with a large number of schools and institutions, and until now, with its exhibits, it was a guest in: the Philology Grammar School in Belgrade, Ministry of the Diaspora of the Republic of Serbia, School for children with special needs “Milan Petrović” in Novi Sad, School of Applied Art in Šabac, Technological School in Banja Luka, School of Applied Art in Sarajevo, Art Gallery in Mostar, the First Belgrade Grammar School, Art high school “Petar Lubarda” in Cetinje and other similar institutions.

Be a Man is a project and a campaign since 2008 which is working on the positive shift in attitudes and behaviour in young men in Serbia and the region, all with the aim of fighting violence, promoting gender equality and healthy lifestyles. Until now the project was done in thirty cities/municipalities in Serbia and eight Belgrade high schools. When young men go through our educational workshops, i.e. trainings, they become members of and form the Be a Man Club (BMC) in that city or school and continue meeting each other and, in cooperation with schools and youth offices or partner organizations in the local community, organise and realise public actions through which our core ideas and messages about the fight against violence and gender equality are further expanded.

Moreover, the young men “recruit” new members, do additional work on promoting BMC through whose activities they spend their free time in a better way with a feeling of purposefulness of the work done on improving the society. Students also become peer educators, and they realise our educational workshops on their own in their schools. Young men often also have the possibility to stay in organised leader camps and trainings in Serbia and the region, which gather young men from all parts of Serbia and the region. Such friendships with educations, especially at the regional level, extremely positively influence breaking certain prejudices and negative attitudes.

Interview

Nikola Vasić,

The Second School of Economics,
Belgrade

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1. What made you become interested to participate in the campaign Be a Man?

- When for the first time I attended a workshop within the Be a Man campaign I became interested in the topics that were spoken about and still are, the way of work of the educators and amazing company with whom I share some mutual opinions.

2. Describe your participation in the project.

- Within the Be a Man campaign, my activities are very diverse. My participation is related with: volunteering in the Centre "E8", participating in various workshops within the Be a Man Club, promoting different events, public actions, promoting the Be a Man Club in high schools.

3. In your opinion, whom did the actions of the project have the most influence on?

- They had the most influence on young men who were in the Be a Man Club for a long time or who are still members of it. Also, they influenced new young people who just recently joined the Be a Man Club. They have an influence because guys that I know who are member of the Be a Man Club, change some of their opinions or the

workshops and actions influenced them in such a way that they only changed them for the better.

4. Did you speak about the project with your friends who did not participate in any way?

- Talking with friends about the Be a Man Club who are not its member did not always have the best response. Some of them find it cool and they would like to join (of course, if they would get paid), and there are also those who see it as a complete nonsense and a waste of free time.

5. Do you have an idea of how the project could be developed further?

- The project should be developed through as many workshops and actions as possible, to include as many young people as possible, both young men and young women.

MAA for Everyone, Everyone for MAA Museum of African Art Belgrade

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Museum of African Art in cooperation with the Faculty of Culture and Media and the Society of Gerontology of Serbia designed a project MAA for everyone, everyone for MAA – a special programme for the elderly with the aim of creating conditions for safe visits of the elderly to exhibitions and programmes of the Museum of African Art.

The programmes realised in the museum activities are intended for all communities and age groups, however, the way the exhibition space was equipped was not suitable for safe movement of the elderly which as a consequence had a small percentage of the elderly in the total number of museum visitors. As the only institution in the region dedicated to research and representation of culture and art of the African continent, the museum with its work contributes greatly to expansion and nurturing of cultural connections, promoting the type of multiculturalism and cultural diversity.

The project MAA for everyone, everyone for MAA – a special programme for the elderly was designed and initiated with the aim to secure the long term availability of the museum programmes to the elderly, and also persons with disabilities through creating appropriate conditions in the exhibition space. The aim is creating a new audience and including them into the museum contents. a new audience and including them into the museum contents.

Activity description:

- a) Creating the conditions for safe visits to museum exhibitions and additional contents by procuring access ramps and handrails,
- b) Visits of the curator of MAA to gerontology centres – lectures and creative workshops,
- c) Creating a new audience which will actively participate in the museum programmes,
- d) Improving the quality of life of the elderly,
- e) Raising awareness in the social community and the media about the issues these persons encounter in everyday life and about the need for including them in the cultural and social life.

Interview

Radmila Jurišić,

user of a home for the elderly

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Successfully realised activities with the aim of creating a socially responsible and inclusive museum which will actively contribute to the solution to the problems of social exclusion which are faced everyday by members of the older population and persons with disabilities, but also other marginalised groups. Apart from the “technical” aspect of the success of the project – in the sense of an organised scheme, phases and the dynamics of project execution, a special importance for us have the impressions and reactions expressed by the users of gerontology centres during our visits and holding lectures and creative workshops.

Being grateful for the attention that was given to them, they expressed a desire for new meetings with the future programmes we would organise in the museum according to their interests, which are related to the rich field of art and cultures of the African peoples.

1. Which municipality do you come from?

- Pančevo.

2. How did you find out about MAA for everyone?

- From the employees of the home.

3. How does the project influence your everyday life?

- I constantly observe the piece I created at the workshop and it reminds me of the wonderful company I had and the time I spent there.

4. What is your profession and does it have anything to do with your interest for the museum?

- Merchant.

5. Do you have opportunities to decide about the programme of the museum? If so – what was your idea, and if not – which idea would you like to realise?

- I would love if you organised for us a workshop with the spirit of Africa again.

Association Punctum for Artistic Experiment Belgrade

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Punctum for Artistic Experiment is an independent artistic association which has been actively participating in the cultural scene of Serbia since 2000. By using the visual tools and the craftwork, professional and aesthetic skills of its associates, domestic and foreign artists, Punctum is creating project with which it wishes to encourage citizens in the decision to consciously and actively participate in the creation of a more humane, better and more creative society.

Apart from the other forms of activity, Punctum constantly organises open workshops. In them Punctum connects participants gathered around a common goal, people of different ages, different educational and artistic profiles, different social, national and religious orientations...

One of the cycles of such workshops, with the participation of invited artists from abroad, was organised by Punctum from 2008 to 2010: Refurbishing – Art Service, Fair of clothes exchange, Art Service 2, Gathering – Flea Market Art/Global Pop Pixel in Belgrade, Zrenjanin in Serbia, but also workshops in Kaunas (Lithuania) and Krakow (Poland).

Through the topics of contemporary, spending, production, ownership, hoarding, poverty, flea markets, modern-non-modern, new-old, mine-yours... a space for creative processes of creating was opened.

The elderly citizens who participated in the workshops taught the younger ones their skills in manual works, artists created together with the other participants of the workshops, and the youngest participants included everyone through play.

The workshops were open for all citizens who were invited to bring old pieces of clothing as materials for work. The answer of the citizens and the results of workshops were a stimulus for continuing these manifestations.

Loyalty Bitef Belgrade

The Bitef theatre in 2009 started the initiative to perform a dance show once a year, on 20th of May, which can be attended by dog owners with their pets. The show is humanitarian in character. In the first year all income was used for healing the dog Mila whose paws were cut off, and after that the income from the tickets we donated to animal shelters. In 2014, because of the floods we did not give the show, but instead we collected food for dogs from Obrenovac in the theatre.

The aim of the show was to raise awareness of people about the treatment of animals. The show is not intended for dogs but they can attend it. We have a wonderful experience with this event. The audience and the media were exceptionally friendly towards this kind of a happening. Most of the visitors said that this was a unique and an invaluable important artistic experience for them. Otherwise, dogs are a wonderful audience, they occasionally bark and sometimes it even happened that the whole play goes by in complete silence even though at that moment there were thirty dogs in the hall of Bitef theatre.

Due to this event which we have been organising for five years in a row, May 20th was declared as the Day of pets by the city management of Belgrade, when manifestations devoted to pets are organised in the city, and since then a lot of restaurants, cafes and shops in Belgrade got the label Pet friendly.

Interview

Representative of the audience of the show

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1. What do you think about the concept of a show for dogs?

- Genius idea.
It is worth continuing it.

2. Did the play influence a change in your attitude towards the theatre and if so, in what way?

- Yes, I realised that the motion, music and words are magic for eyes and the soul of every living being. And there is no exclusivity – the human or the dog ones. My art became more powerful at that moment.

3. Is the show intended for dogs, dog owners or somebody else?

- I think – for dogs exclusively.

4. Do you think that such type of events in culture – for example, an exhibition for dogs, a concert for dogs, etc, increases cultural participation (the number of audience attending cultural events)?

- I don't think so, because the Belgrade consumers of culture are mostly also dog owners. People who love dogs – love people also. People who love people – also love cultural events and have the need for them. Ha, ha, ha!

5. What do you think, how can this project further develop?

- Maybe a child play could be made, where children actors could perform together with doggies.

Bitlsti

Matriarchy and Our House Belgrade

To be legends.

“Bitlsti are dolls made as an encyclopaedia, for example”. That is, still, just one of the possible answers to the question: Who are Bitlsti? Bitlsti are Miloš Petrović, Bata Spasov, Dušan Vučinić and Antonije Rajić. They are a team of vagabonds the world has never seen before. They want to become independent, they are there in front of everyone, turned towards you, watching you in the eye, reading your thoughts, everything that you know, everything that you think you know they already know.

It would be the simplest to say that Bitlsti are a band which grabbed the audience’s attention with their unique expression already on their first performance at the New Age festival. The guerrilla improvising approach to music, to the sound to be more exact, categorises this group of distinctive personalities into a unique phenomenon on the sky of the stars of the scene. The sound of the train, the traction engine, invented languages, some other worlds, some spells long forgotten make the world of Bitlsti.

Bitlsti are the unforeseen by-product of cooperation between the Autonomous Cultural Centre Matriarchy and the Association for support of persons with disabilities Our House. Even though the core aim was enabling

the users of the Association for social entrepreneurship and social inclusion, by being directly confronted with the activities of the cultural centre, they show an extraordinary initiative for independent artistic work. Bata’s flags, Dule’s nooses, Miloš’s comics are just a hint of a new movement. Since their beginnings Bitlsti draw and print the posters for their own concerts using the technique of screen printing.

There are already documentaries, interview, texts on blogs in the countries of the region about them, and the auto fiction of Andrej Bunuševac about them. Until now they had concerts in Matriarchy, MKC Kombinat, CZKD, in Skopje and Ljubljana. Each trip is a great excitement which remains deeply cut into the collective mythology of Bitlsti. The change of the place and trains, the idea about a tour, cooperation with other musicians, real concert halls, unknown audience, girls.

Their authenticity and non-pretentiousness, complete faith in themselves and their glory, being on the scene just for the sake of being on the scene and the essence of self accomplishment when stepping on the scene experienced and conducted by each one of them in their own way is how Bitlsti win over more people every day.

Interview

Bata, Miloš, Dule, band members

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Bata: I'm a member of the group Bitlsti. I played with these, so to say, Elektični orgazam since even earlier. Since that concert was not held on 28th October, and it wasn't in September, it will be on 10th May. It will be in a week. And if I can see better, if this story continues, I guess this story never ends. What happened to us at the concert in Slovenia, what is behind us, it's good, we made it out...

Ana: Bata, can I ask you something? When you guys get together like this, and when you play together...

Dule: Me too.

Ana: Dule also, of course. Dule, you and Miloš. How do you feel on the inside then? Is your heart full? DO you love what you are doing?

Bata: Well...I mean, there is a lot, I have a lot of energy, since I'm a professional, and I don't want to comment about everything. Ok. Let me get back to Slovenia. I mean, I played perfectly in Slovenia.

Mileta: How, on your own?

Bata: Well, you know, I mean, I played on my own.

Mileta: So hold on, what did Miloš and Dule do?

Bata: Oooh, Toni was in Spain.

Mileta: And these two?

Bata: Oh, well, Dušan played. Miloš is on the guitar and in Ljubljana I was speaking something about Bijelo dugme, something like this. And for this concert, I'm saying, Ljubljana is a sort of a concert, which is an exception, I'm saying. I'm satisfied with Ljubljana, but what is most important is only and solely that I will arrange to play next week.

Ana: Tell me, do a lot of people come to your concerts? Is there a lot of the audience?

Bata: Of course, there is audience with us, there is audience. Yes, you said it correctly. There is audience, everyone came and there were people from Norway, Sweden, Austria.

Ana: And do you like when foreigners come to concerts? Does it feel good when you speak with them?

Bata: Ouuuu, where did you find foreigners now?

Ana: Well did you say they come from Norway, Sweden...?

Bata: Oh yeah, the Swedes...ok the Swedes...

Mileta: Oh, aren't those foreigners?

Bata: Well they are not foreigners, they are the Swedes. That's our Ana Elimark. Let's get back to Skopje. In Skopje there was a lot of people for real, on that day, there was around one hundred people. I am satisfied and everything. I'm not hiding it, and what is most important, I mean, this is not for me, it's for other audiences also, which are, how do I say it, a lot bigger audiences which come to concerts to see singers like Toše Proeski, Vlado Georgijev, Toni Cetinski.

Mileta: Let's hear what Dule has to say. Dule?

Dule: But when are we going to Zagreb?

Mileta: When are we going to Zagreb? I don't know. I would like it to be this year.

Dule: But I would like that too.

Mileta: But why?

Dule: By plane, so not to have a hassle travelling.

Mileta: And is there a hassle at the airport? No? Ok. And why would you like to go to Zagreb?

Dule: But so would have a concert.

Mileta: Ok. So, you love to play?

Dule: I do. The keyboard. It relaxes me.

Mileta: And the drums?

Dule: I love them. They relax me too.

Mileta: Miloš, how did you like the last concert that we had?

Miloš: Excellent. Great. I liked what we played and sung. Of course, I also liked that there was a lot of audience.

Ana: And did you like when Sara came out to sing with you?

Miloš: Yes, I liked it.

Ana: Miloš, what does it mean for you to participate in the band Bitlsti and how much and what feelings does it evoke in you?

Miloš: Excellent. It means a lot. Feelings are beautiful. I'm always happy when I sing.

Ana: And do you like making the posters for concerts?

Miloš: I do.

Ana: What else do you like in performances? Do you like the contact with the audience, when the girls come?

Miloš: Ooooo, yes, girls I like, of course.

Ana: And are you on your toes for the moment when you start singing Ceca? Do you like presenting yourself in such a way, in the foreground?

Miloš: Yes, I can barely wait for that moment. It's like that.

Mileta: Bata, which musicians do you cooperate with?

Dule: Here, I'll say it, I'll say it. You said it.

Mileta: With whom did you play in Ljubljana?

Bata: You mean, you are asking me?

Mileta: I'm asking you, of course.

Bata: We, first we played with the Slovenes, and then with the Norwegians.

Mileta: Do you know some names?

Ana: Do you know Dule?

Dule: Bane Sunshine.

Mileta: Bata, isn't it Vasilije maybe?

Bata: Vasilije, yes, yes. He is also from Ljubljana.

Ana: Dule, which country would you like to go to with Bitlsti?

Dule: But, wait, I'm thinking to give a word... to Montenegro. But to Bar. But with the autotrain. But with the aeroplain.

Mileta: Hold on, with the train or with a plain?

Dule: You are torturing me now. You are exposing me to tortures. But Mileta, Mileta, but I would go to the land of the rising sun, to Japaaaaaan!

Mileta: And you Miloš?

Miloš: I would go to Greece.

Mileta: And you Bata?

Bata: I would go to France.

Johanna: But, Dule, Milica told me that she met you in the street and told you: Heeeeey, you are that Dule from the Bitlsti band! So, you do have some popularity.

Dule: But, I get it.

Johanna: How did you feel when she approached you and recognised you?

Dule: But, excellent.

Ana: Bata, do you like when Dada, your sister, comes to the concert to watch you?

Bata: I come on my own, regularly...

Ana: But do you like when Dada is in the audience?

Bata: I do not like this when it is not happening to me. And I come on my own with a taxi, I give to the taxi driver and then I come back. I like when Dada comes. When I return home then I go to sleep and on Monday to work.

Ana: Do people congratulate you after the concert and what do they say?

Dule: Good night.

Mileta: Do you have a message for the audience for the end?

Bata: Well, here for the end, I would just add that this concert will be held in September.

Ana: Who is the manager of your band?

Bata: Cakić.

Ana: Hold on Bata, that is not the truth!

Bata: Well what can I do about it?! That's right – Cakić!

Ana: Dule, can you tell me who the manager of your band is?

Dule: Uncle Tića.

Ana: Miloš, who is the manager of your band, who mostly deals with you?

Miloš: Raša. No, no, hold on. I know – Mileta and Johanna.

Bata: Well, of course. I tell you Cakić is the manager. So Cakić is now the manager of that club, but I would like to add something. Let's get back to that topic, to my story, to the Slovenian topic. I mean, I'm satisfied with Slovenia and I said, what can I say, I'm satisfied with Macedonia.

Mileta: Plans for the future?

Bata: I just wanted to say that I am grateful and I mean, hey, hey, hey, to say thank you and to say, I mean in Slovenia it was beautiful.

Dule: Let me just eat.

Miloš: For the future the plans are to sing, e.g. then people watch us and we become legends.

Dule: I say: my independent occupancy.

Exposé

Igor Koruga and
Ana Dubljević
Belgrade

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Exposé is a hybrid theatre performance of modern dance and public speaking. The work uncovers permanent problems of positions of patients with primary immunodeficiency and other rare diseases within the local healthcare system of Serbia. Exposé shows through performance different aspects making up the lives of persons with primary immunodeficiency – personal understandings of persons with such health conditions, private examples of living with PI from everyday life, support of the family, visibility and understanding of surroundings about PI, relation of the state towards the patient, relation between a doctor/hospital and the patient, visibility of PI in the media, etc. The main goal of this project is reflected in the use of hybrid art form of mixed practices of modern dance and public speaking as media for increasing the visibility and knowledge of the public about PI and other rare diseases, but also about their positions in the local community. Exposé addresses the audiences of special public spaces – theatres, cultural centres, art platforms, etc. Such spaces remain the alternative contexts of public speaking about PI as opposed to the “known ones” such as: health conferences, panels, round tables, the media, etc. Therefore, Exposé examines how we use public space that remained to us to speak about questions which are not spoken about sufficiently in the public.

Exposé re-examines how we speak about our basic needs, thus making them social and not just individual questions. Exposé stemmed from the evenings of AEIOU production performances of the Bitef theatre. Exposé is a part of the current artistic research on public speaking of Igor Koruga and Ana Dubljević.

The project was realised by Igor Koruga, an author and performer in the field of performative arts. In 2015, Igor Koruga received the annual award of NORBS (National Organisation for Rare Diseases of Serbia), for extraordinary contribution through his artistic work to increasing the visibility of persons with rare diseases in public. Ana Dubljević is also a conductor of this project. She is a performer and an author in the field of dance, choreography and choreography as an expanded practice. Her artistic interests are directed towards the “dance” of concepts, questions, relations, language and body.

World Children Animated Film Festival School of Animated Film Vranje

Based on the foundations of the Club of Fans of Film Art, in 1986 the School of Animated Film was created. The school has great cooperation with numerous subjects both at the local level and at the republic level. It successfully realised several projects in cooperation with the Ministry of Culture and Information, Ministry of Youth and Sports of the Republic of Serbia, UNICEF, the Italian Institute for Culture, Embassy of the USA, but also with a large number of non-governmental organisations and individuals.

Apart from the traditional international manifestations that have been held in Vranje since 1997, SAF also organised two multi-ethnic workshops in Bujanovac, a workshop with children with disabilities, children from the Roma population, children from the village areas, pre-school children, soldiers and a large number of animation workshops in Serbian cities. Since its foundation until today, more than 2,500 children and young people went through SAF who had the possibility to acquaint themselves with animation. In the production of SAF there is more than 250 animated films recorded using different techniques.

SAF is also organising the festival “Golden snail” (“Zlatni puž”) which is traditionally taking place in August in Vranje. The festival was created on foundations of the International Children Workshop of Animated Film (ICWAF) which has been held in Vranje since 1997. ICWAF represents the second such workshop in the world by tradition, continuity, quality and the massiveness. As such it was enlisted in the history of animated film in the publication printed for the jubilee of 50 years of animation in the world (published by ASIFA). Manifestations are biennial in character so the workshop is held on even number years, and the festival on odd numbers years. The festival awards the first, second and third award in two categories (children aged 10 to 15 and young people aged 15 to 20), the award “Nikola Majdak” for camera and the Grand Prix for the best film shown at the festival. Apart from the official and informative projections, the programme of the festival also assumes holding various workshops (animation, graffiti, photography, documentary films, etc), lectures, presenting animators, schools, studies, film projections from other festivals, press conferences, staged debates, excursions, receptions with the Mayor, city tours and the like.

Interview

Jana Stošić¹

The concept is adjusted to specific needs and interests of children and young people. This year, apart from film projections, we organised workshops of animation lead by Ray Kosarin from USA, presentation of the National Film School from Italy (an institution in existence for 75 years now) and projections of films awarded at the festival “Golden knight”. Animation is merely an instrument and the central point around which young people and children are gathered, which is used to achieve a higher goal. Overcoming all barriers (the linguistic, the cultural one), meeting new cultures, obtaining new knowledge and skills, decentralising cultural content is everything the team of SAF has been devotedly working on for years in Vranje. This work experience, continuity and quality influenced our manifestations becoming examples of good practices, not only in Serbia, but also in the region and Europe.

1. What is an animated film?

- Animated film is a process of giving a soul to a character we created ourselves.

2. What is your favourite animated film and why?

- My favourite animated film is Rabbit and the Dear. Because it has very good animation and apart from this the characters were the same before, now, when they are different they can agree and overcome all troubles.

3. How many times did you participate in the festival and in what way?

- I participated in the festival five times. When I was smaller only as a representative of SAF, but now also as an assistant.

1. Jana Stošić is a member of SAF since she was seven years old and she was answering the questions. She is a beautiful girl which was very shy, scared, prone to emotional outbursts when she first joined (she is a single child, very connected with her parents who waited a long time to get her). Now, Jana is an educated little geek, she is not ashamed of this fact, she is very modern, self confident, experienced SAF student who participated in many workshops and festivals both in Vranje and Serbia and abroad. Due to frequent meeting of children around the world and friendships she learned English so well that I was very proud this summer when in Bulgaria she gave a presentation of SAF with her friends in fluent English. This year, she was a part of the operational team of the festival, a volunteer, and she greatly contributed in the organisation. That knowledge, experience and skills learned by generations here in SAF are immeasurable compared to all those animated films created meanwhile. Regardless of whether they will be dealing with film, and most of them will not, all the working habits, organisational skills, team work and work under pressure will be of valuable help to them in their future work.

4. Who took you to the festival for the first time?

- I came to the first festival on my own because I was invited by SAF, and I was taken to the first festival abroad by Snežana Trajković and Nela Ćurčija. It's different to be a host than to be a guest and I am glad I had the opportunity to be in both roles.

5. What is your favourite part of the festival and would you like that something additional was happening within the festival?

- My favourite part of the festival is the presentation of works and films from other countries, because then I see the wider picture and I get an even greater desire to work and create films. I think what is happening now is enough. I would just love if more films were getting to our festival, and also more guests.

6. What is the company like at the festival?

- The company is completely different from what we are used to, and this is a very good thing. When we spend time with children from other countries, we find out a lot about them, their cultures and customs, but we also spend time with children from Serbia. There is something connecting us on this festival and that something is animation.

How to Listen to a Concert?

Foundation of Ilija M. Kolarac Music Centre Belgrade

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How to Listen to a Concert? is a project whose main aim is education and development of new concert audience at Kolarac with the development of the culture of listening to artistic music being performed live. The programme is intended for children of pre-school and younger school age (5-12 years old), parents and pedagogues. The programme is also adjusted for children with disabilities.

The first part of the programme – Little School of Etiquette, lasting for 20 minutes, implies an introductory story of Miloš Milovanović about the music history of the building and basic rules of behaviour when coming to a concert. After this, during the walk through the spaces in the function of a concert (the scene, changing rooms for orchestras, soloists, and conductors), the youngest visitors get to know all secrets of these spaces. The second part of the programme, when all visitors are in their seats in the Big Hall, assumes a concert lasting for 30 minutes with a parallel story of the presenter about the composer whose pieces are being performed, the performers, instruments, but also proper behaviour in the hall during the concert.

Through various concert programme, always at the same time, on the last Saturday in a month at 11 a.m., through the programme How to Listen to a Concert? we achieved excellent numbers in the audience and a larger interest in the youngest visitors, parents and teachers for other programmes at Kolarac. Around 20% of visitors come regularly each time this programme takes place, and 80% of them are new visitors. One part of the times when this programme is on, we additionally organise during the work days due to the great interest of schools and pre-school institutions for having organised visits as a part of extra-curricular classes. It is important to emphasize the impressions of artists, participants in the programme, that these experiences are different, valuable and special for them.

This project is important in the programme improvement of the work of Kolarac, with visible and measurable lasting results in creating and educating a new audience.

Give Me a Game

Group IDE

Belgrade

The problems encountered by children from institutions (Reception Centre for Urgent Protection of Abused and Neglected Children in the Shelter “Jovan Jovanović Zmaj”, Children Shelter “Vasa Stajić” and the Drop-in Centre for Street Involved Children in New Belgrade) are manifold: problems appearing as consequences of social problems, physical problems and psychological problems. Through our project activities we tried significantly easing and solving the problems and needs of this population for belonging, security, understanding, appreciation and respect and in this way contribute to the creation of an encouraging environment for learning, work and development.

The general aim of this project is to provide help through a creative and interesting process of expression to children who suffered a trauma or violence to strengthen them psychologically and activate them in a positive direction, but also to alleviate the effect of the trauma they survived. The problem of the children with no parental care, victims of violence, neglect and abuse is huge and it is still not known enough to the public, and with this project we tried to influence both the wider audience and the public with the goal of directing attention to this huge problem existing in every community.

The target group of the project was children aged 5 to 18, protégés of the following institutions: Shelter for Homeless Children “Jovan Jovanović Zmaj” and the Drop-in Centre for Urgent Protection of Abused Children, Drop-in Centre and Drop-in Station, Belgrade, Daily Centre and Drop-in Centre of Street Involved Children, New Belgrade..

The core set of activities in the project are: 1. Creative workshops from the fields of visual arts and applied arts (Group IDE), 2. Theatre workshops (POD Teatar, Project Objective Drama); 3. Workshops of circus skills (Cirkusfera, conductor of the juggling skills workshops); 4. Workshops of break dance (Recognise Crew, as an informal group of break dance dancers).

After the realised project activities an evaluation of the effect of performance of workshops and organised exhibitions and performances was conducted, which showed a high level of accomplishment of direct and indirect goals. Using this approach not only were the educational-creative targets reached, but visible advancement in the domain of psychological and social development of children was accomplished, as well as creating a wider picture about constructive ways of integration into the local and the wider community.

During the project and after its completion, numerous exhibitions and participation in manifestations and festivals were organised, but also performances from the fields of drama and break dance. An auction exhibition of children paintings was also organised, through which money invested in continuing the realisation of creative activities in the listed institutions was raised.

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Foundation “Modern children” Belgrade

Foundation “Savremena deca” was founded in 2008 in Belgrade. The founder, Jovana Tomanović, focussed the work of the foundation on artistic education of children from the Centre for infants, children and young people by working in shelters: Jovan Jovanović Zmaj, 52 Zvečanska St.

The activity of the foundation assumes organising art workshops in shelters, painting murals in shelters, organising exhibition of children works in the Museum of the History of Yugoslavia, Centre for Cultural Decontamination, Đura Jakšić’s house, Children Cultural Centre of Belgrade, one-day excursions and also art colonies.

Workshops, i.e., drawing and painting lessons in shelters are usually conducted on the weekends and in this way, in the periods when children are not attending school they can do creative research and study. One-day excursions, such as visits to museums, theatres, cinemas or the zoo, at the same time represent an educational and creative programme, while on the excursions, i.e. art colonies, during the holidays, children are doing creative research and sports activities.

Since it’s beginnings, the foundation with the help of volunteers from the Faculty of Fine Arts in Belgrade realised five children exhibitions, over 30 excursions and 11 art colonies. Exhibitions are primarily important for children as events representing their work in a new context, and also the audience to which potential of these young authors is shown.

Apart from putting their work into focus, these exhibitions also emphasize the problems encountered by children while they are growing up, but also the lack of activities they can do in their free time.

It should be emphasized that unless numerous problems related to the lack of money and workers in shelters are solved systematically at the level of the city or the republic, the only way of resolving the situation is realising as many different initiatives as possible in order to improve the quality of life and education of children without parental care.

Pottermania Sakurabana Belgrade

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Pottermania was the first attempt of the Association Sakurabana to organise an event dedicated to a fandom different from the Japanese pop culture. An internally conducted research showed that the fandom of Harry Potter might be the biggest one in Serbia. Considering the fact that most of us also like that series of books and films, we decided to organise a beautiful event and to gather as many fans as possible in one place.

Pottermania was envisaged as a one day event which will gather as many Harry Potter fans as possible, who will be able to discuss different topics in staged discussions, listen to lectures and compete in previously prepared games inspired by the series.

Fans especially liked that they had the chance to feel the magic of this world in a different way through participation in sorting to school houses.

After sorting to houses they had the task to collect points in different competitions, such as resolving riddles, puzzles, find the snitch, etc.

Near the end of the day, all participants gathered in the main hall, where points were collected and the winning house was decided.

Interview Representatives of permanent audience of Pottermania

1. How does Pottermania influence the formation of your worldview?

- Positively. Once we even met a boy who recognised us and asked whether Pottermania will take place the next year, mentioning that he had fun.

2. Did you manage to evoke interest in somebody new for Pottermania, so they become the audience of the festival?

- Yes, it was my friend who is a fan from the very beginnings of the franchise. I took her to the festival and she told it was really fun for her.

3. Do you think this or a similar kind of a festival could be made about any book?

- If you would go for Tolkien's works, then yes. Though, I don't see why not for some other books. I mentioned Tolkien because the books are popular even today.

4. Do you know what the professions of visitors of Pottermania are?

- From the ones that I know, they are either learning languages, or various other things.

5. Did you make new friends at the festival?

- Considering the fact it's a local one-day festival, not much. At Japanizam I meet much more people, because it lasts for four days and people from other cities and countries have the chance to come and stay.

Guča Trumpet Museum Guča

Guča Trumpet Museum was founded due to 50 years from organising the first Gathering of Trumpeters in 2010. It was dedicated to all participants from previous competitions. The exhibits included instruments of masters of the trumpet, and also the first winning trumpet from 1961 of the trumpeter Desimir Perišić.

In one month, the Museum is visited by approximately 200 visitors, mostly guests, but also students from Dragačevo schools. During the Gathering that number is incomparably bigger and based on our realistic estimates in seven days the museum is visited by 60,000 people. This is the audience coming from various areas of our country, but also there is large number of foreigners. Legends written in the English language help foreigners understand the essence of the Trumpet Museum.

Throughout the year, the Centre for Culture in Guča occasionally organises various exhibitions, mostly painting exhibitions in the hall of the Trumpet Museum. In this period we record the largest number of visitors.

We are planning to increase the engagement of educational workers, especially teachers of the subject folk tradition, in order for this museum to gain greater importance and in order to organise various workshops from the field of culture and education. For the forthcoming period we are planning to expand the Trumpet Museum, increase cooperation with trumpet orchestras and raise awareness of tradition and authenticity of this area.

Near Guča there is a village, Viča, where until recently there was a Collective of Dragačevo weavers. We wish to preserve this cultural segment from oblivion, as well, and to exhibit, in an adequate space, everything of importance for this element of cultural heritage.

In the same village, there is also a house in which, during the Second World War, a famous painter, Zdravko Šotra, painted its walls. These frescoes are very valuable and deserve to be seen.

Socio-Therapeutic Club of Cured Alcoholics STCCA “Palmotićeve” Belgrade

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STCCA “Palmotićeve” is the oldest and most organised club of cured alcoholics in Serbia, from which (directly or indirectly) almost all other clubs in our country originated, which is a fact we are very proud of, but we are also aware of the obligations of an “experimental club”. At the initiative of prof. Dr Dušan Petrović – one of the founders and the director of IMH, and with incredible enthusiasm of the first therapist, Jovica Potrebić, on 16th March 1963, at the Institute for Mental Health (IMH) the first club of cured alcoholics started working in SFRY. STCCA “Palmotićeve” is the pride of the Institute for Mental Health and accepts all patients of the Clinic for Treatment of Addictions of IMH. The meeting of the club are on Thursdays at 6 p.m., and since this is a family club, both alcohol addicts and members of their families (mostly wives) attend. Meetings are attended by up to 100 members of the club. Work is conducted with the presence of a club therapist, and hence it represents a socio-therapeutic and rehabilitation activity. Sections represent a characteristic of our club, and most important of them are: section of hosts, section for the admittance of new members, section for inter-club cooperation, section of culture and information, mountaineering section, sports section and chess section.

The section of culture and information of STCCA “Palmotićeve” is one of the most active sections of our club. The aim of work of this section is re-socialising and cultural upheaval of “addict family” through animating members and organising visits to cultural manifestations, institutions and monuments. Only in the past 10 years, 75 visits to theatres were organised, and visits to painting exhibitions and Belgrade museums are continually being organised. A couple of times a year, visits to the most important cultural monuments of Serbia are being organised, and traditionally the “Children New Year’s” is being organised in the premises of IMH. For 25 years now, a magazine of STCCA “Palmotićeve” is being published – a daybreak created by the members of our club in its entirety.

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Interview

Vladimir i Brankica,
members of the club

1. Should coming to a cultural even be a leisure activity or should it inspire contemplating on important questions (and which ones)?

V: About important questions (what I missed in life), but it is also leisure time.

B: About the offered content.

2. Did your attitude towards artistic events change since you started rehab from consuming alcohol and in what way?

V: I'm not in the DOWN anymore, so, in principle, I'm interested in all artistic events.

B: There was no need, to me art was an escape from a bad family...
Now we visit event together.

3. Did going to cultural events help you in the rehab process, and if yes, in what way?

V: No, I finished the rehab process prior to that, but now it helps me develop myself further.

B: Yes, through constructive use of time.

4. What could cultural institutions do to improve rehab even more? Would you, for example, attend a workshop of acting, dancing, or painting?

Or would you like to present your story publically?

Or the institutions could perform art works dealing precisely with problems such as alcoholism and drug abuse?

V: My wife and associate are writing texts in verses for our (the club) "Children New Year's Eve".

B: Not the institutions, but the participants... They could be our guests.

5. How could the club continue connecting therapy and art?

V: Through as many artistic events as possible.

B: By animating the members.

Klub 128 Belgrade

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“Klub 128” is an association of students of general literature and the theory of literature, to which the other student of Faculty of Philology also belong, and who are, at the same time, its most loyal visitors. The aims of meetings are gaining experience through organising various lectures, staged discussions, interviews, conferences, humanitarian actions, but also especially promoting literature, and also culture and art in general.

Until now, the happenings were also visited by university teachers apart from students, but also by writers, philosophers, journalists and critics, who gladly answered the call. The members of the club have diverse interests, and therefore, the topics they dealt with were also diverse. Even though students are the main target group, the initiated debates attracted numerous older audiences. Among the most important events were: The International Conference of Literature Students “Contemporary Comparative Literature in the Region: (re)contextualisation“, which took place in 2014 in Belgrade and “Perspectives of Fantasy in Literature” within the “Festival of Tolkien Fantasy” in May 2015. The conferences united students from the surrounding countries, and the festival gathered numerous interested people of different ages.

There was an equal number of visits of the staged discussions about Joyce, Nietzsche, and Wilde in amphitheatres of the Faculty of Philology, and also the staged debate about Pratchett, for fans of genre literature.

We advertise about our activities through social networks and other media. Currently we are cooperating with the Kolarac Foundation, where open interviews with writers are being held, attracting new audience each time.

Supervizuelna Belgrade

Supervizuelna is an electronic magazine initiated in 2013 in Belgrade with the aim to offer a space for writing, thinking and speaking about contemporary visual art. Creating a platform that would gather different positions (artists, curators, critics of art, institutions and independent participants) within the wide field of contemporary artistic practice was developed out of the need to initiate a dynamic dialogue about current questions, topics and ideas of contemporary visual art, but also to promote art in a more communicative way, in accordance with the contemporary moment. Even though it is primary directed towards following the happenings in Serbia, the magazine is operating without geographical limitations, offering the space for questions and opening the discussion about the art of today.

The magazine is published in the electronic form on the website www.supervizuelna.com, and its content is actualised daily (Monday to Friday). The content of the magazine is arranged into seven different sections: TALKS, MONITOR, BLOG, SNEAK PEEK, REGISTRATOR, MAP and PATTERN.

The content and the form of these sections are organised so that views of contemporary art, its phenomena, participants and happenings are shown from different aspects and to different profiles of the audience.

Founders of Supervizuelna and members of editorial board are: art historian Ana Bogdanović, visual artist Žolt Kovač, graphic designer Isidora M. Nikolić, visual artist Saša Tkačenko and visual artist Ivan Šuletić. Since June 2013, when the magazine officially began operating in the electronic format, a large number of prominent associates from the country and abroad wrote for Supervizuelna. The Magazine is filed in the National Library under the ISSN (online) number 2334-8038.

Interview

Mirza Dedać,
artist

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1. What would you call the users of Supervizuelna website – users, followers, readers...?

- Users and followers and readers, because all of them are mostly artists themselves, or people who are dealing with contemporary art in some way. Maybe it seems pessimistic, but seen in this way, that circle truly seems closed. That is my opinion and I might not be right.

2. Which section of Supervizuelna is most important for you and why?

- Probably the part with the title Razgovori (Talks). I personally really like hearing what artists have to say about their work and about anything else. I believe that today the degree of articulation of one's own work and one's thoughts is very important and this is why we can get disappointed sometimes. This is why that is a good section.

3. How did following Supervizuelna influence your artistic work?

- I am not sure if that influenced my work.

4. To what extent, in your opinion, does Supervizuelna influence development of the scene, and also development of professional audience?

- It definitely does, by following what young artists do and work on, and I belong to them too. One of my works was recorded in a section of Supervizuelna, which was followed by my recent participation in the colony in Ečka organised by Slavica Popov. The influence of Supervizuelna as an electronic magazine is certainly useful in connecting people from different cities. Directing attention to new people is by all means important, but I primarily believe that building of the scene should be the job of artists themselves. Nowadays you cannot expect that the artist is sitting in their studio waiting for someone to call them or that something is going to happen out of the blue. That's a stupid way of thinking. Artists have to pave their own ways.

5. Are there some groups of audience Supervizuelna is not addressing and it should?

- There probably are, and there are probably people who feel deprived of it. The thing is, we are a small and closed environment. We live in a time where art reached incredible forms. As far as I know, since a long time ago, bio-art and cybernetic art are popular in the world. The trouble is that we as a country question things which were answered already in the seventies. In our country everyone is dealing with different art forms, and it seems to me the most present form is the form of finely purified aesthetics –these artists are actually gravitating towards commercial art.

6. How should Supervizuelna develop further?

- That's a question for Supervizuelna.

Merlinka Gay-Lesbian Info Centre Belgrade

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The international festival of LGBT film Merlinka was held for the first time in December 2009, and since then it has been organised each year by the Gay-Lesbian Info Centre and the Youth Centre of Belgrade. The festival came into being out of the need to create a safe space for LGBT population and show films dealing with LGBT topics, which very rarely or never reach the domestic audience. The main aim of the festival is to strengthen the Serbian LGBT community with the help of the film art and to contribute to lessening of homophobia and animosity. Although it is perceived as an LGBT ghetto, the Merlinka festival aspires to transcend these borders and to address all film lovers, especially young people. In February each year, the festival publishes a competition, answered to by distributors, producers and directors who propose their films for the festival. The number of proposed films exceeds the number of one thousand films, while five live action films, five documentaries and fifty short films are selected. When the selection is made, attention is paid that films dealing with gay (male), lesbian, trans and if possible bisexual topics are present, that films are coming from different regions, and priority goes to films coming from Eastern Europe, Asia and Africa, but also that there is a balance between male and female directors. Each October, an award giving competition is issued for making of the festival poster for students of design, professional designers and amateurs,

which is an action through which we wish to include people of different profiles to contemplate about the LGBT theme and create a visual design with LGBT motives. Out of the 12 best works, Merlinka wall calendar for the next year is created and it is distributed to the audience. For the past several years, a cabaret has been organised, an opening ceremony including Serbian drag queens, to which the audience reacts especially positively, but also exhibitions lasting for the duration of the festival. Throughout the year, Merlinka festival organises special film events at which important film or LGBT anniversaries are celebrated, and also retrospectives of recognised LGBT directors and actors. Through all of these activities we wish to show respect to our entire audience and care for their needs which we are constantly listening to, and with which we are communicating through social networks. At the first Merlinka festival in 2009 we had only 200 visitors, and last year we had over 1,500 visitors, among which there were not only members of the LGBT community, but also members of older generations who were interested in the film "Yves Saint Laurent". In 2010, the festival received the crystal award for communication approach, which boils down to communicating with the audience through the festival website, profiles on social networks, media sponsors and the public media campaign. After Belgrade, Merlinka festival is moving to Sarajevo and Podgorica.

Queeria Calendar

Queeria – Centre for Promotion of Culture of Non-Violence and Equality Belgrade

The engaged artistic project Queeria calendar was created out of the need to make the LGBT community visible in the public space. Through creating an attractive and useful “product”, members of the LGBT community as “desirable” entered numerous spaces: from the private to the public and media ones, and in this way they became visible and present everywhere. With an excuse to exceptions, it is hard to imagine that the context of the calendar is unknown to the owner of the wall calendar (the publisher is an organization for promotion of rights of LGBT persons) or unclear (the so called gay) aesthetics of the calendar.

Nevertheless, the calendar was successful in two fields.

The first one is the field of the media in which, due to the mobilisation of the public sphere, the shift in the public discourse happened. Namely, the majority of celebrities who spoke about the question of LGBT rights in the media were seemingly the loud homophobic majority. The Queeria calendar, with its concept which included not only LGBT individuals but also persons from the public sphere, managed to map a large number of people who were willing to speak affirmatively about LGBT rights.

In this way, during only a few years, the populist homophobic matrix was emptying and today there is almost no celebrity (again, with several exceptions) who clearly express their homophobia, as it was the case ten or so years ago.

The second field is the visibility and presence of LGBT community itself within the project. In the beginning it was impossible to find individuals from the LGBT community who would be models on the calendar, while after a few years the situation significantly changed and in the last to issues of the calendar only people who themselves belong to the LGBT community appeared as models in the calendar.

Even though it is primarily an artistic project (some of the authors are also group Škart, duo Vladan Jeremić and Rena Readle, Draško Bogdanović and others), calendar as a product outstandingly communicated with the wider public and it, at the same time, conducted an intervention, i.e. a social change happening in favour of the LGBT community, its visibility and acceptance, and therefore in favour of improving its rights.

Interview

a calendar model

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1. Why a calendar?

Do you think that is a good medium for changing attitudes and prejudices about the LGBT population?

- Yes it is, because appearing on the Queeria calendar almost became a thing of prestige in the gay community, especially because it is made by interesting people who belong to the community themselves. To me, especially interesting are calendars made by Darko Kostić and Aleksandar Crnogorac, but also the one where photos were taken by the Canadian photographer Draško Bogdanović. Appearances of celebrities in a gay calendar sent the message to gay people that they are accepted and supported, and therefore, many people were strengthened to appear in the calendar themselves.

2. Do you keep the calendar in your house and how do your guests react to it?

- I had several calendars and people always reacted nicely. Those who weren't familiar with it would ask who those people were and what kind of a calendar that was, which always opened a discussion about LGBT rights and similar topics which would not be spoken about usually in our house.

3. Whom should the calendar primarily influence?

- The gay community, it should send them the message that they are not alone. I think the calendar succeeded in doing this.

4. Whom else could the calendar address and in what way?

- I believe the project could be designed and directed to those who are not sure how to support their LGBT friends, acquaintances or family members. I think the project could somehow include them to be active and give their opinion during the production of the calendar.

5. How could the project develop further?

- I see this as a big project, something like the "Pirelli" calendar or a similar project that is widely spoken about. As far as I know, this is the only calendar with such a concept in the region, and maybe even beyond, and it would be good if it had commercial sponsors or if it was made by famous photography or art names.

Theatre

„Kosztolányi Dezső“

Subotica

Theatre “Kosztolányi Dezső” is an avant-garde contemporary theatre in Subotica. It represents authentic and real values of the society, it bravely states its opinion about the way of life and at the right time it reacts to changes in the social environment. In this theatre, the emphasis is primarily on study work, which is essentially related to reality both of the local and the global life.

The plays are dealing with problems of people from this region. The theatre is communicating with people, not just on the scene, but also through their visual identity through fliers, posters, the website and in the media talks, with the help of which it promotes different and open thinking. In theatre programme policy it is dealing with the most current topics, also showing social problems. The theatre “Kosztolányi Dezső” is not well known only in Subotica, but also in Vojvodina, Serbia and outside of the borders of our country. The theatre has good contact with local and the republic media and it constantly maintains contact with experts and critics. We invite critics to our plays and in domestic and foreign media we give information about these events. Our visitors who read articles of various critics, afterwards gladly come to our theatre. Even though the theatrical plays are performed in Hungarian, all plays are performed with simultaneous translation or subtitles

in Serbian/Croatian, or in English.

The press conferences prior to premiers are conducted in both languages. The theatre is developing multiculturalism in its work. Via the Internet, the presence on social networks, fliers, posters and with the help of media sponsors, the theatre is actively communicating with both young and older people. Through online marketing a closer contact with theatre lovers is achieved. In order to become even more successful, we developed a new, more accessible website, through which a quicker contact with the theatre can be made. On the website, detailed descriptions and photographs of plays can be found, and there is also the possibility of online ticket ordering. For each play, a trailer is made with the help of which the content of a play can be presented in an even closer way. Videos are used to attract play related attention of young people.

The monthly repertoire is delivered to various institutions every month, and it is also available online.

The number of visitors of this theatre is the proof that experimental pieces can also be a part of the theatre mainstream, while at the same time, according to artistic standards, they are occupying a prominent position in the region.

Festival of Contemporary Art Zalet Zaječar

Since 2009, the theatre has its regional international contemporary theatre festival with the name of “Desiré Central Station“, which enabled it to win an important position in the cultural life of our region. At this festival, viewers can familiarise themselves with the artistic and scene-artistic happenings in other countries. “Desiré Central Station“ festival, already with its first appearance in 2009 provoked great interest of the expert public and lay-man local public. Each year, programmes are sold out because both Subotica audience and the expert audience are connected with the festival.

Visitors come from abroad too, to follow the happenings during “Desiré Central Station“. It is considered one of the most progressive, most interesting and most important theatre festivals in the region. „Desiré Central Station“ takes care about the multilingual character of the local environment. This can be seen both in the choice of plays and the manner of showing them, i.e. translation is made available in several languages, and so is the printed and marketing material. Several weeks before the festival, on billboards, the radio and television, we broadcast advertisements about the festival, which is also continued during the festival.

Zalet is currently the only manifestation in the area of Eastern Serbia which is presenting contemporary art and promoting alternative culture in a multidisciplinary manner. Zalet is a manifestation created out of the need to initiate, organise and hold cultural events, affirm contemporary artists and mediate in conveying high quality artistic expressions and tendencies. Apart from organising pseudo-classical forms, such as exhibitions, concerts, poetry evenings and similar activities, emphasis is also on innovative and progressive forms of artistic expression, such as: performance, comic art, low-fi video, video art, conceptual art, but also coexistence of traditional visual art and conceptual art. Priority is given to young emerging creators over the recognised and completely affirmed artists. Reactions, ranging from furious to euphoric, confirmed our conviction-belief-attitude that there is a need to implement contemporary artistic practices which will offer a different approach to social and cultural values, lifestyles, new ideas, encourage development of artistic taste and enable to the urban spirit specific interactions of the social milieu and the alternative. Until now, in the past nine years, approximately 550 artists participated in Zalet festival. 38 exhibitions were realised, two theatre plays were performed (out of which one was in the open), 19 murals were made, nine literary evenings were held, 19 performances, 50 music groups performed, 16 film projections were conducted and 11 artistic workshops were realised.

Interview

Katarina Milutinović

1. What is the response of the young people who are not interested in art like?

- The response is huge, considering the fact the city is small, and Zalet is one of rare manifestations held in the city, and apart from that, young people are attracted by new contents that can be found in the programme of the festival and which make it very dynamic. In this way, a space is opened for young people to get interested in art and to start dealing with art and culture.

2. How did you find out about Zalet and how do you inform yourself about the festival?

- For the first time I found out about Zalet through their specific posters which were all over the city. Later on we informed ourselves about the festival through social networks.

3. Is the festival important for you personally and why?

- For me, Zalet as a manifestation is very important, since it gathers people from various spheres of art and culture who at Zalet exchange their knowledge, attitudes and have a wonderful time together. The atmosphere is always great. Zalet is the only happening that can offer something new and alternative to Zaječar and to inspire others to join the creative process.

4. How does the festival influence your attitude towards Zaječar?

- I personally try to be in Zaječar whenever Zalet is happening, because Zalet gives soul to the city and always attracts new people. At Zalet, acquaintances are made, creativity is encouraged and people sing, dance and cheer. All of this is even more prominent when we take into consideration the everyday problems of citizens and greyness in the sense of the quality of life.

5. Do you have an idea how the project could be developed further?

- I very much like the way Zalet has been functioning until now. So, every year there's something new, music creation, painting, performances, plays, numerous spontaneous things at the festival which are not in the programme, and that spontaneity is especially making the festival dynamic and attractive to people. I would not change that, and I would promote the festival even more in Serbian cities, but also beyond Serbia, so that the festival would constantly attract new contents and people from all spheres of culture and art.

Zalet is the only bright spot of Zaječar and more effort should be invested to make it even brighter!

Association Prostor Belgrade

Interview with participants in projects of the Association Prostor

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Since 2009, Association Prostor has been working with users of psychiatric services and it has been organising different activities directed towards improving the position of persons with mental health issues. The mission of the association is social inclusion of persons with mental health issues into the community through art-therapy, artistic programmes and psychological-social support.

Until 2013, Prostor realised its activities in cooperation with psychiatric institutions, and after that it directed its activities on the local community, in cooperation with the Municipality of Zvezdara. Currently they are developing a social service in accordance with the model “Mental health in the community”.

Activities they conduct are:

- Artistic workshops
- Art-therapy workshops
- Economic strengthening
- Radio show “Voice of ours on the air“
- Psychotherapy group
- Hearing Voices – education of professionals and self-help groups

In May 2015, Prostor began realising the campaign “Are you normal?” with the aim of raising awareness of the public about problems related to mental health and the position of users of psychiatric services in our society.

1. In what way do Prostor projects help your psychiatric healing?

A: We are more active.

B: It helps because you have something to do. It strengthens the healthy parts of personality and it develops abilities – healthy strengths in me. One is in good mood. Spending time with people is important and so is the sense of belonging. A great number of psychiatric users have nowhere to go.

V: In the workshops of Prostor Association we understand each other better, with all similarities and differences.

2. How long have you been participating in the activities of Prostor Association?

A, B: I’ve been participating regularly since August 2011.

3. How do your family and friends react to your participating in Prostor activities? Are they also the audience of the projects?

A: If somebody sees the work of a psychiatric user only once they have a certain opinion. If they visit ten exhibitions, and if at the same time, they communicate with us and if there are staged debates, events where they can communicate with members of Prostor – they get a completely different image of users of psychiatric services.

B: My friends encourage me to go to the activities. Exhibitions and events are visited by my entire family and a great number of my friends.

V: I am often praised how I beautifully did my drawings. My family visits the exhibitions, and friends sometimes buy one of my works.

G: My father reacts badly. He does not understand and wants to throw my works away.

4. In what way does the audience react to projects you participated in?

A: They like my work. They are interested in the topic of mental health. They want to help, to participate in the activities. They buy our works and products.

5. Did the project enable you artistic improvement and what do you think about art as a healing tool?

A: Painting feels good.
I don't know why.

B: Through art, one reaches some of their psychological and corporal problems. They reach emotions, and they approach people in a more realistic and more satisfying way. In the activities of Prostor, I got the possibility to draw unconventional drawings for the first time.

V: I am given a chance to improve, but I don't use it enough.

G: I am perfecting my painting expression. Activities help me solve some of my problems. I feel that people who are not tied to a psychiatric institution can accept me better. Due to the art, I feel self-confirmed.

6. Is there a common impression that you and other participants of the project share about Prostor?

A: Simply, in time we became close. There is a high degree of culture in members of Prostor. Cooperation is very good. The atmosphere is always relaxed and positive. Come and see!

Association of Users of Psychiatric Services and Members of Their Families Duša Belgrade

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Association Duša was founded in April 2009 and since then until now its member pool increased from fifteen in the beginning to ninety members. The same as with the number of members, so did the number of activities in the association increase, and activities were created and selected in agreement with users. Users are the ones who chose who they will cooperate with and whom they will trust.

The association is realising painting workshops in cooperation with the Association Prostor, computer lessons lead by a member of the association, the English language lessons, psychologically educational workshops, psychodrama, group psychotherapy, order of love or family constellations, preparatory workshops for the radio show Voice of ours on the air, which is broadcast once a month on a national radio frequency in cooperation with Association Prostor, groups of self-help for people who hear voices, debate training, art therapy. We are also organising informal meetings of our members and those who are friendly towards us – acquaintances, people from other associations, our associates, our dear volunteers, and members of our users' families. As one of the most important activities, we want to mention visits to museum, theatres, cinemas and various festivals – for which organisers of these happenings, recognising our association as something positive, meet us half way and give us free tickets.

In cooperation with the Association Compagnie Arti from France, and the Association Ergstatus, with Boris Čakširan from Belgrade, we develop our projects and inclusive workshops as a new artistic template with the aim of their personal development and social inclusion. The emphasis of the workshops is on the very process of work and individual following of every attendee in the creative process. The continuation of work with the already established group of members of Duša will enable making the step further in the process that has already given positive results for members of the association. Workshops contribute to strengthening their personal experience of safety and freedom, which positively influences their social rehabilitation and active inclusion into the community.

Persons with issues in the sphere of mental health actively participate in the projects, they try not to be invisible, but to be active members of a community and through their participation try to lessen the prejudices against them, the stigma, fears and social distance that exists both in professional staff –healthcare workers, and in the wider public. This is exactly where the idea to present the theatre workshop to a twofold audience in the end came from – in hospital frames (to patients and medical staff) and in institutions of culture, in order to go public with the results of the workshop, and to enable

participants to tell the story about their personal development in an artistic way to the audience coming outside of the system of psychiatric protection, as well.

The talks with the audience in this sense are very important and they enable workshop participants to publically speak about their illnesses and problems they are facing in everyday life, and in this way increase awareness of the public about the problems of violations of human rights of persons with mental disorders. In this way they also want to give support to persons with problems in mental health who attend the plays.

Fence Gallery Valjevo Cultural Network – VAKUM Valjevo

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The Fence Gallery is an exhibition space of the type of a street gallery in Valjevo. It came into being as a project of the Valjevo cultural network – VAKUM. It consists of seven boxes in which art works are exhibited and which are located on the fence of the House of the Army. By placing works of visual art in a public and open space we wanted to approximate art to citizens. It has no limitations, no walls, no doors, nor windows. It is open 24 hours a day, seven days a week throughout the year. Entry into the world of art is free of charge, and passing beside the gallery is desirable. The second exhibition season is currently in process. On average, exhibitions are changed per one month. Apart from this, we try hard to have accompanying contents.

Valjevo, as a closed environment, where visitors of cultural happenings are mostly retired people, with this gallery breaks down the barriers and approaches the younger generation who are always on the move and cannot align their free time with the working hours of cultural institutions.

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The motto of the gallery is: Passing by the art and passage into art, therefore, we wanted every person in Valjevo to get the chance to see the exhibition. The visibility and activities of the gallery are very well covered in the local media. The audience is expanding every day, because an increasing number of people are forming the habit of passing through Pop Lukina St where the gallery is situated. Since we are not able to determine the exact number of visitors of an exhibition, we monitor the interest of citizens according to the number of visits at an opening or activities in local portals and social networks.

The Day After, Thanatos Group “Hajde da...” and the Centre for War Trauma Belgrade, Novi Sad

Group “Hajde da...” and the Centre for War Trauma in 2010 realised a project The Day After intended for young people (artists and activists) and veterans of wars 1991-1999. The starting base of the project is that veterans have valuable understanding of the past and consequences that can be caused by some decisions. On the other hand, young people more gaze into the future and hope something better is awaiting them there. The intention was to start a dialogue through a series of activities on how young people and veterans can cooperate in art and other forms of (social) life, but also to hear warnings of war veterans to new generations. Moreover, we wanted to establish a dialogue line about what happened with an individual in a war, the line that was cut by the turn in Serbian politics and the “veteran question” was turned into some kind of a taboo. With this aim a workshop of physical theatre was organised, and in the end of 2010 a theatre play was realised where two theatre artists and four war veterans performed. In the play Thanatos, veterans testify about a time we hope is left behind us, but whose consequences can still be felt.

Choreography and costume: Boris Čakširan
Text: Marko Pejović
Music: Aleksandra Đokić
Scenography: Ivana Krnjić

Cast:
Jelena Stojiljković, Jovana Rakić Kiselčić,
Ljudevit Kolar, Miodrag Tasić, Novica
Kostić, Željko Vukelić and Goran Nikolić

Word from the critics – Milica Zajcev
(daily newspaper Danas):

When the way things are happening brings war veterans like Ljudevit Kolar, Miodrag Tasić, Novica Kostić and Željko Vukelić to talking about their war sufferings, i.e. the most upsetting personal experiencing of the hell of Thanatos, then a real, true drama is created, the one shaking the spirit, disturbing emotions, opening the doors of insurgence against pain and sorrow carried by the black wings of a butterfly destroying the essence of humanity.

The project had a unique sequel in 2011, when at Bitef Polyphony a workshop was organised with war veterans and students of the ballet school “Lujo Davičo”, and also in 2012 through a workshop with persons with disabilities, members of the LGBT population and veterans of wars 1991-1999.

Interview

Ljudevit Kolar and Novica Kostić, participants of the project

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1. Did you ever deal with art?
What encouraged you to join this
project?

Lj: I deal with art from the earliest childhood, mostly as a hobby.

N: My way of life was different from the day I was born. I was born in a village, in a village worker family, far away from the city. I didn't have a chance to deal with art before. I was especially encouraged because I think theatre can and should exert an influence on the society we live in, especially now in the post-war period. Simply, so we can be informed about topics which are considered taboo. In order to reach the audience, because of the war from the period of 1991–1999. Films are made about it, but they are mostly affirmative, apologetic...stories about somebody's individual military courage, etc. I believe that here we have an opportunity to make that "connection" with the audience. I joined being aware that we, the war veterans, cannot do it in an artistically demanding, professional way, but we can in a smart and accessible way reach the audience and target groups according to the topics we are choosing.

2. Did participating in this project
encourage you to go to the theatre?
Do you sometimes view some other
play?

N: Generally speaking – yes. Whenever I have the chance; sometimes in some plays I have the feeling that I am watching reality of life in our society on the scene in front of me. There is something magical in this, for a minute or an hour I immerse myself into a story and forget everything. I often dive and submerge myself into another world.

Lj: I went to the theatre already in high school; I had a yearly subscription until the nineties since when the struggle for bread and milk somehow stopped it... Now I go when as a retired person I get a discount.

3. In what way did you contribute to
the way of thinking of young people?

N: This is a very complex, and, at the same time, a good question! Even though I am one of the few and the first war veterans who were included in the programme Constructive use of the veteran experience, I personally feared any dialogues with young people. I was afraid that I would subconsciously promote violence through the story about the war and my war experiences, because the war itself is horrible violence. Of course, aims

of such dialogues with young people are decomposing prejudices, giving credibility to war veterans and their war experiences, deconstruction of the notion of war, critical attitude towards war, understanding war trauma and preventing violence among young people. It is necessary to speak about consequences of wars, especially in a post-war society where peer violence is constantly rising. I believe that in the play *Thanatos*, the audience had a unique opportunity to hear the story and at the same time follow, watch the movement of the emotion of a war veteran and this is the best way to send out a message that violence does not pay off.

Lj: I am convinced that this play and the likes of it move every viewer to think, and the best indicator for this are the round tables which were common after the plays, where the audience was asking many things, and the facilitator found the right way to round the whole discussion.

4. Did your attitude towards possibilities for someone who is not dealing with art professionally to participate in the creative process change?

Lj: I was fascinated by the engagement of amateur actors in films even before and in this case that engagement has a special significance, bearing in mind the unquestionable fact that participants are veterans with a war experience. In the book *We Were Soldiers Once... And Young* which was also filmed, an American journalist, himself a participant of the first operation *Knight's move* (ger. *Rösselsprung*) concludes the novel with a statement – only those who themselves participated in a war can speak about it.

N: I believe culture should belong to everyone, that we as people with war experience can also participate in the creative process and send a clear message that violence does not pay off.

5. Do you think your experience in preparatory workshops and in the play influenced the way you express feelings? How did your participating in the project influence your everyday life?

N: Every experience is precious, and especially workshops realised with the intention to encourage through art dialogue between young artists and veterans of wars 1990-1999, followed by the dialogue with the wider community. The strength of this work lies in the fact that apart from war veterans young artists also participate in it and that they together can offer a lot to the audience. Participating in this project influenced my everyday life very positively in the sense that I felt socially useful, I was given the chance to work on breaking prejudices about veterans and to participate in the building of a post-war society.

Lj: The experience, especially from these workshops, influenced the way I speak about emotions, about memories I survived and experienced. I think that after workshops I spoke about it less aggressively, in a more acceptable way to the surroundings, to those who listen. During workshops, the participation had a relaxing influence on me, at least for the duration of the workshop, and also after the workshops for a certain period.

6. How could the project develop further?

N: I think that this kind of socially important projects should simply be developed, and organisations leading them should network with organisations dealing with reconciliation and building peace in the entire region. I would be very happy if the play Thanatos would be performed outside of Serbian borders, anywhere, in any place of our region.

Lj: Firstly, that Thanatos is performed throughout Serbia, with a special focus on Vojvodina and parts of Serbia where percentage-wise the engagement of population was the biggest in the conflicts in the Croatian area. In time a way and a possibility should be conceived how to make it work in the area of ex Yugoslavia, and maybe even in clubs of Europe, where citizens of ex Yugoslavia who emigrated because of the war are gathering. As far as the workshop is concerned, a possibility of holding workshops should be found, not only in Belgrade, but also in places where there is a large number of veterans, especially in places where there is an already established activity concerned with veteran engagement (Vranje, Vlasotince, Kruševac, Leskovac, Novi Sad). It should also be discovered how motivated the other marginalised groups are to join this kind of workshops.

Museum of Naive and Marginal Art Jagodina

The Museum of Naive and Marginal Art – MNMA, is a specialised institution, unique in our country, with a special programme of museology protection of works of naive and marginal art through activities of collecting, systematising through museum documentation, studying, exhibiting and publishing. It was founded in 1960 in Jagodina, firstly under the name of Gallery of Self-Taught Visual Artists. Since 1985 the Museum has the name of the Museum of Naive Art, which was in 2007 supplemented with: Museum of Naive and Marginal Art. The museum is dealing with systematic museum protection of works of naive and marginal art, primarily works Serbian and Yugoslavian art, and since 1994 works of foreign art, as well.

The mission of MNMA is to provide protection to naive and marginal art by conveying the real image about its essence and real artistic value by delimiting it from other areas of non-academic creativity – the field of amateurism and dilettantism. The most important result of many-years long museology aspirations and activities of MNMA is the fact that many widespread doubts and misconceptions related to the specific field of naive and marginal art were clarified. Today, even in the widest circles of visual art audience, much more present is the awareness about exquisite artistic potential, high artistic

reaches and true creative energy of the most valuable works of this art, in the same way naive and marginal art is perceived and valued in expert circles as an integral part of contemporary art, equal to academic art.

The collection of MNMA is international in character and it contains over 3,000 works (paintings, sculptures, drawings and graphics) of approximately 350 artists from the period between the thirties of XX century until today. There are works of artists from Serbia, Croatia, Slovenia, Bosnia and Herzegovina, Montenegro, Macedonia, the Republic of Srpska, Bulgaria, Hungary, Germany, Italy, Cyprus, Slovakia, Belarus, Sweden, Turkey and Brazil. Among them there are representative works of our and world classics of naive and marginal art.

The showroom of MNMA looks like a portal of the parent institution, where apart from the permanent exhibition containing works of domestic and foreign artists of naive and marginal art from around the world, doors are also opened for numerous multimedia contents: workshops, seminars, scientific gatherings, multimedia, thematic, educational, study exhibitions of most important artists on the wider international scale.

From Breaking to Making the Law, 2013 – 2014

Aps Art, Centre for Theatrical Research
Belgrade

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Aps Art realised a unique project in the penitentiary-correctional system of Serbia, both for our country and for the region and Europe. From Breaking to Making the Law is an endeavour the mission of which was to enable convicts in Serbian prisons to influence improvement of conditions in serving the sentence, specifically through theatre with the aim of their better and more complete re-socialisation.

This is a project of legislative theatre, that is, of theatre in the service of the law. The play is a means of improving a particular legal framework regulating rights and obligations of a particular social group. The project enabled convicts for the first time to be asked what should be changed in the prison. Project partners were the Committee of Lawyers for Human Rights – YUCOM and the Belgrade Centre for Human Rights. Their role was to turn comments and suggestions given by the sentenced persons, but also the wider public, during public performances of the play into specific propositions for improvement of the legal framework and the current practice. The project was also supported by the Ombudsman.

As a result of drama workshops with approximately 400 convicts, the play Banjarobija was created and performed by ex-convicts and an actor. The play was performed in two prisons: Penitentiary Correctional Jail Sremska Mitrovica and County Jail Novi Sad, which were followed by denying the play to be performed in other prisons, even though the number of performances and the Penitentiary Correctional facilities where it would be performed were agreed upon in advance. After a troublesome long period of negotiation during which the team of the play was asked to change the contents of the play because it did not reflect “the real image”, performing of the play was stopped, and votes of convicts in the form of a survey was also denied. The play was performed in theatres throughout Serbia: Niš, Novi Sad, Kragujevac, Belgrade and it drew attention of the media and the public related to the question of conditions in Serbian prisons.

Interview

Dragan M. and Aleksandar Đ., participants of the project

Since it was denied to prisoners, the survey was conducted in the wider and the expert public and a particular proposition was reached which concerned improving procedures of healthcare of sentenced persons. This proposition required endeavours in the form of connecting certain departments and services but excluding additional material assets. Of course, Administration for the Execution of Penitentiary Sanctions of the Ministry of Justice, even though they were aware of the problems, never took these propositions into consideration nor did they conduct them in the form of any kind of action, even though they were made available to them.

This project was a connecting element of many social factors to jointly organise in the fight for a better and more efficient penitentiary system, but also some sort of a litmus paper showing that Serbian penitentiary system still suffers from opaqueness and does not want society, i.e. the wider, but also the expert community to deal with it, leaving that exclusive right to themselves, believing they should not report to anyone, although this same society is allocating assets for its unsuccessful maintenance through taxes.

1. How did it happen that you participated in the Aps Art project?

D: I first encountered the work of Aps Art while I was serving a sentence in the Central Prison. After 18 months of serving the sentence and spending time regularly in workshops, I kept the contact with Aps Art even after I served my sentence. Therefore, I very gladly answered and joined this project (which exactly concerns the prisoner population).

A: As many years long associate of Aps Art and as an ex convict, it was natural that I join the Banjrobija project from the very start. I joined the project at the invitation of Aleksandra Jelić. The project was interesting for me both personally and artistically.

2. Did the project enable you artistic improvement and what do you think about art as a means of socialising?

D: Throughout the process of working and creating the play we had to find methods of having the best possible approach and gaining trust among prisoners. I, as an ex prisoner, felt the need to offer my maximum in bridging the barrier that exists between prisoners and the civil sector, even if these are artists.

By trying to distinguish myself as a positive example of re-socialisation through art I was also developing myself in the constant exchange of emotions and experiences through play and drama techniques.

A: The project certainly offered me artistic improvement. Bearing in mind that I have previous experience in playing and crating plays, I can say that this project helped me to additionally review personal possibilities in questioning different roles that were placed before me. Moreover, the project helped me find new ways of playing, communicating with the audience and developing my own creativity.

3. What did you learn due to the project?

D: I primarily learned that miracles are possible. The first miracle was that I as an ex prisoner entered the jail again, but this time as a free man. The second one is that I directly participated in creating the proposition of amending the laws concerning prisoners. The third miracle is that with our play we succeeded to shake up such a closed system like the prison system and in a way to force them to show weakness which they did by banning us from further performances. And, finally, the miracle of answer and interest of the audience for life and problems of convicts, and my personal triumph and realisation of potential offered by the theatre.

A: Due to the project, I would emphasize that I my greatest gain is in the field of communication and understanding, flexibility, questioning personal limitations when working under pressure and in harsh circumstances. The additional self-confidence, perseverance and faith in the set aims is something that all of us who participated in this project were given, that we earned. I believe that thanks to this project I succeeded in additionally developing my own empathy.

4. How did the project influence you and other prisoners as a group of participants in the project?

D: I think the project moved us closer to each other and united us in the endeavour to move things from the dead centre and do something for ourselves. There was scepticism and fear in individuals, but in the end the spirit of play theatre carries in itself prevailed. Exactly through play trust was built between all participants of the project and even the NGOs which were monitoring the work of the group.

A: Considering the obstruction of the system, me personally, and I believe also the prisoners who gave us their trust and invested a part of themselves and their life stories and experiences, it was disappointing. Only the tip of the iceberg was touched, however an essential change, genuine dialogue between two communities, the formal and informal one within the penitentiary system is still lacking. There is no true will to solve problems, or at least to have a discussion about them for starters. Unfortunately, each of the sides for their own personal reasons is keeping their stance.

5. Who is already viewing the play, and who would you like to view your play and why?

D: The play is viewed by non-governmental organisations, and I would like it to be viewed also by prisoners and prison staff, as well as the incumbent staff from the Ministry of Justice. This is all for one reason only: because it concerns them, it is about them and we did all of this just because of them. But they do not want to, for reasons known only to them, neither to hear, see nor to give a reasonable answer why.

A: My opinion is that the play is viewed by people from almost all layers of society, almost all professions. I would personally like if the play was more performed in front of the expert public, that it was more performed in front of prisoners. I argue and believe that the play is an excellent means of communication, an initiator of the dialogue that must exist between all participants within the penitentiary system in Serbia.

DELI Niš

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DELI is a space for creative activity. It is located in Niš, 2 Davidova St, beside the Gallery Sinagoga.

DELI space connects creative people who work in it and share their ideas, knowledge and experiences.

DELI consists of people who connect their skills into joint business endeavours.

DELI is a place of discontinuity of current values.

DELI is a place of creation of new values.

DELI is the centre of creative Niš.

In the space for creative activity, a work space recognising the needs of creative people for their individual and network work was assembled. At the same time, DELI is a great place for education, creative and permanent studying of all those who know that true education never ends. DELI is a place of work and a place of meeting of creative individuals and groups and those to who creativity is a dire need.

DELI consist of creatives who are present daily in the space in 2 Davidova St, but also those who will pass through DELI space to take just a grain of knowledge and experience of experienced lecturers in numerous educational events. DELI consists of those who are yet to come by to share their creative opinion and exchange their creative ideas.

DELI consists of all good-willed people who dream big dreams, have a strong will to change the personal and the collective present and who are confident that good ideas can change the world.

Resonate festival

Magnetic Field B

Belgrade

Resonate Festival is a platform dedicated to education and exchange of knowledge in the field of new technologies and art gathering the most progressive world artists and creatives and presenting them to the domestic audience. The festival programme implies a series of lectures, workshops, panel discussions, performances, exhibitions and musical events from the domain of digital art, art of the new media, performances and experiments between art, technology and science. Through their programme activities, the festival wishes to improve the local contemporary art scene and encourage development of domestic creative industry and to position Serbia as a country of innovation and technological potential. An important outline of the festival consists of students of the art and other Belgrade faculties. Considering the fact that the festival cannot be free in order to take place, each year Resonate offers registration fees free of charge to students of Belgrade faculties. The aim of the festival is to share as big a number of registration fees as possible to domestic students who would in that way obtain new knowledge through directly working with professionals from various artistic and scientific domains. We believe that through this kind of extra-curricular activities based on active participation of young people in creative work we can contribute to quicker expansion of the audience, but also to including students into professional life.

Through the programme and the partnerships we are realising, we wish to offer a good example of cooperation of the civil sector, institutions and the private sector which, through joint forces can make a significant contribution to the entire development both of the cultural offer and of investing in younger generations through continuous education in a field relevant for their future life and work. The audience of the Resonate Festival consists of visitors from over 40 countries of the world, mostly from the United Kingdom, Germany, USA, the Netherlands, Italy, Russia, Austria, Sweden, Belgium and France. Since foundation in 2012, within the main programme of the festival – the conference – over 250 most important minds of today from countries around the world were presented to the Belgrade audience. Resonate also dedicates great attention to other educational programmes of the festival – workshops, panel discussions and debates which have the goal to educate and additionally educate their attendees and participants, and also to open new spaces for exchange of knowledge and experiences in the domain of new technologies and art. The accompanying programmes of the festival consist of live AV events and performances focused on promoting the newest contemporary accomplishments in the field of music which is researching and questioning relations between sound, video art and space.

Interview

Marija Kadelburg,
student of the Faculty of
Fine Arts in Belgrade

1. What does Resonate emit, transmit, radiate...?

M: Resonate emits the importance of internationality, progressive trends, the importance of the new media and technology, experimental practices and their applicability in art.

K: Resonate is a festival dealing with new media, digital media, connecting art and technology

2. Who is the audience of Resonate, how would you precisely describe it?

M: People of all ages with enthusiasm and interest for the new media.

K: I think the audience at Resonate is diverse. It primarily consists of people from the world of art, technology and coding. The ones interested in the new media.

3. Which programme of Resonate do you most frequently visit and why?

M: The programme related to visual content connected with art and sound.

K: I mostly visit lectures. I tried going to workshops, but it's a bit stressful doing all that in such a short time. This year I was also attending the evening lectures.

4. In what way do the contents offered by Resonate influence your career?

Katarina Ilišković,
student of the Faculty of
Media and Communication
in Belgrade

M: Networking and new knowledge from the field of new media art.

K: It helps me meet some new artists, research some new things. It matters to me to go to their lectures because on them they describe their experiences and work in detail which is something I cannot find on the Internet.

5. What do you think, what is the greatest social contribution of Resonate?

M: Innovation, progressive attitudes, multiculturalism.

K: Generally speaking, the fact that such a festival is taking place in our country is of great importance. Resonate enables me to meet people dealing with similar things as I am.

6. When you would be the director of the festival how would you further develop it?

K: I cannot remember if one-day workshops were during the lectures or the morning before, but I would maybe try to schedule them for the day before or that they simply don't coincide with lectures. Secondly, I would try to animate art faculties more, familiarise them more with the concept of the festival through social networks. It would be good to also enable students from the region to apply for free tickets in a limited number.

Tactile Gallery

Mikro art Belgrade

Association Mikro art proposes reconstruction of the unsightly passageway in the narrower city centre, in Šafarikova St, and formation of the first permanent tactile gallery in Serbia intended for blind and visually impaired persons in the public space.

In cooperation with the primary school for protection of sight “Dragan Kovačević” and the Municipality of Stari Grad, this dark and unsightly passage is supposed to become a centre of culture for blind and visually impaired persons which will significantly improve the quality of their lives.

The participation of persons with disabilities in the public life is made harder both through their respective disabilities and through the traditional ignoring of the wider public. One of the groups most difficultly including themselves in the society are blind and visually impaired persons.

There is approximately 12,000 of them in Serbia. Ranging from education and professional enabling to employment and social protection, life of these people is burdened by inadequate reactions of the society.

Still, people with disabilities are least present in art. Very rare are specialised contents which they can fully enjoy. For blind and visually impaired persons these would be audio contents, books and since recently adapted movies. Through the project we are proposing blind and visually impaired persons are enabled to become consumers of cultural contents in the field of visual arts which, due to their particular handicap, were the least available ones. Through the formation of the tactile gallery, not only will an exhibition space be created, but also a new centre of culture for this specific target group.

The special character of this project is its location in the public space which is giving it an added value in the form of permanent inclusion of the blind and the visually impaired in the public life of the city. That is especially important when it is known that persons with disabilities are very little and only occasionally represented in the public. There is no similar space intended exclusively for the blind and the visually impaired.

Critical Mass

Streets for Cyclists

Belgrade

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“Streets for Cyclists”, (SFC), advocate promotion and use of bicycles as a means of transport in Belgrade. It is very important to make a distinction between everyday and recreational use of bicycles which in our city still represent around 80% of all travels by bicycle.

On a wider plan, SFC also advocates de-stimulation of using private cars and promoting riding a bicycle, walking and public transport. In doing so, our association follows world trends which are currently striving towards liberating cities, especially central cores from private cars making noise, polluting and occupying space while creating traffic jams which are reducing the efficiency of all other forms of transport.

The activities are organising monthly bicycle rides and public advocating. We actively participate in the work of the City Commission for Bicycling, offer propositions for changing the city plans of regulation in favour of bicycle traffic.

We advocate for solving the bicycle “bottle necks”, expanding the network of cycling tracks, increased safety in traffic for cyclists.

Together with associations from throughout Serbia we proposed amendments to the Law on Traffic Safety in favour of cyclists and we actively lobby in the National Assembly for our propositions to be adopted, and also to block the propositions we find harmful.

Moreover, together with other associations from Belgrade we created a manual for new coming cyclists under the title of “Beograd na pedale” (Belgrade on pedals). The aim of everything we do is actually changing the traffic paradigm where “the car is no longer the king”. Through our actions we direct attention to the bad urbanism practice too, i.e. planning, but also on the indifference of the city services related to the bicycling infrastructure.

Interview

Zoran Bukvić,
cyclist

1. Do activities of “Streets for Cyclists” change the culture of living in Belgrade and other Serbian cities and in what way?

- The culture of living is changing and there is an increasing number of cyclists on the streets because of our activities which are visible and represent the bicycle as something cool. The established system of values where bicycles are ridden only by the poor is gradually changing, but this is, unfortunately, not taking place fast enough. For a serious leap forward a change in the way of thinking of urbanists and traffic engineers is necessary, but also the courage of making unpopular moves which will certainly be for the better. Even though there is the influence of Belgrade on smaller environments in Serbia, cities such as Šabac and Novi Sad, due to the configuration of the terrain and tradition, are leading promotion and development of bicycle as a means of transport, and it could even be said that the influence is the reverse.

2. Would you define “Streets for Cyclists” as a project active in the field of culture? If yes—why yes, and if not—why not?

- If we are speaking about the culture of living, certainly yes. If we are speaking about culture as culture, it is pushed to the margin the same way sustainable urban mobility is. We are primarily trying to change the way of thinking of decision makers and citizens' habits and therefore, messages must be clear and unambiguous. I think that various activist organisations through being abstractly active in a way dilute the message they are sending, making it clear only to a dedicated circle of people, which is not enough, unfortunately, in the time of aggressive advertising.

This, of course, does not mean that such activity makes no sense, but that we do not have enough capacity to be active on all fields. Individuals dealing with design certainly contribute to the visual identity of actions and the web presentations of the association.

3. In what way are “Streets for Cyclists” developing as a project and what do you think, how should that process be continued?

- Through the process of being active we reached the conclusion that activities in undeveloped cities bicycle-wise should primarily be directed towards creating a network of direct and safe cycling corridors, which requires engaging the entire system. This is unambiguously proven by the surveys conducted in several previous years. Promoting the bicycle as a means of transport through activities of cycling NGOs can have more sense in Novi Sad where the percentage of travelling by bike is a lot bigger than in Belgrade, so the approach to the problem differs. Considering that the system currently does not have enough trained people who would recognise the problems and actively deal with them, we are forced to take over a part of the tasks of the system, which in turn, by the principle of competitiveness, causes a reaction of city services which, prompted by constructive propositions and the pressure of higher instances have to deal with cyclists. We constantly propose solutions from bicycle-wise developed countries, create propositions for a new infrastructure, and propose laws. Practically speaking, we work as a sort of a parallel secretariat for cycling.

4. What are the core aims of the activities of “Streets for Cyclists”?

- An increase in number of travels by bike to 3% until 2021, city centre without cars, more pedestrian zones and green surfaces. A society where the car is not on the top of the traffic pyramid.

5. In the modern society, bicycle is a symbol for...?

- Freedom.

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Social cohesion

Cultural diversity

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Social cohesion, as understood by the Council of Europe, denotes the capacity of a society to ensure the welfare of all its members, minimising disparities and avoiding polarisation. A cohesive society is a mutually supportive community of free individuals pursuing these common goals by democratic means.

White Paper on Intercultural Dialogue,
Council of Europe, 2008

“Cultural diversity” refers to the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies.

Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used.

Convention on the Protection and Promotion of the
Diversity of Cultural Expressions,
UNESCO, 2005

Intercultural dialogue

Cultural expressions

Intercultural dialogue is understood as an open and respectful exchange of views between individuals, groups with different ethnic, cultural, religious and linguistic backgrounds and heritage on the basis of mutual understanding and respect. It operates at all levels – within societies, between the societies of Europe and between Europe and the wider world.

White Paper on Intercultural Dialogue,
Council of Europe, 2008

“Cultural expressions” are those expressions that result from the creativity of individuals, groups and societies, and that have cultural content.

Convention on the Protection and Promotion of the
Diversity of Cultural Expressions,
UNESCO, 2005

Integration

Integration (social integration, inclusion) is understood as a two-sided process and as the capacity of people to live together with full respect for the dignity of each individual, the common good, pluralism and diversity, non-violence and solidarity, as well as their ability to participate in social, cultural, economic and political life. It encompasses all aspects of social development and all policies. It requires the protection of the weak, as well as the right to differ, to create and to innovate. Effective integration policies are needed to allow immigrants to participate fully in the life of the host country. Immigrants should, as everybody else, abide by the laws and respect the basic values of European societies and their cultural heritage. Strategies for integration must necessarily cover all areas of society, and include social, political and cultural aspects. They should respect immigrants' dignity and distinct identity and to take them into account when elaborating policies.

White Paper on Intercultural Dialogue,
Council of Europe, 2008

Cultural content

“Cultural content” refers to the symbolic meaning, artistic dimension and cultural values that originate from or express cultural identities.

Convention on the Protection and Promotion of the
Diversity of Cultural Expressions,
UNESCO, 2005

Discrimination

Discrimination is unequal treatment of individuals or social groups solely based on their affiliation to a certain category defined using any socio-demographic feature (race, sex, age, political orientation, religion, ethnicity, etc.)

Convention on the Protection and Promotion of the
Diversity of Cultural Expressions,
UNESCO, 2005



Social exclusion

Social exclusion is the state of individuals or groups excluded from the economic, political, cultural or social system, thereby being unable to take part to their full abilities in the social relations and flows due to their poverty or lack of basic knowledge and opportunities for lifelong learning, or as a result of discrimination. Such occurrences distance individuals or groups from employment opportunities, income and educational opportunities, as well as from inclusion and participation in social networks and community activities. Excluded individuals and groups have insufficient or inadequate access to institutions, authorities and decision-making processes.

Internet presentation of the Unit for Social Inclusion and Poverty Reduction of the Government of the Republic of Serbia, <http://sociojalnoukljucivanje.gov.rs/en/social-inclusion-in-rs/glossary-4/>

Cultural access and participation

Access and participation are closely related terms. Policies for access and participation aim to ensure equal opportunities of enjoyment of culture through the identification of underrepresented groups, the design and implementation of initiatives or programmes aimed at increasing their participation, and the removal of barriers. The concept of 'access' focuses on enabling new audiences to use the available culture on offer, by 'opening doors' to non-traditional audiences so that they may enjoy an offer or heritage that has previously been difficult to access because of a set of barriers. The emphasis on participation (to decision making, to creative processes, to the construction of meaning) recognises the audience as an active interlocutor, to be consulted – or at least involved – in planning and creating the cultural offer.

European Agenda for Culture, Work Plan for Culture 2011-2014, report of the work group of experts of EU member states on better access and wider participation in culture http://ec.europa.eu/culture/policy/strategic-framework/documents/omc-report-access-to-culture_en.pdf



Unit for Social Inclusion and Poverty Reduction of the Government of the Republic of Serbia

<http://socijalnoukljucivanje.gov.rs/en/social-inclusion-in-rs/glossary-4/>

“Kulturne prakse građana Srbije” (Cultural practices in Serbia) P. Cvetičanin, M. Milankov

<http://zaprokul.org.rs/kulturne-prakse-gradjana-srbije-publikacija/>

Voice of Culture
www.voiceofculture.eu

White Paper on Intercultural Dialogue

http://www.coe.int/t/dg4/intercultural/source/white%20paper_final_revised_en.pdf

Visitors of Autumn Manifestations and Festival in Belgrade, B. Jokić, S. Mrđa, Institute for Cultural Development Research, Belgrade

<http://zaprokul.org.rs/posetioci-jesenjih-beogradskih-manifestacija-i-festivala-publikacija/>

European Audiences: 2020 and beyond

www.culturenet.cz/res/data/016/001795.pdf

“Publika Narodnog pozorišta u Beogradu” (Audience of the National Theatre in Belgrade), D. Martinović

<http://zaprokul.org.rs/publika-narodnog-pozorista-u-beogradu-publikacija/>

“Muzejska publika u Srbiji” (Museum audience in Serbia) D. Martinović

<http://zaprokul.org.rs/muzejska-publika-u-srbiji-publikacija/>

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

<http://unesdoc.unesco.org/images/0014/001429/142919e.pdf>

EENC Report: Audience building and the future Creative Europe Programme

www.eenc.info/wp-content/uploads/2012/05/audience-building-final-report.pdf

“Kulturni život i potrebe učenika srednjih škola u Srbiji” (Cultural Life and Needs of High School Students in Serbia), S. Mrđa

<http://zaprokul.org.rs/kulturni-zivot-i-potrebe-ucenika-srednjih-skola-u-srbiji-publikacija/>

“Pozorišna publika u Srbiji” (Theatre Audience in Serbia), S. Mrđa

<http://zaprokul.org.rs/pozorisna-publika-u-srbiji-publikacija/>

“Kulturni život i potrebe studenata u Srbiji” (Cultural Life and Needs of University students in Serbia), S. Mrđa

<http://zaprokul.org.rs/kulturni-zivot-i-potrebe-studenata-u-srbiji/>

Access of Young People to Culture, Final Report

www.interarts.net/descargas/interarts1833.pdf

European Agenda for Culture, Work Plan for Culture 2011-2014, report of the work group of experts of EU member states on better access and wider participation in culture

http://ec.europa.eu/culture/policy/strategic-framework/documents/omc-report-access-to-culture_en.pdf



About Creative Europe Desk Serbia

Creative Europe Desk Serbia is an implementation body of the Creative Europe programme, formed within the Ministry of Culture and Information of the Republic of Serbia. The task of the Desk is to support cultural institutions and civil society organizations in Serbia which would like to participate in the Creative Europe programme. Culture Desk Serbia implements the sub-programme Culture while MEDIA Desk Serbia implements the sub-programme MEDIA.

By signing the agreement on participation in Creative Europe, each country has committed to establish an implementation body (of the Creative Europe Programme), which operates at the national level. The Republic of Serbia signed the agreement in Brussels on June the 19th, 2014.

In order to increase the number of participants from Serbia, Creative Europe Desk Serbia will continuously organise seminars and training programmes to transfer knowledge related to the bidding procedure and financial support; give presentations of previously successful projects of organizations from Serbia as well as from the region and Europe; organise conferences on important issues of regional and international cooperation (the state and potential of the cultural system in Serbia, existing national and European cultural policy instruments which develop international cooperation, European cultural networks, modern concepts of international cooperation, etc.), as well as on topics in the field of cultural policy and management related to the priorities of Creative Europe (mobility of professionals in the field of culture, building audiences, creative industries and modern business models, etc.); organize training in cultural institutions through direct work with employees; and promote the importance of inter-sectoral cooperation.

What we do?

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Creative Europe Desk Serbia will provide expert assistance and advice on completing the application forms, as well as information on potential regional and European partners. Apart from that, the Ministry of Culture and Information of the Republic of Serbia will co-finance successful organizations from Serbia in competitions of the Creative Europe programme, not only to encourage a greater number of local participants, but also to help raise international reputation of cultural organizations from Serbia, making them relevant and preferred partners.

An important role of the activities of Creative Europe Desk Serbia is encouraging creative and cultural organizations in public and civil sectors that have not applied for Creative Europe funding before, via the Desk's website, Facebook page, mailing list, various publications that promote the programme and further clarify the programming procedure, media appearances, and by mapping cultural organizations with potential and existing capacities for international co-operation, as well as through all promoting and educational activities of the Desk.

A special activity of Creative Europe Desk Serbia is to make a database of research and statistics in the field of culture, which is directly or indirectly related to international cooperation, and initiate research and other projects that encourage the development of the whole system of culture in Serbia.

What does Creative Europe Desk provide for cultural institutions, civil society organizations and professionals in the field of culture?

- Information on Creative Europe programme and programme competitions
- Help to write applications for the Creative Europe programme
- Information about the priorities of the Creative Europe programme
- Advice on how to successfully apply for Creative Europe funding
- Assistance in finding European partners
- Help in designing projects
- Information on European institutions, organizations and networks of culture, as well as mediation in communication (strengthening contacts between national and European cultural organizations)
- Lobbying for the provision of funding from other sources
- Help in providing greater visibility of projects
- Information on other programs of the European Union

Activities of Creative Europe Desk Serbia:

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- Seminars and training
- Conferences in the fields of cultural policy and cultural management
- Attracting potential applicants from the Republic of Serbia
- Promoting Creative Europe and other European programmes
- Implementing projects (seminars, conferences, presentations) aimed at building audiences, career development, modern business and programming models, as well as other priorities of Creative Europe
- Training in cultural institutions (in house training)
- Presentation of successful projects from Serbia, the region and Europe
- Designing and implementing development projects aimed at improving the domestic cultural system and international cooperation (initiating, implementing and collecting existing research and statistics in culture)
- Issuing publications about Creative Europe and activities of the Creative Europe Desk Serbia (in order to promote the programme and facilitate the application process for local cultural organizations)

What we want?

Creative Europe Desk Serbia wants to:

- Promote the modern concepts of international cooperation
- Promote contemporary programme and business policy in the field of culture
- Strengthen the capacity of local cultural institutions and civil society organizations for international cooperation
- Encourage interdisciplinary, interagency and intersectoral cooperation
- Cooperate with all stakeholders – public, civil and private sector, individuals, informal groups and networks

The vision of Creative Europe Desk Serbia is to be one of the key factors of support and development of culture in Serbia, a place of dynamic cooperation of cultural institutions, organizations, networks and individuals, as well as their advocates and promoters in the European context. Also, the Creative Europe Desk Serbia is seen as a driver of some of the most important projects in the field of management and cultural policy.

Antenna of Creative Europe Desk Serbia

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The agreement on Serbia's participation in Creative Europe, which was signed by the Minister of Culture of Republic of Serbia and Information and European Commissioner for Education, Culture, Multilingualism and Youth, stipulates the establishment of the Antenna as an integral part of the Creative Europe Desk Serbia. In this respect, the representatives of the Ministry of Culture and Information and European Affairs Fund of Autonomous Province of Vojvodina signed an agreement on the establishment of the Antenna of Creative Europe Desk Serbia, thus creating conditions for a comprehensive implementation of the Creative Europe Programme in the AP Vojvodina.

In addition to providing support to the Creative Europe Desk Serbia in the implementation of the Creative Europe Programme, the mission of the Antenna is to observe the specific needs of the AP Vojvodina, such as programming and organizational capacity building of cultural institutes and organisations operating at the level of the AP Vojvodina, preservation of cultural diversity, intercultural dialogue and internationalisation.

The Antenna of Creative Europe Desk Serbia officially commenced its work on 1st January 2015. Its headquarters are at the premises of the European Affairs Fund of Autonomous Province of Vojvodina. This is the first time that the office of a European programme has formed a part of a provincial institution.



**Audience Development
in Serbia**

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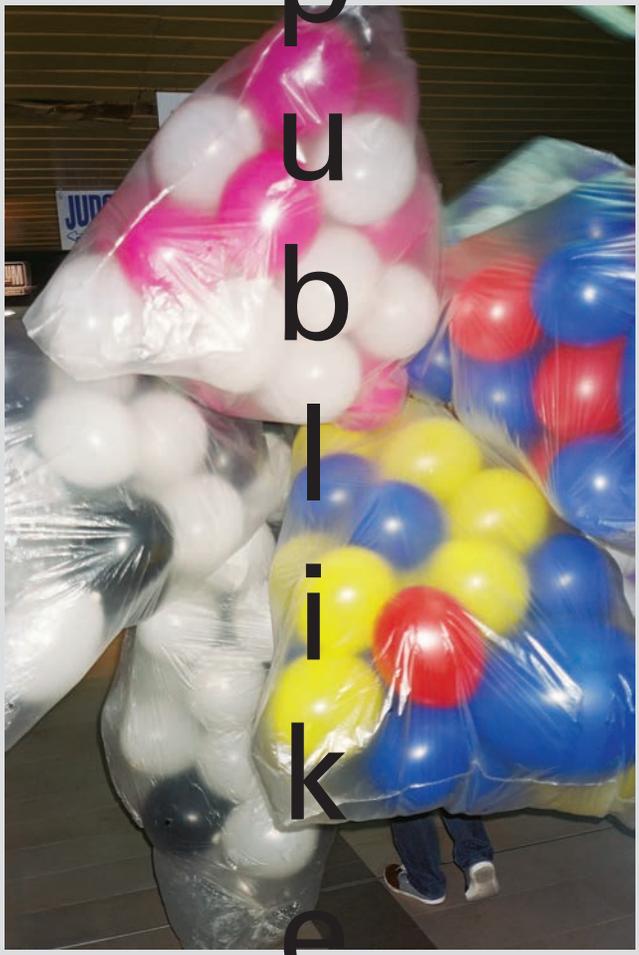
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Dimitrije Tadić

rukovodilac Deska Kreativna Evropa Srbija

Publikacija „Razvoj publike u Srbiji“ predstavlja inicijative u Srbiji koje se bave razvojem publike, veoma važnom i aktuelnom smernicom evropske kulturne politike. Ukoliko uzememo u obzir da istraživanja o publici u Evropi pokazuju progresivno opadanje interesovanja građana Evrope za učešće u javnom kulturnom životu, ne čudi što je razvoj publike jedan od prioriteta glavnog programa za kulturu Evropske unije - Kreativna Evropa.

Razvoj publike – relativno nov termin kulturne politike, može se promatrati dvojako: kroz prizmu demokratskih vrednosti kulture, prava na kulturu, polja ljudskih prava, participativnosti, uključivanje građana u kreiranje kulturnih sadržaja, ali i iz aspekta razvoja tržišta, ekonomike kulture, kreativnih industrija. Pritom, nikako ne treba zaboraviti da su uvećanje i raznolikost strukture publike svrsishodan instrument pozitivnog uticaja na donosiocima odluka u smislu ukazivanja na društveni značaj kulture.

Publikacija mapira projekte u Srbiji koji razvijaju različite grupe publike u odnosu na interesovanja, životne stilove, pol, zanimanja, godište ili ukus. Treba reći da su predstavljeni projekti grupisani po raznovrsnim kategorijama, upravo da bi se pokazao diverzitet grupa publike, da bi se ukazalo na mogućnost kreativnog i otvorenog pristupa razvoju publike, odnosno da bi se izbeglo donekle stereotipno i u suštini ograničavajuće definisanje ciljnih grupa (npr. mladi, osobe sa invaliditetom, etničke i druge manjine). Takođe, predstavljena su i iskustva i mišljenja učesnika i publike mapiranih projekata, a kroz odgovore na pitanja o konceptima i uspešnosti realizacije projekata i u tome se krije možda i najveći doprinos koji ova publikacija daje.

Isto tako, publikacija sadrži tekstove različitih autora o pojmu razvoja publike. Tekst Nine Mihaljinac i autora ovoga uvoda objašnjava sam pojam razvoja publike i kontekstualizuje ga u evropskom okviru, posebno kada je reč o glavnom programu Evropske unije za kulturu, programu Kreativna evropa, i daje pregled reprezentativnih inicijativa u Srbiji. Tekst Slađane Varagić Petrović ne predstavlja samo rad ustanove na čijem je čelu (Kulturni centar Požega), već i druge organizacije i inicijative koje deluju u opštini Požega. Tekstovi Nikole Krstovića (Muzej na otvorenom „Staro selo“, Sirogojno) i Razvoj publike Beogradske filharmonije (Beogradska filharmonija) objašnjavaju aktivnosti i uspeh ovih ustanova na polju razvoja publike. Tekst Dunje Babović i Milana Đorđevića, mladih budućih profesionalaca u kulturi, pruža uvid u stavove i potrebe mladih generacija. Nadamo se da će ova publikacija svima nama biti korisna u razumevanju višeslojnog pojma razvoja publike i da nam može pomoći u boljem sagledavanju sistema kulture i umetničke produkcije u Srbiji.

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Razvoj publike — pojam, konteksti, značenja

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Svaki pojedinac se formira u određenom kulturnom okruženju i ima određene kulturne potrebe, bilo da se radi o odlasku u operu ili lokalnu kafanu, odevanju i opremanju stana u posebnom stilu, izražavanju seksualne orijentacije ili osobenosti nacionalnog identiteta, slušanju elektronske muzike ili pisanju neoavangardne poezije. Kulturni sistemi demokratskih država treba da obezbede slobodno jezičko i kulturno izražavanje i uslove za razvoj i zadovoljenje potreba svih građana (territory-driven koncept kulturne politike).

Zato je, pored zaštite kulturne baštine i razvoja savremenog stvaralaštva, podsticanje participacije u kulturi jedan od osnovnih zadataka kulturnih politika u demokratskim državama. Pojam razvoj publike oformio se u diskursu demokratije, ljudskih i građanskih prava, prava na kulturu i kulturno izražavanje, kulturni i jezički diverzitet i različitost.

Kao što je čest slučaj sa pojmovima iz oblasti menadžmenta u kulturi i kulturne politike, razvoj publike upotrebljava se u više različitih konteksta, donoseći tako razlike u svom značenju. Pojam se dominantno upotrebljava u dva konteksta: s jedne strane u kontekstu razvoja društvenih integracija, medijacije i interkulturnog dijaloga (akcent na društvenoj koristi i principu kvaliteta, edukacije, kulturnog razvoja i umetničke izvrsnosti), a, s druge strane, u kontekstu promocije postulata marketinga u kulturi i razvoja tržišta (akcent na ekonomskoj koristi i principu kvantiteta).

U prvom slučaju, misli se na projekte koji uključuju marginalizovane i osetljive grupe publike, poput inkluzivnog teatra ili radionica art terapije koji razvijaju ukus, pružaju priliku za obrazovanje i lični razvoj, a u drugom slučaju, na komercijalne projekte u kulturi, poput velikih muzičkih festivala ili sajмова knjiga, za koje razvoj publike znači osvajanje većeg broja korisnika i potrošača. Svakako, budući da mnogi projekti u kulturi istovremeno i gotovo jednako ostvaruju izuzetan društveni značaj i ekonomsku isplativost, koncept razvoja publike ne mora da bude ograničen samo na jedan ili drugi kontekst.

Shodno tome, pojavio se i korpus pojmova koji se odnose na pojedince koje treba animirati projektima i aktivnostima u kulturi: stalna publika, lojalna publika, organizovana publika, nestandardna publika, publika-učesnik, stvaralačka publika, aktivna publika, (primarne i sekundarne) ciljne grupe publike, nepublika...

Prikazani projekti u ovoj publikaciji razlikuju se, između ostalog, i prema načinu na koji tretiraju pojam publike. Ustanove kulture obično osmišljavaju animacione aktivnosti u okviru svojih stalnih programa putem kojih će razviti nove grupe publike. To je slučaj, recimo, sa Muzejom afričke umetnosti koji saraduje sa domovima za stara lica i tako razvija organizovanu publiku svojih tekućih programa. S druge strane, veoma često su udruženja građana ili fondacije osnovana da bi realizovala projekte čiji je osnovni cilj socijalna inkluzija, zadovoljenje kulturnih potreba društvenih grupa čije su potrebe nezadovoljene i slično. Predstave Aps arta, na primer, reaguju na potrebu uključivanja marginalizovanih društvenih grupa - zatvorskih osuđenika, i to u svojstvu pozorišnih stvaralaca.

U tom smislu osuđenici ne predstavljaju publiku stricto senso; radi se o ljudima koji kroz kreativni rad postaju aktivni učesnici u kulturnom životu jedne zajednice i neka drugačija vrsta publike. Pojam razvoja publike može se, dakle, sagledati u širem smislu (bilo kakvo uključivanje bilo kojih grupa publike u kulturne događaje – kroz stvaralaštvo, volontiranje i druge slične vidove aktivnog učešća) i u užem smislu (rad na razvoju postojećih grupa i „osvajanju“ novih grupa publike konkretnih projekata i programa u kulturi). Ipak, najznačajnije – i kada su u pitanju projekti socijalne i kulturne inkluzije, edukacije i razvoja ukusa, i kada je reč o marketinškom osvajanju novih grupa potrošača i korisnika, aktivnosti razvoja publike odgovaraju potrebi da se razvija i unapređuje kulturna participacija.

Ne treba zaboraviti da aktivnosti razvoja publike sa svojim različitim aspektima, od kulturne participacije i interkulturnog dijaloga do socijalne inkluzije, eklatantno pokazuju moć kulture da pozitivno menja društvo, ali da ujedno, putem razvoja publike, i profesionalci u kulturi dobijaju svrsishodan argument i sredstvo uticaja na donosice odluka. U vezi sa tim je i očita neophodnost konstantnog ukazivanja na značaj koji kultura ima za demokratski razvoj svakog društva, a uloga i odgovornost profesionalaca u kulturi u tom procesu su odlučujuć. Ovo je posebno značajno ukoliko se uzme u obzir činjenica da se budžeti za kulturu progresivno smanjuju, pa se stiče utisak da se proces politizacije kulture odvija na različite načine – suptilnije ili direktnije u nekim evropskim državama.





Razvoj publike, evropska kulturna politika i program Kreativna Evropa

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Nekoliko je razloga zbog kojih je razvoj publike definisan kao jedan od prioriteta programa Kreativna Evropa.

Prvi se odnosi na glavni cilj programa, a to je razvoj zajedničkog evropskog kulturnog prostora i pospešivanje saradnje, kulturnog i jezičkog diverziteta i interkulturnog dijaloga, kao i na potrebu da se izmeni statistika o kulturnim navikama građana Evrope koja pokazuje da Evropljani kada čitaju knjige, gledaju filmove ili uživaju u drugim kulturnim sadržajima, obično biraju ili lokalnu, nacionalnu ili globalnu mejnstrim umetničku produkciju.

S obzirom na to da je znatno manje oblika upoznavanja, razmene i saradnje između različitih kultura u okviru čitave Evrope, konkursi programa Kreativna Evropa osmišljeni su tako da umetnička dela i rezultati stvaralačkog rada budu mobilni i dostupni većem broju građana Evrope, kao i da profesionalci koji rade u polju kulture, bilo u ustanovama kulture, bilo samostalno, dobiju priliku da se upoznaju i ostvare saradnju.

Drugi razlog je u vezi sa procesom digitalizacije i onim što se u engleskom jeziku naziva digital shift. Budući da publika, a posebno mladi, najčešće i najdinamičnije u svom svakodnevnom i profesionalnom životu koriste nove medije - internet platforme, aplikacije i društvene mreže, program Kreativna Evropa podstiče upotrebu novih tehnologija u aktivnostima razvoja publike. To znači da korišćenje novih tehnologija u procesu osmišljavanja programa ustanova kulture, komunikacije s publikom, prikazivanja umetničkog rada i tako dalje, predstavlja uslov za uspešan rad u kulturi i delovanju u javnom prostoru.

Treći razlog zbog kojeg je razvoj publike glavni prioritet programa Kreativna Evropa tiče se statističkih podataka o participaciji u kulturi, koji pokazuju da broj posetilaca događaja u kulturi dramatično opada, kao i da mladi sve manje učestvuju u događajima koje organizuju ustanove i organizacije u kulturi.

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Razvoj publike u Srbiji

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Iako u Srbiji ne postoje sistemski i sveobuhvatni podaci o participaciji publike u javnim događajima u kulturi, moglo bi se pretpostaviti da je kod nas situacija slična kao i u drugim evropskim zemljama. Premda postoji niz izuzetno značajnih inicijativa u polju razvoja publike, koje su delom i predstavljene u ovoj publikaciji, mapiranje animacionih projekata u Srbiji pokazuje evidentno odsustvo dugoročnih projekata koji razvijaju publiku. To je posebno bitno naglasiti budući da jedino dugoročni rad na razvoju publike može imati vidljive, merljive i dugoročne efekte po razvoj zajednice.

Kada je reč o javnim ustanovama kulture, godišnji programi se retko osmišljavaju sa svešću, ne samo o potrebi da programi budu atraktivni i zanimljivi stalnim, ali i novim grupama publike, nego i o tome da je neophodno uključiti publiku u sam proces osmišljavanja programa. Pritom treba naglasiti da se u smernicama programa Kreativna Evropa insistira na značaju uspostavljanja takve, dvosmerne komunikacije između profesionalaca u kulturi i publike. Kod nas se vrlo retko razmišlja o dvosmernom dijalogu i privlačenju tzv. nepublike, odnosno onih građana koji nemaju razvijene naviku odlaska na javne programe u kulturi. Čak se i prateći programi ustanova obično organizuju u standardnim formama i formatima. U muzejima i galerijama najzastupljenija su vođenja kroz izložbe i stalne postavke, biblioteke realizuju književne večeri ili promocije knjiga, a pozorišta veoma retko vode publiku kroz zgradu ili organizuju slične animacione aktivnosti.

Potrebno je imati u vidu da neke evropske ustanove kulture svoje edukativne i animacione programe uveliko osmišljavaju ne samo u formi atraktivnih postavki i posebnih projekata, nego i u vidu umetničkih akcija i intervencija u javnom prostoru.

Ono što, dakle, nedostaje jesu inovativniji koncepti za privlačenje i razvoj kako stalne i nove publike, tako i nepublike. Kada je reč o stalnoj publici, animacione aktivnosti služe permanetnom obrazovanju, održavanju i razvoju interesovanja za određenu oblast i negovanju osećanja pripadnosti ustanovi i idejama koje ona zastupa.

Tako je i sa zainteresovanom ili potencijalno zainteresovanom publikom, ali, na kraju, ništa manje nije značajno bavljenje nepublikom, posebno kada se ima u vidu da ustanove kulture treba da rade na unapređenju slobode i kreativnosti javne sfere. Celokupan sistem ustanova kulture treba da odgovora na diverzitet kulturnih potreba svih građana, kao i da te potrebe razvija.

Upravo se u tome otkriva razlog zbog čega je u ovoj publikaciji prikazan širok dijametar grupa publike: od pripadnika LGBT zajednice, fudbalskih navijača, osoba sa smetnjama u razvoju, dece i ratnih veterana, ljubitelja japanske kulture ili Hari Potera, do vlasnika pasa, biciklista, pripadnika lokalnih zajednica i nacionalnih manjina, feminista i feministkinja i drugih. Projekti prikazani u publikaciji pokazuju da sve grupe građana imaju kulturne potrebe i da mogu i treba da učestvuju u javnom kulturnom životu, a, pored toga, njihov prikaz treba da inspiriše sve koji rade u polju kulture da razmišljaju o novoj publici s kojom bi mogli da rade.

Kada je reč o javnim ustanovama u kulturi, dobar primer podsticanja participativnosti u osmišljanju programa daje Muzej nauke i tehnike u Beogradu, novom postavkom koja veliki prostor posvećuje deci i mladima. Tako se u postavci mogu pronaći uzbudljivi sadržaji koji prikladno dečjem uzrastu i mladoj populaciji participativno omogućavaju pristup naučnim dostignućima i istinama. Stalna postavka Muzeja nauke i tehnike razlikuje se od standardnih i često organizovanih programa za decu, kao što su dečje radionice crtanja ili vajanja.

Još jedan primer aktivnog rada s publikom pruža Muzej na otvorenom „Staro selo“, u Sirogojnu. Delovanje ovog muzeja specifično je po tome što se težak planinski život seljaka u devetnaestom veku ne predstavlja na egzotičan način, kroz romantičarsku, arkadijsku, pastoralnu sliku Sirogojna, nego se kroz izuzetno provokativne izložbe i brojne prateće aktivnosti muzeja produkuje znanje i kritički odnos prema nekadašnjoj i savremenoj društvenoj stvarnosti.

Zanimljivi su i primeri javnih ustanova kulture čija je delatnost u celini posvećena razvoju publike. Muzej naivne i marginalne umetnosti u Jagodini valorizuje i promovira stvaralaštvo amatera i društveno marginalizovanih osoba. Sam naziv muzeja upućuje na programski koncept, koji je udaljen od uobičajenog poimanja naivnog slikarstva kao manirističkog i konvencionalnog ili čisto komercijalnog.

Kulturni centar Beograda pozicionirao se kao ustanova koja osmišljava svoje programe u skladu sa potrebama različitih grupa profesionalne publike – organizuju se književni festivali i govorni programi, kao i festivali posvećeni nedovoljno zastupljenim muzičkim instrumentima, poput čembala ili orgulja; fotografska galerija „Artget“, pored prezentacije savremene produkcije iz ove oblasti, izdaje i specijalizovanu ediciju posvećenu teoriji fotografije; savremeno koncipirani vizuelni identitet i program galerije „Podrum“ jasno pokazuju programsku opredeljenost ka međunarodnoj saradnji u oblasti savremene umetnosti. Isto tako, Kulturni centar Beograda u dužem vremenskom periodu organizuje događaje, okrugle stolove i prezentacije uspešnih primera edukativnih programa evropskih ustanova i organizacija u kulturi.

Još jedan kulturni centar – Kulturni centar Požega, pokazuje programsku izvrsnost po savremenosti programskog koncepta i aktivnom bavljenju potrebama lokalne publike i lokalnih zajednica, što je veoma značajno iz aspekta razbijanja predrasuda o nerazumljivosti i elitizmu savremene umetnosti. Partnerstva koja ovaj kulturni centar ostvaruje sa lokalnim organizacijama civilnog društva svedoče o retkoj otvorenosti jedne javne ustanove prema civilnom društvu i pojedincima, uvećavajući tako ne samo broj posetilaca, već i njihovu strukturu.

Budući da deluju u onim poljima gde javni sektor nije dovoljno aktivan, inicijative organizacija civilnog društva veoma su značajne i raznorodne, posebno u oblasti razvoja publike. Neki od projekata u manjim sredinama predstavljaju skoro jedine sadržaje posvećene mladima, a vremenom su počeli da okupljaju i mladu publiku, umetnike i profesionalce u kulturi iz drugih gradova Srbije – Festival savremene umetnosti „Zalet“ u Zaječaru ili festival „Zvuci i vizije“ u Majdanpeku.

Ilustrativan primer aktivizma civilnog sektora u polju razvoja publike jeste i projekat Ulična galerija u Beogradu, koju vode članovi udruženja Mikro art.

Projekat je podrazumevao uređenje zapuštenog prostora, pasaža u samom centru grada, i njegovo pretvaranje u izlagački prostor, namenjen društveno angažovanim umetničkim praksama mladih i neafirmisanih umetnika. Ulična galerija je u svoj rad uključila grafiti umetnike da bi dodatno radila na uređenju javnog prostora u kojem deluje. Ulična galerija podstiče socijalnu inkluziju i participaciju organizujući muzičke događaje, među kojima su, na primer, nastupi hora sa članovima trećeg doba. Može se reći da se, po ugledu na Uličnu galeriju, u Valjevu pojavila Ogradna galerija nekoliko godina kasnije, što govori o uspešnosti koncepta „galerije na ulici“ koja privlači poglede sugrađana i slučajnih prolaznika.

Ukazujući na terapijski potencijal umetnosti i projekata u kulturi kao platforme za socijalnu inkluziju i unapređenje kvaliteta života pojedinaca, udruženje Prostor iz Beograda niz godina za redom organizuje različite aktivnosti, posebno radionice, za osobe-korisnike psihijatrijskih usluga. Pored istrajnosti i kontinuiranog rada na ovom polju, ono što udruženje Prostor posebno izdvaja od sličnih inicijativa jeste uključivanje afirmisanih savremenih umetnika, čime se obezbeđuje kvalitet umetničkih sadržaja i dostizanje profesionalnih standarda u radu.

Evropski centar za kulturu i debatu „Grad“ poznat je po izvrsnom programu koji animira brojne grupe publike različitog godišta i ukusa, kao i po uspehu u kontinuiranom privlačenju novih i mladih ljudi kroz stalne programske inovacije.

Društvo arhitekata Srbije organizuje Beogradsku internacionalnu nedelju arhitekture BINA, koja predstavlja primer izuzetno ambiciozno koncipiranog projekta sa redovnim i veoma posećenim debatama, javnim razgovorima koji arhitekturu kritički i društveno kontekstualizuju, kreativnim dečjim radionicama, ali i javnim vođenjima kroz arhitekturu Beograda, kako za profesionalnu tako i za „laičku“ publiku. Udruženje građana Tačka komunikacije takođe se pozicioniralo kao organizacija koja se razvojem publike bavi kroz teme arhitekture i urbanizma.

Projekti „Zvučna mapa Dorćola“ i „Zvučna mapa Beograda“ bave se beogradskom arhitekturom kroz prizmu lokalnih zajednica i integrišu glasove pojedinaca u kolektivni narativ prošlosti, čime se afirmiše značaj lokalnih, intimnih i ličnih istorija za istoriju Beograda i njegov identitet.

Treba napomenuti da je, zahvaljujući naporima da postakne participaciju u kulturi, Društvo arhitekata Beograda dobilo priliku i da učestvuje u programu Kreativna Evropa 2015. i 2016. godine, pa, s tim u vezi, treba reći nešto i o projektu Take Over, koji je takođe podržan ovim programom i u kojem učestvuje Zadužbina Ilije M. Kolarca kao partnerska organizacija iz Srbije. Izuzetan značaj Take Over-a leži u činjenici da su mladi direktno uključeni u koncipiranje programskih sadržaja Kolarca. Naime, kao prvi takav projekat u Srbiji, Take Over podrazumeva formiranje Borda mladih koji će odlučivati o novim programima i njegov cilj je da se testira novi model donošenja odluka u kulturi, a ujedno i model razvoja publike ustanova kulture.

Posebno je uzbudljiva činjenica da projekat treba da doprinese suštinskoj promeni Zadužbine Ilije M. Kolarca i njenog imidža kao ustanove poznate po održavanju koncerata klasične muzike i publici koja pripada elitnom kulturnom modelu.

Što se tiče inicijativa vezanih za intersektorsku saradnju u polju razvoja publike, čini se da se potencijali saradnje sa ustanovama čije delovanje nije u oblasti kulture, poput bolnica ili sudova, još ne prepoznaju u dovoljnoj meri. Novoustanovljeni finansijski instrument Ministarstva kulture i informisanja, Konkurs za finansiranje umetničkih dela iz oblasti vizuelnih umetnosti, osmišljen je upravo kao odgovor na nedostak projekata koji podrazumevaju saradnju između ustanova kulture i drugih sektora – obrazovanja, zdravstva i ostalih, drugim rečima, kao instrument kojim se podstiče razvoj publike.

Na kraju treba reći da je sasvim izvesno da će situacija u Srbiji u pogledu razvoja publike biti unapređena i zahvaljujući naporima Ministarstva kulture i informisanja Republike Srbije, učešću Srbije u programu Kreativna Evropa, sve većoj ambiciji i učestalijim aktivnostima profesionalaca u kulturi koji deluju u okviru civilnog i javnog sektora, i, konačno, zahvaljujući sve aktivnijem društveno odgovornom poslovanju privatnog sektora.





K u l t u r a

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Da li u kontekstu međunarodnog ili domaćeg zakonodavstva, društvenopolitičkih i kulturnih promena i potreba, evropskih integracija, ili nečeg drugog, tek ljudska prava se već niz godina nalaze u fokusu praktičnih politika u našoj zemlji. Kada govorimo o ljudskim pravima, pažnja je opravdano usmerena na vrstu ovih prava; u okvirima kulturne politike, govorimo o slobodi izražavanja u kulturnom i umetničkom stvaralaštvu, o autonomiji subjekata u kulturi, otvorenosti i dostupnosti kulturnih sadržaja javnosti i građanima, uvažavanju kulturnih i demokratskih vrednosti evropske i nacionalne tradicije i raznolikosti kulturnog izraza, demokratičnosti kulturne politike.² Ipak, mogućnost ostvarivanja prava iz ovog korpusa u praksi nije ista za sve, već je neophodno kontinuirano brinuti o tome da pojedine grupe u društvu imaju problem u korišćenju svojih prava, što zapravo predstavlja diskriminaciju. Upravo stoga bi svako odgovorno društvo trebalo da se bavi identifikacijom ovih grupa, za koje kažemo da su društveno osetljive, kao i da preduzima posebne mere usmerene na poboljšanje njihovog položaja.

Pravljenjem terminološke razlike između sintagme „društveno osetljive grupe“ i sintagme „osetljive društvene grupe“, ističemo razliku između shvatanja da pripadnici pojedinih grupa imaju lično svojstvo koje ih onemogućava da prava koja realno imaju ujedno i ostvare, i shvatanja da su ograničenja zapravo u prostoru (fizička) i/ili u stavovima većine.³ Takođe, stalno redefinisane ciljnih grupa nosi posebnu važnost zato što je društvo dinamična kategorija i uvek iznova integriše jedne, a rađa nove društveno osetljive grupe. Oblast ljudskih prava je veoma važna u okvirima međunarodne saradnje i u tom smislu je značajno članstvo Republike Srbije u međunarodnim organizacijama, pre svega Ujedinjenim nacijama i Savetu Evrope.

Kao članica Ujedinjenih nacija (i pravni sukcesor bivših država) Republika Srbija je do sada ratifikovala najveći broj vodećih međunarodnih pravnih instrumenata UN u oblasti ljudskih prava, kao što su: Međunarodni pakt o građanskim i političkim pravima (ICCPR); Međunarodni pakt o ekonomskim, socijalnim i kulturnim pravima (ICESCR); Međunarodnu konvenciju o ukidanju svih oblika rasne diskriminacije (CERD); Međunarodnu konvenciju o ukidanju svih oblika diskriminacije žena (CEDAW); Konvenciju o pravima deteta (CRC); Konvenciju o pravima osoba sa invaliditetom (CRPD)⁴;

1. Po analogiji sa nazivom projekta Kolarčeve zadužbine iz Beograda „Kolarac za sve“, kojim programi ove ustanove postaju dostupnim slepim i slabovidim osobama.

2. Zakon o kulturi, „Službeni glasnik RS“, br. 72/2009, čl. 3.

3. Nasuprot iznetom, Strategija prevencije i zaštite od diskriminacije navodi da su diskriminaciji izložene „osetljive društvene grupe“ odnosno grupa lica ili pojedinci, pripadnici grupe, s obzirom na njihovo lično svojstvo, str. 3, što je osnova za dalje promišljanje i diskusije, što takođe na svoj način može dovesti do poboljšanja položaja ovih grupa.

4. <http://www.ljudskaprava.gov.rs/index.php/yljudska-prava/konvencije>

Unesco konvenciju o zaštiti i unapređenju raznolikosti kulturnog izraza.⁵ Za međunarodne ugovore ustanovljena su ugovorna tela (komiteti) čija je nadležnost da nadziru ispunjavanje obaveza država članica.

Brojni reformski procesi u našoj zemlji odvijaju se u saradnji i uz pomoć Saveta Evrope, a ova saradnja je posebno značajna u kontekstu evropskih integracija. Najznačajnija dokumenta Saveta Evrope u oblasti kulturnog stvaralaštva su Konvencija za zaštitu ljudskih prava i osnovnih sloboda (koja predstavlja osnov evropskog sistema zaštite ljudskih prava)⁶, Okvirna konvencija za zaštitu nacionalnih manjina⁷ i Evropska povelja o regionalnim ili manjinskim jezicima⁸.

Evropska unija se u prvo vreme svoga postojanja nije, bar ne kroz sopstvena dokumenta, bavila ljudskim pravima. Zaštita ljudskih prava se u početku oslanjala na Savet Evrope⁹ i instrumente ove organizacije, a pre svega na Evropsku konvenciju o ljudskim pravima (Konvenciju za zaštitu ljudskih prava i osnovnih sloboda). Tek tridesetak godina nakon osnivanja, Evropska unija je sve više shvatala da je neophodno, pored bavljenja ekonomskim, privrednim i političkim pitanjima, posebnu pažnju posvetiti i ljudskim pravima. U tom smislu, značajni su kriterijumi iz Kopenhagena¹⁰, a prvi dokument Evropske Unije koji se ticao ljudskih prava bila je Povelja o osnovnim pravima, prvi put predložena svečano proglašena u Nici 2000. godine, ali koja je postala obavezujuća tek usvajanjem Ugovora iz Lisabona 2007. godine. „Neki autori smatraju da bi se Povelja najverovatnije mogla opisati kao kreativna destilacija prava sadržanih u raznim evropskim i međunarodnim sporazumima na koje se Evropski sud pravde već neko vreme pre toga pozivao u svojim odlukama.“¹¹

5. <http://www.kultura.gov.rs/docs/stranice/82128418889499865927/12.%20Konvencija%20o%20zastiti%20i%20unapredjenju%20raznolikosti%20kulturnih%20izraza%20%28Pariz,%202005%29.pdf>
takođe na svoj način može dovesti do poboljšanja položaja ovih grupa.

6. <http://www.sostelefon.org.rs/zakoni/14.%20Evropska%20konvencija%20za%20zastitu%20ljudskih%20prava%20i%20osnovnih.pdf>

7. <http://www.ljudskaprava.gov.rs/index.php/ynacionalne-manjine2/multilateralni-ugovori/okvirna-konvencija>

8. <http://www.ljudskaprava.gov.rs/index.php/ynacionalne-manjine2/multilateralni-ugovori/evropska-povelja-o-regionalnim-ili-manjinskim-jezicima>

9. Organizacija osnovana 1949. godine, danas broji 47 zemalja članica, a bavi se unapređenjem i promocijom demokratije, vladavine prava i ljudskih prava.

10. Evropski savet je, 1993. godine, usvojio uslove za pristupanje novih članica EU, a među njima se po prvi put našlo poštovanje demokratije, vladavina prava, ljudska prava i zaštita manjina.

11. Dušan Ignjatović, Zaštita ljudskih prava u EU posle Lisabona – Zaokruživanje evropskog sistema zaštite ljudskih prava, Ugovor iz Lisabona, sigurna luka ili početak novog putovanja, Službeni glasnik Beograd, 2010, str. 77

Pravni okvir države Srbije u oblasti ljudskih prava, koji je širok i raznovrsan, jedan je od instrumenata za identifikaciju društveno osetljivih grupa; od Ustava Republike Srbije iz 2006. godine (2. deo, Ljudska i manjinska prava i slobode) i tzv. *lex specialisa* (zakona kojima se uređuje poseban-konkretan predmet), preko zakona kojima se, poput Zakona o kulturi, kao opšti interes navode pojedine društveno osetljive grupe, pa do strateških dokumenata i akcionih planova; neki od njih su: Zakon o Zaštitniku građana¹², Zakon o zaštiti sloboda i prava nacionalnih manjina, Zakon o nacionalnim savetima nacionalnih manjina, Zakon o zabrani diskriminacije, Zakon o sprečavanju diskriminacije osoba sa invaliditetom, Zakon o ravnopravnosti polova¹³, Nacionalna strategija za prevenciju i zaštitu dece od nasilja, Nacionalna strategija za poboljšanje položaja žena i unapređenje rodne ravnopravnosti, Strategija za unapređenje položaja osoba sa invaliditetom u Republici Srbiji, Strategija za unapređivanje položaja Roma u RS, Strategija prevencije i zaštite od diskriminacije (u definiciji cilja Strategije prevencije i zaštite od diskriminacije za period od 2013-2018. godine, posebna pažnja se posvećuje nacionalnim manjinama, ženama, LGBT osobama, osobama sa invaliditetom, starijim, deci, izbeglicama, interno raseljenim licima i drugim ugroženim migrantskim grupama, pripadnicima različitih veroispovesti i licima s obzirom na njihovo zdravstveno stanje.)¹⁴

Zakon o kulturi navodi da opšti interes u kulturi predstavlja i otkrivanje, stvaranje, proučavanje, očuvanje i predstavljanje srpske kulture i kulture nacionalnih manjina u Republici Srbiji, podsticanje dečjeg stvaralaštva i stvaralaštva za decu i mlade u kulturi, podsticanje kulturnog i umetničkog stvaralaštva osoba sa invaliditetom i dostupnosti svih kulturnih sadržaja osobama sa invaliditetom.¹⁵ Ipak, opšta zabrana diskriminacije, polazeći od osnovnog načela da su svi ljudi jednaki pred zakonom te da imaju pravo na jednaku zakonsku zaštitu, utvrđuje da se svako pravo koje zakon predviđa ostvaruje bez diskriminacije po bilo kom osnovu kao što je pol, rasa, boja kože, jezik, veroispovest, političko ili drugo uverenje, nacionalno ili društveno poreklo, povezanost sa nacionalnom manjinom, imovina, rođenje ili drugi status.

U odnosu na društveno osetljive grupe, kultura se može posmatrati dvojako: kao zbir stvaralačkih potencijala pripadnika ovih grupa i kao sredstvo za postizanje ciljeva. Oba stanovišta su podjednako važna. Kada o kulturi govorimo kao o sredstvu, time je ne degradiramo, već samo uviđamo značaj koji ona može da ima za određene oblasti.

12. <http://www.ombudsman.rs/index.php/lang-sr/vazni-pravni-akti>

13. <http://www.ljudskaprava.gov.rs/index.php/you/ljudska-prava/propisi>

14. <http://www.ljudskaprava.gov.rs/index.php/you/ljudska-prava/strategije>

15. Zakon o kulturi, "Službeni glasnik RS", br. 72/2009, čl. 6.

Na primer, neretka je situacija da se kultura i stvaralački proces koriste kao terapija kod osoba sa invaliditetom; ili drugi primer, gde društveno osetljive grupe, viđene kao ciljne grupe u okviru projekata koji se bave razvojem publike, vode ispunjenju nekog dugoročnog cilja, kao što je postizanje inkluzivnog društva ili povećanje participacije u kulturni.

Kulturna participacija obuhvata tri grupe aktivnosti: kulturnu produkciju koja obuhvata bavljenje umetnošću ili bavljenje nekim kreativnim hobiem; kulturnu recepciju koja se odvija kroz posete programima institucija kulture ili kulturnim događajima i kulturnu recepciju koja se najčešće odvija putem medija i u kući recipijenata.¹⁶ Svako kvalitetno planiranje iziskuje prethodno identifikovanje i uklanjanje prepreka koje mogu da utiču na participaciju.

Dakle, bavljenje društveno osetljivim grupama ne predstavlja izolovani segment stvarnosti, koji se najčešće dovodi u vezu samo sa određenim oblastima društvenog života, kao što su obrazovanje, zdravstvo ili zapošljavanje. Društveno osetljive grupe bi trebale da, kroz dostupnost kulturnih sadržaja, obezbeđivanje participacije i korišćenjem proaktivnog pristupa u kulturi, budu uvek aktuelna tema u kulturi i to civilnog sektora, ustanova kulture i javne vlasti.

Inkluzivno društvo s jedne i apsolutna dostupnost kulture s druge strane, su ideal kome još uvek težimo i trebaće još mnogo vremena i rada da se on dosegne. Ipak, ono što je važno, jeste izgraditi jedan ispravan stav o ljudima koji nas okružuju, nezavisano od toga šta je u njima ili na njima različito od nas samih. Tada, kada krenemo od sebe, odnosno oslobodimo se neosnovanih stavova i predubedenja, a razlike shvatimo više kao svakidašnjost i bogatstvo, pre nego kao prepreku ili problem, sami ćemo doprineti stvaranju inkluzivnog društva. Bavljenje kulturom na taj način je recept da ona bude i zaista kultura za sve.

16. S. Mrđa, *Kulturni život i potrebe učenika srednjih škola u Srbiji* (2011.) i S. Mrđa, *Kulturni život i potrebe studenata u Srbiji* (2011.), Zavod za proučavanje kulturnog razvitka



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Požega — Razvoj publike i ciljne grupe aktera u kulturi

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Danas, u 21. veku, bilo gde u svetu, u Evropi ili na zapadnom Balkanu, u velikim gradovima ili u malim sredinama, aktivnosti na polju razvoja publike kulturnih programa dobijaju višestruku važnost u okviru rada ustanova kulture i drugih aktera na ovom polju. Sve veća dominacija zabavnih programa nad programima iz kulture, kriza koja uslovljava nizak društveni standard, nerazvijene kulturne navike stanovništva, ključni su problemi sa kojima se suočavaju radnici u kulturi, a koji zahtevaju pokretanje procesa preispitivanja strategija komunikacije sa publikom i širim ciljnim grupama. Neophodno je raditi na razvoju publike i odgajati generacije koje su zainteresovane za kulturne sadržaje, kao i razvijati svest o vlastitim mogućnostima i potencijalima. Javne ustanove kulture, akteri iz civilnog sektora na polju kulture i umetnosti, kao i privatni preduzetnici u oblasti kulture i kreativnih industrija, nastoje da kontinuirano preispituju relevantnost sopstvenih sadržaja, tj. „kreativnih proizvoda“ za svoju zajednicu, osmišljavajući i inicirajući programe stalnog podmlađivanja i obnavljanja publike. Kako univerzalni recept za razvoj publike ne postoji, put do razvijene aktivne zajednice u oblasti kulture i umetnosti vodi kroz stalno eksperimentisanje u iznalaženju novih kreativnih rešenja, kroz saradničke intersektorske platforme i kroz razmenu iskustava.

Broj programa iz kulture i umetnosti realizovan u poslednjih deset do petnaest godina u Požegi nije poznat, ali za jednu malu opštinu kakva je Požega sa ukupno 30.000 stanovnika, sigurno je i više nego očekivan.

Akteri kulturnog života iz javnog i civilnog sektora, koji su prisutni u poslednjih deceniji i po „u lokalnu“, prisetiće se brojnih pionirskih akcija tokom devedesetih prošlog veka i početkom dvehiljaditih. Danas se za Požegu sa punim pravom može reći da predstavlja aktivno žarište na kulturnoj mapi Srbije, smešteno na obodima Zlatiborskog i Moravičkog okruga, između dva veća grada - Čačka i Užica, a okružena okolnim manjim opštinama - Kosjerićem, Ariljem i Lučanima. U Požegi rade dve javne ustanove kulture – Narodna biblioteka Požega i Kulturni centar Požega, kojima je osnivač Opština Požega, dok u civilnom sektoru u kulturi najviše pažnje treba posvetiti radu Nezavisnog filmskog centra „Filmart“ i Foruma civilne akcije „Forca“.

Pored ovih, prisutna su i druga udruženja koja imaju sporadične izlete u oblast kulture, a i dalje se osnivaju nova udruženja sa potencijalima od kojih se s pravom očekuje. Požega poseduje i nekoliko kulturno-umetničkih društava koji neguju narodnu tradiciju ovoga kraja. Železnički muzej – odeljenje uzanih pruga u Požegi, kao deo Železničkog muzeja Beograd, poseban je lokalni potencijal, mada se njime ne upravlja iz lokala. Takođe, Požega poseduje značajan broj izuzetnih individualnih stvaralaca – pisaca, pesnika, likovnih umetnika, reditelja, fotografa, muzičara itd.

Narodna biblioteka Požege je najstarija institucija kulture u Požegi. Osnovana je 1869. godine. Godišnje se učlani oko 2.500 građana. U bibliotečkim krugovima ova institucija je prepoznatljiva po dobro koncipiranom i kontinuiranom radu sa decom, kao i po dobro vođenom zavičajnom odeljenju. Biblioteka ima tesnu saradnju sa bibliotekarskim udruženjima kako u Srbiji tako i u inostranstvu, budući da ima i svoju sestrinsku biblioteku u nemačkom gradu Vestoverledingenu. Biblioteka učestvuje u domaćim, ali i međunarodnim projektima IBBY sekcije za Srbiju, kao i u IPA projektima prekogranične saradnje. Primer dobrog rada na razvoju publike jesu programi koje Narodna biblioteka Požege realizuje u saradnji sa decom i mladima. Kroz projekat „Za svaku bebu knjiga“ Narodna biblioteka Požege podstiče roditelje da kod svoje dece od najranijeg detinjstva razvijaju ljubav prema knjizi.

Projekat „Čitaj dok čekaš“ je primer projekta tzv. publici na noge, kroz saradnju sa dečjim dispanzerom Doma zdravlja u Požegi. „Letnji i zimski program čitanja“ su višegodišnji programi Dečjeg odeljenja požeške biblioteke koji okupljaju veliki broj dece kroz različite kreativne radionice i ostvaruju zapažene dugoročne efekte u smislu senzibilizacije nove publike za programe iz kulture. Aktivnosti mladih na polju književnosti i kreativnog pisanja, biblioteka je podržala kroz partnerski projekat „Balkan kuća razlika“ u kome su učestvovali mladi iz Požege, zajedno sa mladima iz još pet gradova iz Bosne i Hercegovine i Srbije. Različiti književni susreti i predstavljanja knjiga, takođe su deo programa rada na razvoju publike ove institucije.

Kulturni centar Požege je najstarija polivalentna ustanova kulture u Zlatiborskom okrugu, osnovana još 1958. godine. Danas Kulturni centar Požege teži da postane važna i vidljiva institucija na kulturnoj mapi Srbije i regiona. Svojim aktivnostima ova institucija se nameće kao centar kulturnog života lokalne zajednice koji organizuje, proizvodi, distribuirati i promovise različite programe u oblasti kulture i umetnosti. Programi koje Kulturni centar Požege realizuje su raznovrsni po svojim karakteristikama kada je u pitanju ciljna grupa kojoj su namenjeni, a takođe i po različitim oblicima umetničkog izražavanja (muzička umetnost, film, vizuelne umetnosti, scenska umetnost). U ovoj instituciji velika pažnju se posvećuje edukativnim programima i radu sa publikom i različitim ciljnim grupama. Godišnje Kulturni centar poseti preko 15.000 građana. Gradska galerija Požege, koja radi u sastavu Kulturnog centra Požege, osnovana je 1999. godine, a danas je jedan od zapaženijih izlagačkih prostora u Srbiji, koji se bavi afirmacijom, prezentacijom, produkcijom savremenih vizuelnih umetnosti.

Rad galerije kontinuirano podržava Ministarstvo kulture i informisanja Republike Srbije. Gradska galerija Požega, učestvujući u javnom predstavljanju savremenih umetničkih praksi u zemlji, nastoji da doprinese decentralizaciji kulture, da bude prepoznata kao mesto koje na profesionalan način omogućava predstavljanje gostujućih umetničkih projekata, ali i kao važan produkcijski centar koji doprinosi razvoju savremene umetnosti u zemlji, sa posebnim zadatkom osnaživanja lokalne likovne scene i edukacije mlađe populacije.

Edukativni programi u vidu javnih vođenja, radionica i razgovora sa umetnicima česti su u programu požeške galerije. Kulturni centar organizuje brojne likovne radionice, školu glume i radionice filma, koje okupljaju mlade koji pokazuju interesovanje za ove vidove umetnosti, pružajući im neformalno obrazovanje u ovim oblastima, ali i gradeći na taj način novu edukovanu publiku za programe iz kulture. Participativni programi pokazuju najbolje rezultate – projekti kakvi su „Umetnost u prolazu“ ili „Pesme iz magle“, podržani kroz Centrifuga program Erste Banke, okupljali su mlade učesnike neformalno organizovane i oslonjene na podršku Kulturnog centra Požega, koji su direktno učestvovali u produkciji umetnosti u javnom prostoru ili u nastanku prve omladinske zbirke poezije i pionirskih performativnih vidova predstavljanja poezije u Požegi. Različitim projektima, Kulturni centar Požega povremeno upošljava likovne pedagoge, arheologe, učitelje, koji realizuju inkluzivne radionice za decu školskog uzrasta, decu i osobe sa invaliditetom i decu romske nacionalnosti. Podsticanje produkcije lokalnih stvaralaca i kreativaca je važan posao koji obavlja Kulturni centar Požega. Takođe, kao partnerska ustanova, centar je otvorio svoja vrata za sve organizacije iz civilnog sektora. Deluje u vidu „inkubatora“ koji mladim pojedincima i neformalnim grupama, ali i nevladinim organizacijama, koji žele da realizuju sopstvene ideje, omogućava tehničku podršku u vidu prostora, opreme, kao i promociju njihovih zajedničkih programa. Pri Kulturnom centru Požega u poslednjih nekoliko godina radi i Kancelarija za mlade, koja samostalno ili u saradnji sa organizacijama civilnog društva realizuje godišnji program aktivnosti namenjen mladima i vrši izuzetno važnu ulogu animiranja mladih za programe iz kulture. Požega je nedavno dobila i Klub mladih i izdvojeno odeljenje Muzičke škole „Vojislav Lale Stefanović“ iz Užica, koje godišnje upisuje preko 50 učenika iz Požege. Obe ove institucije smeštene su u rekonstruisanoj zgradi bivšeg Doma vojske Srbije u Požegi. Civilni sektor i ustanove kulture, kao i zainteresovani mladi pojedinci, godinama unazad vodili su kontinuiranu akciju javnog zagovaranja i lobiranja u borbi za javne prostore koji su mogli biti stavljeni u funkciju potreba kulture i okupljanja mladih.

Jedna od epizoda ove kampanje je i akcija „Kulturna demilitarizacija“ realizovana u oktobru 2011. godine, koja je nastavila kampanju pokrenutu 2009. godine od strane UG „Forca“ i omladinske produkcije „Planet film“, obeležena i intrigantnim video klipom Nemamo gde, kojim je targetiran napušteni vojni objekat i angažovani mladi da se okupe oko ideje lobiranja za prostor, u čemu se i istrajavalo sve do dostizanja cilja. Lokalna samouprava je kupila napuštenu zgradu bivšeg Doma vojske u Požegi za potrebe mladih i njihovog kreativnog okupljanja.

Kao rezultat ove borbe za javne prostore dobijen je Klub mladih, kojim od 2015. godine upravlja Kulturni centar Požega, a koji je opremljen od strane Opštine Požega i Ministarstva omladine i sporta Republike Srbije, kroz saradnički projekat UG Forca i Kancelarije za mlade Požega.

Kroz saradnju sa brojnim udruženjima Klub mladih Požega je postao mesto koje okuplja veliki broj mladih u okviru različitih radionica, tribina, muzičkih i filmskih programa, umetničkih intervencija u javnom prostoru, kao i oko ideje volonterizma. Na spratu Kulturnog centra Požega nalazi se prostor koji je opremila Ambasada Norveške, a u kome radi šest nevladinih organizacija okupljenih u Građansku alijansu za socijalnu inkluziju - GASI, što predstavlja primer dobre saradnje javnog i nezavisnog sektora, a na korist lokalne zajednice. U GASI-ju je istovremeno i neformalni regionalni centar Asocijacije nezavisne kulturne scene Srbije za Zapadnu Srbiju i dve članice Asocijacije iz Požege – „Forca“ i „Filmart“ kroz ovaj centar, nastoje da okupe organizacije civilnog društva iz Čačka, Užica i drugih okolnih mesta u kolaborativnu mrežu nezavisne kulture u zapadnoj Srbiji. Inicijator i jedan od osnivača GASI-ja je Forum civilne akcije „Forca“, udruženje građana koje je osnovano 1999. godine i jedno je od najstarijih, ali i najaktivnijih udruženja trećeg sektora u Zapadnoj Srbiji. Programi kojima se bavi „Forca“ tiču se razvoja lokalne zajednice, promocije ljudskih prava, podrške mladima i pomoći ugroženim grupama, kao i aktivnosti iz oblasti kulture i novih medija. Još od 2005. godine, „Forca“ je uzela učešće u okviru trogodišnjeg partnerskog projekta „Otvoreni put E-761“ podržanog od strane Švajcarskog programa za kulturu u Srbiji i Crnoj Gori ProHelvetia i realizovanog od strane nezavisnih udruženja iz Užica, Požege, Čačka i Kraljeva. Misija programa bila je da uspostavi partnerstvo i mrežnu saradnju javnih institucija, privatnog sektora, udruženja građana, umetnika i kreativnih pojedinaca, profesionalaca u oblasti kulture i umetnosti u cilju unapređenja uslova i kapaciteta savremene, inovativne umetničke i kulturne produkcije i prezentacije na tom području. I pored različitih stavova u vezi sa produkcijskim dometima programa E-761, čini se da je najveći doprinos ovog programa u Požegi, sagledan u činjenici da su sami akteri na polju kulture koji su u ovom projektu uzeli učešće, kao i ciljne grupe,

korisnici projekta i publika, prihvatili ovakav kolaborativni intersektorski model koji je u Požegi ostao dominantan i po završetku programa „Otvoreni put E-761“ i koji i danas na dobar način funkcioniše. Program je takođe inicirao jačanje nezavisnog sektora u kulturi i osnivanje novih organizacija. Od 2008. godine, kroz projekat „sPARK-Self-made park: Ka kreativnom inkubatoru“, „Forca“ je nastavila animiranje mladih za aktivno uključivanje u društvene aktivnosti, uticala na povećanje mobilnosti mladih kao i na povećanje dostupnosti kulturnih sadržaja za mlade.

Muzička produkcija bila je ključna aktivnost na novom programu „Otvoreni put E-761“ u periodu od 2009. do 2012. godine. Za više od 15 godina rada „Forca“ je organizovala brojne koncerte, festivale, tribine, kampanje javnog zagovaranja, debate, snimanja muzičkih albuma, kao i osnivanje omladinskog radija. Članica je Asocijacije NKSS i kroz saradnju sa asocijacijom i njenim članovima realizuje brojne programe u kojima angažuje mlade umetnike.

Ciljnu grupu programa ovog udruženja u najvećoj meri čine lokalni mladi kreativci, najčešće formalno ili neformalno organizovani, ali i osobe sa invaliditetom, mladi Romi i druge osetljive grupe. Nezavisni filmski centar „Filmart“ od osnivanja 2005. godine, realizuje veliki broj projekata u oblasti filma, vizuelnih umetnosti i edukacije mladih, među kojima je i Međunarodni studentski filmski kamp „Interakcija“, kao i Međunarodni masterklas dokumentarnog filma „Interdoc“. „Filmart“ je kroz ovakve projekte usmerio svoju misiju na razvoj dokumentarnog filma, filmsku edukaciju i kulturnu animaciju na polju filmske umetnosti. Na ovaj način, „Filmart“ aktivno vrši razvoj filmskih profesionalaca, filmske publike, ali i cele lokalne zajednice. U okviru kampa „Interakcija“ studenti filmskih škola iz celog sveta u Požegi i okolnim gradovima snimaju dokumentarne filmove na zadatu temu. Tokom desetogodišnje realizacije kampa, kojeg od samog početka podržava Ministarstvo kulture i informisanja Republike Srbije, učestvovalo je 189 učesnika iz 47 zemalja i snimljeno je 35 dokumentarnih filmova, od kojih je devet nagrađeno na filmskim festivalima širom sveta. Od 2011. godine „Filmart“ organizuje i Filmski edukativni centar (FECI), u okviru koga srednjoškolci iz Požege i okoline savladavaju osnove filmskog jezika. Više od deset polaznika FECl-ija danas su studenti režije, kamere, montaže, produkcije i glume na Fakultetu dramskih umetnosti u Beogradu. „Filmart“ se bavi produkcijom filmova i televizijskog programa i na taj način doprinosi izgradnji kulturnog identiteta Požege, koja sve više biva percipirana kao centar za razvoj dokumentarnog filma. Uključivanjem volontera iz lokalne zajednice u realizaciju projekata i organizaciju manifestacija, animiraju se mladi koji na ovaj način aktivno doprinose kreativnom razvoju svoje sredine.

Realizujući brojne programe predstavljanja kultura različitih zemalja učesnika kampa, „Filmart“ kod šire ciljane grupe promovira multikulturalnost i toleranciju. Projekat „Fotodokumenti“, pokrenut je 2010. godine i ima za cilj da afirmira fotografiju kroz analizu raznovrsnosti pristupa u okviru ovoga medija umetničkog izražavanja. Ovim projektom reintegriše se dokumentarnost na polju fotografije i organizacijom izložbi u galerijskom i javnom prostoru, kao i nizom stručnih skupova i izavaštvom knjiga - zbornika stručnih skupova o fotografiji, „Filmart“ uspostavlja paralelnu komunikaciju sa stručnom javnošću na polju fotografije, ali i sa širom publikom.

U Požegi žive i stvaraju značajni individualni stvaraoci u različitim oblastima umetnosti: književnost, film, fotografija, likovna umetnost. Neki od njih u direktnom pedagoškom radu svoje znanje i iskustvo dele sa mladima, što rađa nove kreativce, ili bar otvara novo interesovanje za umetnost i kulturu čime se stvara i razvija nova publika. Pesnik Petar Matović u oblasti poezije i reditelj Dejan Petrović u oblasti filma, edukujući srednjoškolce i utiču na promociju umetničkog stvaralaštva kod mladih, a njihovi sledbenici postižu izuzetne rezultate.

Mladi iz Požege česti su pobednici najznačajnijih konkursa poezije za srednjoškolce, kao što su Limske večeri poezije u Prijepolju i Poetskog konkursa „Desanka Maksimović“ u Valjevu, a takođe su često proglašavani i za finaliste nekoliko pesničkih festivala za izdavanje prve pesničke knjige i aktivno učestvuju na dinamičnoj savremenoj pesničkoj sceni samostalno ili neformalno okupljeni u različite pesničke klubove. Mlade filmadžije koje su svoja prva znanja stekli u okviru filmskih radionica Dejana Petrovića u Filmskom edukativnom centru „Interakcija“, osvajaju najvažnije nagrade na omladinskim filmskim festivalima kao što je Revija filmskog stvaralaštva dece i omladine Srbije, koja se više od 40 godina održava u bioskopu Jugoslovenske kinoteke. Uticaj lokalnih stvaralaca i njihove umetničke produkcije, nadograđen pedagoškim radom sa mladima, uspostavlja stabilnu osnovu za progresivno širenje ideje o značaju umetničkog stvaralaštva, omogućava mladima dragocene dodire sa, nekada, u malim sredinama, nedodirljivim ljudima i znanjima, otvara nove mogućnosti i, na kraju, utiče na lokalnu sredinu stvarajući od nje dimaničnu kreativnu zajednicu poželjnu za život i rad.

Intersektorsko pozvezivanje je od izuzetnog značaja za razvoj publike i rad sa različitim ciljnim grupama. Obrazovne institucije prenatrpane administrativnim poslovima i klasičnim vidovima održavanja kabinetske nastave, malo vremena posvećuju organizovanim posetama kulturnim ustanovama i uopšte programima iz kulture. Bez ozbiljnijeg sistematizovanog pristupa, sve je svedeno na entuzijazam i volju pojedinih nastavnika, koji imaju svest od značaju provođenja vremena sa decom i mladima u kulturnim ustanovama, na izložbama, pozorišnim predstavama, filmskim projekcijama, koncertima ili u učešću na različitim interaktivnim radionicama.

Novi kurikulumi u školama postepeno obavezuju pedagoge da sa svojim učenicima posećuju ustanove kulture i participiraju u njihovim programima, što u dobroj meri podstiče nadu u bolju buduću saradnju. Segmentacija publike je neophodna alatka u kreiranju programa iz kulture. Razmišljanje o profilu posetilaca i karakteristikama svake ciljne grupe neophodno je sprovoditi kontinuirano. Požeške institucije kulture i akteri iz civilnog sektora pribegavaju upoznavanju publike, različitim modelima komunikacije sa publikom, kako bi prilagodili svoje proizvode njihovim potrebama, a da istovremeno ne odustanu od svojih misija i ciljeva.

Aktivnosti na razvoju publike u oblasti kulture sa posebnim fokusom na decu, mlade ljude, osobe sa invaliditetima i marginalizovane grupe, kroz upuštanje u nove i inovativne pristupe publici, požeški akteri kulture realizuju bez mnogo teorijskih znanja i bez detaljnog sistematizovanog i planiranog pristupa. Ali, uprkos tome, svaka pojedinačna aktivnost u svojoj realizaciji od pripreme do izveštavanja ima važnu komponentu analize obraćanja različitim ciljnim grupama, kao i analizu učinka ove komunikacije.

Povremene ankete i istraživanja potreba publike u okviru određenih projekata, lokalnih ili eksternih, ukazuju bar delimično na put kojim ubuduće treba ići. Dokument koji u ovom poslu može poslužiti jeste Strategija razvoja Opštine Požega za period od 2007. do 2025. godine, koja dobrim delom, a sigurno u segmentu koji se odnosi na kulturu, zaslužuje da bude revidirana, s obzirom na izmene postojećeg stanja na lokalnu i na potrebu za preispitivanjem budućih prioriteta. Takođe, važan dokument novijeg datuma je Lokalni akcioni plan za mlade Opštine Požega za period od 2014. do 2019. godine, usvojen marta 2014. godine, nakon opsežnijeg istraživanja u okviru projekta „Revizija lokalnog akcionog plana za mlade opštine Požega“, koji je podržan od strane GLZ-a i Ministarstva omladine i sporta RS. Istraživanje je sprovedeno na uzorku od oko 2.000 mladih iz opštine Požega, od ukupno 8.500 mladih koliko živi u opštini.

U Požegi je neophodno sprovesti ozbiljno istraživanje potreba publike kulturnih programa, različitih ciljnih grupa, od dece, mladih, ljudi srednje starosne dobi, žena različitih starosnih kategorija, starih, kao i posebnih osetljivih grupa – osoba sa invaliditetom, pripadnika romske nacionalnosti i drugih. Posebnu pažnju u ovom istraživanju treba posvetiti i seoskom stanovništvu koje čini i više od polovine populacije na teritoriji čitave opštine. Studioznija istraživanja bi u velikoj meri doprinela kvalitetnijem i relevantnijem kreiranju programskih ponuda. Pokretanje procedura za donošenje Strategije kulturnog razvoja opštine Požega, jeste prioritet za aktore javne i kulturne scene u Požegi, a koje za posledicu treba da ima organizovano praćenje i vrednovanje rada ustanova kulture, kao i kreiranje konzistentnijih planova rada na razvoju publike, a posebno kroz saradnju sa svim obrazovnim institucijama u gradu.

Komunikacija na relaciji: publika – ustanove – civilni sektor – programi – mediji – publika, u trenutnim okolnostima u Požegi dobro funkcioniše, ali neophodno je kod svih učesnika u ovom lancu, a naročito kod publike i medija, razvijati kritički stav i podsticati ih i ohrabrivati na promišljanje i vrednovanje kulturnog života njihove lokalne zajednice, kao i snažnije i agresivnije animiranje publike da uzme aktivnu ulogu u kreiranju programa kulturnih ustanova. Najčešća prepreka kod razvoja kulture i publike kulturnih programa na lokalnom, ali na republičkom nivou, jeste hronični diskontinuitet u sprovođenju strateških politika ili nepostojanje strateških dokumenata, kao i izostanak čvrstih mehanizama kontrole sprovođenja zacrtanih strategija, kao i često menjanje prioriteta u skladu sa političkim prioritetima donosioca odluka. Republička strategija kulturnog razvoja kao krovni dokument, svakako bi pomogla akterima kulture na lokalnu da celishodnije usmere svoje delovanje u sprovođenju lokalnih kulturnih politika. Tome se nadaju i akteri u kulturi u Požegi.



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Nikola Krstović

viši kustos Muzeja na otvorenom „Staro selo“, Sirogojno



„Čekajući” Godoa?!

Muzej na otvorenom „Staro selo” i razvijanje (svesti) publike

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Konsultujemo li bilo koju definiciju pojma „razvoja“ iznenadiće nas činjenica da razvoj nikako ne podrazumeva samo kvantitativne karakteristike. U slučaju muzeja, pitanje je daleko složenije i pojam razvoja pre se odnosi na to kojim i kakvim sadržajma se podiže svest posetilaca o različitim (pa i problematičnim) društvenim pitanjima. Dakle, razvoj je uvek pitanje kvaliteta razmene znanja, a ne kvantiteta u komunikaciji. Vremena u kojima je interpretacija kulturnog nasleđa bila dirigovana gotovo isključivo tržišnim paradigrama, polako, na globalnom nivou, postaju prošlost. Možemo razmatrati situaciju i radikalnije, pa se zapitati da li je moguće finansiranje u sferi kulturnog nasleđa izmestiti izvan bilo kakvog centra moći i smestiti ga potpuno u javnu sferu, obezbeđujući time nezavisnost pozicije i izraza? Rasprave o ovom modelu će u Srbiji, čini mi se, pričekati neka druga vremena.

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Muzej „Staro selo“ je u poslednjih sedam godina postao vidljiv i prepoznatljiv na drugačiji način nego ranije. Od arkadijskog mesta, idealizovanog ostrva romantizovane prošlosti koje isključivo pozitivistički definiše nasleđe seoske svakodnevice, postao je mesto za razmenu ideja, komunikaciju veština i znanja, te, konačno, i preispitivanje raznolikih društvenih oblasti. Prilikom takmičenja za najbolji evropski muzej (EMYA 2014) u Talinu¹, jedan od članova žirija postavio je pitanje: „Da li ste razmišljali da promenite ime muzeja, kada ste već toliko promenili koncepciju i načine komunikacije?”. Čini mi se da ono što član žirija nije razumeo jeste da se kontekst funkcionisanja sveta i muzeja toliko promenio da je naša promena delovala kao jedina prirodna i logična. Iako predstavljamo simulakrum sela Dinarske regije i Zlatibora, opšti problemi bilo koje svakodnevice su postali do te mere univerzalno pitanje da je imenom „Staro selo“ u Srbiji moglo da se odgovara na gotovo sve izazove. Tako je i naša misija usklađena sa ovim promenama kroz preispitivanje i redefinisane sopstvenog identiteta.

Šta je danas ruralno(st)? Koji su tradicionalni modeli graditeljstva usklađeni sa savremenim arhitektonskim konceptima kao što je eko gradnja, zelena energija? Zašto su važni prirodni materijali? Šta su stari zanati i kakva je je priroda njihove komunikacije sa dizajnom i stvaralaštvom na savremenom tržištu i kako se to uklapa u kontekste kreativnih industrija? Kako analizirati i aktuelizovati pitanja zdrave hrane, okruženja, globalnih i lokalnih tenzija?

1. Nikola Krstović, „Staro selo“ i nagrada „Evropski muzej godine“ u: Časopis Nacionalnog komiteta ICON Srbija, Muzeji i turizam, broj 4, 2014, http://network.icom.museum/fileadmin/user_upload/minisites/icom-serbia/pdf/Casopis_ICOM_SRBIJA_broj_4_za_2014.pdf

Šta su univerzalni ljudski problemi i pitanja koji se mogu razmatrati u Srbiji koja je na geografskoj i mentalnoj periferiji modernosti? Većina bi se složila oko činjenice da je 85% naše publike datost – to su turisti koji posećuju Zlatibor! Od toga 10-15% njih su stranci (ne računajući posetioce iz bivše zajedničke zemlje), a oko 27% deca. U periodu 2004–2014. godina, prosečan broj posetilaca iznosio je oko 51.000 godišnje. Govorim, naravno, o plaćenim ulaznicama u periodu maj-oktobar, jer je to vrhunac sezone. Tek nešto oko 2% od tih 50-ak hiljada posetilaca poseti muzej u periodu novembar-april. Treba dodati i činjenicu da lokalno stanovništvo (stanovnici opštine Čajetina) ne plaća ulaznice za muzej – ovo se može tretirati i kao politika diskriminacije – ali to su ljudi koji učestvuju u kreiranju naših programa ili su svojevrsni promoteri muzeja. Broj neplaćenih ulaznica dostiže prosečnu cifru od 10.000 godišnje, što je znatan broj s obzirom da opština Čajetina, iako velika po teritoriji, broji svega 16.000 stanovnika, gotovo u potpunosti ruralnog karaktera.

Pitanja koja smo postavljali sebi kao instituciji, odnosno profesionalcima, odnosila su se prvenstveno na kvalitativni razvoj publike: da li želimo da pravimo programe koji će imati za cilj samo povećanje broja posetilaca (u slučaju „Starog sela“ to i nije tako veliki problem, s obzirom na mogućnosti manipulisanja „ružičastim“ konceptima nasleđa), ili želimo da razvijamo kritičku svest o važnim pitanjima i time možda utičemo i na smanjenje broja posetilaca? Polje o kojem govorim predstavlja najintenzivnije mesto sukoba između teorije muzeologije i tržišne prakse muzeja: ako govorimo o sferi kvantitativnog razvoja publike trebalo je samo da nastavimo sa modelom idealizacije prošlosti i nekritičke upotrebe u savremenom kontekstu; ako, pak, govorimo o sferi kvalitativnog razvoja, trebalo je da se oslanjamo na modele nove i kritičke muzeologije i stvarno i iskreno preispitivanje vrednosti koje „predstavljamo“. Ova dilema, iako se čini kao trenutna upravljačka odluka, razrešavana je postepeno i procesno, često redefinišući i opšti koncept muzeja. Osvajajući ili usvajajući, korak po korak, nove vizure, veštine i modele kroz koje je muzej postepeno postajao ogledalo zajednice, postajali smo sve sigurniji u naše nove koncepcije. Ako bi trebalo da definišemo, u smislu muzejskih studija, gde se nalazimo u procesu sazrevanja institucije, sigurno je da smo izašli iz okvira modernističke paradigme meta-narativa i prešli u stanje postmodernog muzeja u kojem je multivokalnost dobrodošla. Zanimljivo je da većina kustosa sadašnji trenutak doživljava tek kao početak daljeg razvoja. Prihvatanjem „postmodernog“ muzejskog diskursa, postalo je očito da i tradicionalni oblici izražavanja autorstva, čvrste disciplinarnosti, pozicije, možda čak i strukturiranosti projektnih aktivnosti pronalaze svoje mesto, ali nisu više dominantan, već jedan od mogućih medija i modela interpretacije nasleđa.

Kako bi teorijski koncepti postali nešto jasniji, analizirajmo ukratko rezultate transformacije iz nehronološke vizure i pozabavimo se otvaranjem društveno relevantnih pitanja i modela realizacije aktivnosti. Bazična pojavnost u svakom muzeju je svakako signalizacija – trudeći se da pratimo modele kretanja gotovo polovine naših posetilaca razvili smo koncept „45 minuta sam/a sa sobom u „Starom selu“. Radi se o višeslojnom konstrukt u kojem se prepliću realni i virtualni model komuniciranja. Posetioci mogu pratiti dvojezične legende na svakom od objekata. Dodatno, na svakoj legendi su instalirani i QR kodovi za pristup određenoj stranici na našem web-sajtu, tako da se sva dokumentacija sa portala može preneti u realno „samovođenje“ kroz muzej. Što smo ažurniji u promenama na web-sajtu, to i samo kreatnije po muzeju postaje drugačije prilikom svake nove posete. Ne radi se samo o tekstovima već i o generisanju fotografija i video zapisa iz naše dokumentacije. Tako smo i deo dokumentacije pretvorili u povezane (linkovane) sadržaje. Izi.Travel aplikaciju za audio vođenje pretvorili smo u video vođenje kroz muzejske hot spot-ove – izvedeno spider kamerom u jednom kadru i realizovano u 20-ak video zapisa, deluje veoma profesionalno produkcijski, ali namerno amaterski u izrazu, jer cilj nije bio turistički film(čić), već što neposrednija komunikacija. „Teleskopima“ od drveta skrećemo pažnju na zanimljive detalje i upotrebe drveta u graditeljstvu, ali u svakodnevnom životu. Konačno, štampani su kratki vodiči na latinici za posetioce sa prostora bivše SFRJ kao i na 12 svetskih jezika, prateći našu tzv. top-listu stranih posetilaca.

Kroz proces izrade nove signalizacije smo shvatili (i prihvatili) da ne želimo da stvaramo nepromenljive, konačne ishode, već da kreiramo platforme koje se stalno mogu modifikovati u zavisnosti od potreba (posetilaca, ali i muzeja). Programi „Vašar starih zanata“² (2011-2015) i „Festival muzike“ (World [of] music)³ (2011-2015) imaju, naravno, za cilj očuvanje tradicionalnih stvaralačkih izraza, što svakako spada u domen primarne misije muzeja. Međutim, i jedan i drugi projekat otvoreni su za eksperimente i preispitivanja. Kroz „Zanate“ pitamo: šta je to kreativni zanat, ili kako su hobiji preuzeli neke od njegovih funkcija, dok „Festival muzike“ preispituje i veoma tradicionalne (zaboravljene) instrumente stavljajući ih u novi, savremeni fokus, ali i stvaralačke i interpretativne izraze u okviru džez, elektronske i klasične muzike... I jedan i drugi projekat podrazumevaju veliki broj učesnika, veoma dobru organizaciju i koordinaciju učesnika. Projekti „Kuće Zlatibora od XIX veka do danas“ (2008-2010) i „Zlatiborac na određeno vreme“ (2013) podrazumevali si i model participativnog muzeja i ko-kreacije.

2. Detaljnije u: Snežana Tomić, „Vašar starih zanata i zanimanja“ (I – V), Muzej na otvorenom „Staro selo“ Sirogojno, 2011-2015.

3. Primer: TuttiSirogojno 2013.: <https://www.youtube.com/watch?v=HSmz2pDcyoM>

U „Kućama Zlatibora“ kroz istraživačku i interpretativnu platformu učestvovalo je preko 400 učesnika, ali i stručni saradnici koji su oblikovali vizuelni izgled ili tehnološki izraz: web-sajt www.zlatibor.rs/kucezlatibora ili Garmin aplikaciju za GPS auto ili pešačke izložbe kroz izglasane kuće i vile Zlatibora.⁴ Kroz metodologije ekomuzeologije, common ground i sense place, ili kako smo je nazivali „muzeologija od vrata do vrata“ aktiviran je memorijski potencijal ogromnog broja ljudi, koji su, kasnije, svake subote tokom leta preuzimali uloge vođača u realnom prostoru Zlatibora (centra) i tumačili izložbe na velikoj pešačkoj promenadi Zlatibora. Projekat je dobitnik specijalnog priznanja žirija za podizanje svesti o kulturnom nasleđu EU Heritage Awards 2012. „Zlatiborac na određeno vreme“ predstavljao je nastavak nagrađenih „Kuća“, realizovan kroz pritisak lokalne zajednice Zlatibora da se ukaže i na negativne, devastirajuće i antirazvojne promene u centru planine, kada su u pitanju investiciona gradnja i neplanska i stihijska urbanizacija.

Provociranje drugačijih pogleda na savremene društvene pitanja otvarana su kroz projekte „Baš:ti:na (na)rafu“ (2015), „Porodične scene“ (2015) i „Ljubavna švrljanja“ (2012). „Baš:ti:na“⁵ je provocirala promišljanje odnosa baštine i tržišta, postavljala pitanje mešanja disciplina, nauke i umetnosti, instalacije i etnografskog nasleđa, žive reči i vizuelnog utiska, debatu i njeno odsustvo, idealizaciju, nostalgiju i emotivnost naspram objektivizacije, konačno i pitanje šta je danas zapravo kustos? „Porodične scene“⁶ su predstavljale antropologizaciju likovnog izraza skulptora Marka Crnobrnje, u jeku debate oko toga kako i na koji način regulisati odnose između roditelja i dece i kako redefinisati pitanje roditeljstva, te samim tim i detinjstva. „Ljubavna švrljanja“ su imala preko 30 sati snimljenog materijala dobijenog istraživanjima. Uz necenzurisani jezik na legendama, s jedne strane humoristično, a sa druge sumorno, izložba je otvorila pitanja idealizacije epske poezije (naročito u pesmama u kojima je preljuba suštinski motiv: „Hasanaginica“, „Ženidba kralja Vukašina“ i „Banović Strahinja“), Vukovog „Crvenog bana“, domaćih serijala i filmova i stereotipa koji u njima vladaju. Istovremeno se veoma provokativno bavila pitanjima uznemirujućeg nasleđa: prostitucijom i porodičnim nasiljem kroz model depersonalizovanih ličnih priča. Izložba je trajala mesec i po dana, a evaluacioni formular je za 9 dana istraživanja popunilo 819 posetilaca.

4. Detaljnije u: Nikola Krstović, Heritage outside museum border: Private houses of Mt.Zlatibor, AEOM Conference Report 2015, http://media.wix.com/ugd/2ccecce_84010d6bf47b436b96168d4017d646b7.pdf

5. Elektronsko izdanje kataloga: http://www.sirogojno.rs/sites/default/files/dokumenta/bastina_na_rafu_lr_0.pdf

6. Elektronsko izdanje kataloga: http://www.sirogojno.rs/sites/default/files/dokumenta/marko_crnobrnja_web_version.pdf

Rezultati su pokazali da je 83,39% posetilaca smatralo da muzej treba da se bavi provokativnim pitanjima iz svakodnevice; 97,5% je smatralo da je izložba poučna ili potrebna, a samo 2,5% da je uvredljiva. Ovo istraživanje nedvosmisleno je pokazalo da „Staro selo“ i te kako može uticati na predrasude i ukazati na probleme, istovremeno izmeštajući uobičajenu perspektivu sagledavanja problema. U celosti je redizajnirana i postavljena na Facebook stranu muzeja uz podnaslov: „Uživajte: `nemoral` – `ubija`!“⁷

Reinterpretiranjem fenomena otvaraju se novi uglovi posmatranja opštih mesta svakodnevice: u projektima „Čauš“ (2013) – kroz samu izložbu i ali daleko više konceptom living human treasures, „Hajduci“ (2011) – aktiviranje kapaciteta stalne postavke na otvorenom i role-play, „Lov na bića s one strane“ (2009) – interaktivna svetlosna instalacija sa proaktivnom igrom potrage u muzeju, „Tradinovacija: 7 kuća, 7 sela, 7 priča“ (2014) – arhitektonske instalacije i studentske radionice u saradnji sa organizacijom EAT Knowledge i Arhitektonskim fakultetom u Beogradu⁸ i „Muzikom kroz život“ (2015) – scenografska audio-vizuelna postavka u saradnji sa FPU, odsek scenografija. U domen reinterpretacije spadaju i fantastično ilustrovane publikacije/slikovnice namenjene deci „Šta sve znaš o tradicionalnoj...muzici?9...odeći?“¹⁰

Rezidencijalni i volonterski programi otvaraju vrata sasvim novim pogledima na delatnost muzeja, spoljnoj evaluaciji mogućnosti i kapaciteta kustoskog izraza, ujedno prezentujući posetiocima i glasove drugih i drugačijih autora i stvaralaca, doživljaje i iskustva. U tom smilu se odvijala saradnja sa KC „Grad“ u međunarodnim projektima Frontiers in Retreat¹¹ (2014) – istraživanje dinamike odnosa umetnosti i ekologije i Exploring inspiration (2015) – istraživanje odnosa tradicionalnog stvaralaštva i savremenog dizajna. Saradnja sa Američkim savetom ostvarena je kroz trogodišnji volonterski program A-SMYLE (2013-2015), a krunisana, između ostalog, instalacijom Jugo! (YouGo!) koja je za temu imala migracije na relaciji selo-grad.

7. Redizajnirani Facebook koncept:
<https://www.facebook.com/media/set/?set=a.294456650706225.1073741846.232700470215177&type=3>

8. Koncept predstavljen na konferenciji Re-Imagining Rurality, prezentacijom Consumption of Rurality na Westminster University u Londonu 2015.godine.

9. Muzici: http://www.sirogojno.rs/sites/default/files/dokumenta/dragan_katalog_muzika_-_single_page.pdf

10. Odeći: http://www.sirogojno.rs/sites/default/files/dokumenta/bojana_katalog_odeca_-_single_page.pdf

11. Projekat predstavljen na ICME Konferenciji u Zagrebu, prezentacija: Provoking memories – creating attitudes

Među projekate koji ne moraju nužno imati izložbeno otelotvorenje u muzeju, spada i projekat ostvaren kroz serije radionica u i izvan muzeja, a koji je namenjen slepim i slabovidim osobama: „Taktilna baština“ (2015).

I, konačno, platforma koju gradimo na međunarodnom nivou je zbornik „Muzeji na otvorenom“, koja postepeno utemljuje svoj evropski karakter pokrećući drugu relevantnu temu svake godine. Oko 30 autora iz svih najznačajnijih evropskih muzeja na otvorenom učestvovalo je u razmenama ideja i razvojnih koncepata u prethodna tri broja¹². Četvrti broj koji je u finalnoj pripremi globalnog je karaktera. Pod nazivom Unheard Voices postavlja pitanja o inovativnim praksama, teorijskim pristupima i filozofijama, pitanjima manjinskih glasova od Kine, Japana i Australije, preko Evrope, do Kanade i SAD. Peti broj, sa čijim se pripremama već započelo, koncipiran je kao Book of everything (you wanted to know about open air museums), a pokušaće da u publikaciju unese duh ko-kreacije i de-autorstva.

Konačno, šta znači razvijati publiku? Razvijati statističke pokazatelje u smislu stalnog uvećanja broja? Ili razvijati kritičku svest i modele prenosa veština za razumevanje nasleđa kao vrednosnog koncepta i, konačno, samog života? Niko, naravno, nije naivan pa da pomisli da je bolje imati jednog posetioca koji će o nekakvoj ponudi muzeja razmišljati dugo i uporno, nego stotine koje će samo protrčati i napraviti par selfija. Razmišljati o publici ne znači razmišljati o animaciji „poželjnog“ profila, već transformaciji svakog u „poželjan“ profil. Ne čekajmo Godoa, on sigurno neće doći. „Oživimo muzeje tako što ćemo žive ljude pitati šta ih to zanima u svetu i vremenu u kojem žive i kakve to veze može imati sa prošlošću! A to ne možemo tako što ćemo čekati da nam uđe osam posetilaca godišnje, nego tako što ćemo izaći van muzeja i zapitkivati i interesovati se u supermarketima, pozorištima, parkovima, autobuskim stanicama, jer i tu provode vreme ljudi koji mogu i treba da postanu muzejski posetioci.“¹³ Konačno, parafrazirajmo reči Artura Hazelijusa iz 1891.godine, osnivača prvog muzeja na otvorenom, da je muzej svuda okolo, dok institucija samo treba da prenese javnu poruku. Tako institucija muzeja nije delo naučnika, nego umetnika, poete i sanjara.

12. Sve zbornike možete preuzeti u PDF formatu na sajtu Muzeja „Staro selo“: <http://www.sirogojno.rs/zbornik> ili na zvaničnoj stranici Asocijacije evropskih muzeja na otvorenom (AEOM): http://aeom.eu/en/?page_id=343

13. Nikola Krstović, Intervju za BizLifemagazin: Kako je zlatiborskimuzejdospeonalistunajboljih u Evropi?, 10.12.2013, Beograd: <http://www.bizlife.rs/vesti/64552-kako-je-zlatiborski-muzej-dospeo-na-listu-najboljih-u-evropi>

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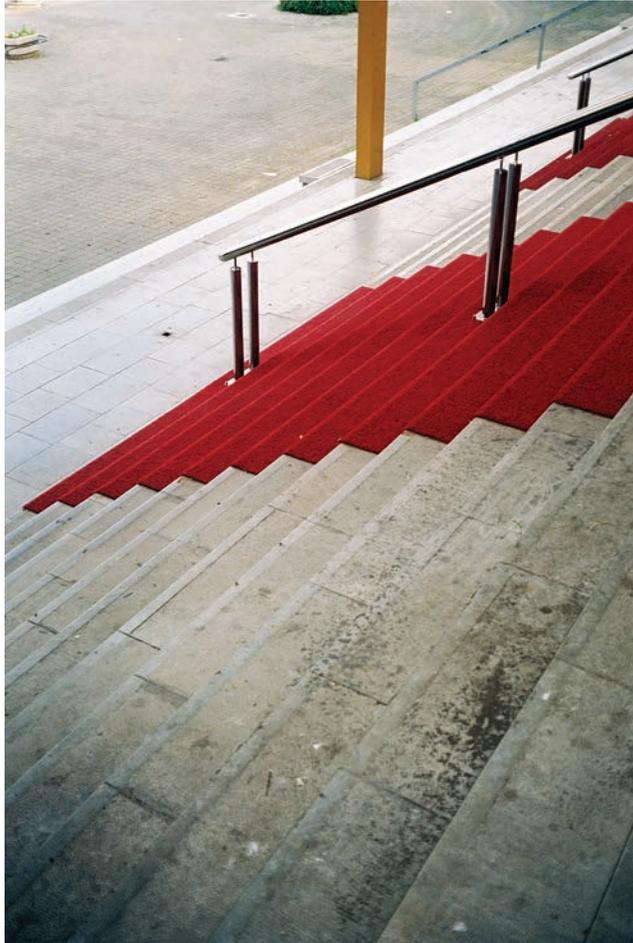
Jelena Milašinić

PR menadžer Beogradske filharmonije

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Razvoj publike Beogradske filharmonije

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Beogradska filharmonija je nacionalni simfonijski orkestar sa tradicijom dugom 92 godine. Uz povremene uspone i padove, u poslednjih 15 godina Beogradska filharmonija postavila je nove standarde ne samo kada je reč o realizaciji koncerata, već i u sferi poslovnih komunikacija. Specifičnost komunikacija Beogradske filharmonije u potpunosti određuje čitav paket marketinškog „miksa“, čije se karakteristike menjaju iz sezone u sezonu.

Izgradnja brenda

Rebrandiranje Beogradske filharmonije je započeto u sezoni 2001/02, kada na njeno čelo dolazi Ivan Tasovac, koji reorganizuje instituciju, podmlađuje orkestar, renovira prostorije i instrumentarijum, a, takođe, vrši i repozicioniranje brenda. Te godine se ponovo uvodi pretplata na abonmane. Tada je bilo ukupno 39 pretplatnika. Sam dizajn promotivnih materijala bio je prilično skroman i plasiran je poštom. Međutim, Beogradska filharmonija je tada precizno definisala svoja umetnička ubeđenja i težila da ostvari što direktniju komunikaciju sa različitim sferama javnostima, i to na svim nivoima.

Cilj ovakve aktivnosti je bio da javnost najpre zna za postojanje Beogradske filharmonije, a potom i da upozna njen karakter, koji se gradio na smeo, hrabar, uporan i duhovit način. Započinje se sa integrisanjem poslovnih komunikacija koje imaju za cilj izgradnju brenda. Definicija uspeha u komunikaciji sa javnošću, koji će kasnije uslediti, nalazi se u tome što se institucija više nije obraćala samo uskoj ciljnoj grupi, ali da istovremeno nije zaboravila na svoje primarne korisnike.

Period od sezone 2001/2002. do danas prate originalne i atraktivne integrisane komunikacije, atipične za kulturu. Definisan je brend mlade i nove Beogradske filharmonije koja je spremna za nove uspehe i novu publiku. Tome u prilog ide i priređivanje specijalnih događaja koji otvaraju organizaciju ka svim zainteresovanim vrstama javnostima.

Širenje ciljnih grupa u javnosti

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Konstantno težeći da proširi krug svojih pretplatnika u 2006. godini Beogradska filharmonija sprovodi opsežno marketinško istraživanje. Rezultati ove ankete bili su putokaz za dalje planove, sa posebnim akcentom na podmlađivanju publike, sa čime Beogradska filharmonija kreće kroz agresivnu kampanju koja je počela već u sezoni koja je usledila. Dolazi i do programskih promena - pažljivo su odabirana popularnija dela klasične muzike kao i scenska i filmska muzika. Vizuali koji su korišćeni nisu bili uobičajeni za promociju klasične muzike. Ciljna grupa svih integrisanih komunikacija su ljudi iz starosne grupe od 30 do 40 godina, koji žive modernim stilom života. Ton kampanja Beogradske filharmonije postao je neobičan, provokativan, prepoznatljiv, a koncerti se prikazuju ne kao usluga, već kao posebni događaji koje mladi, urbani ljudi ne propuštaju. Provokativna komunikacija je neočekivana za instituciju kulture, ali upravo zbog toga ostvarila je snažan efekat.

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Beogradska filharmonija je poznata po tome što je krize u kojima se nalazila pretvarala u svoju dobit i na taj način sticala još više poštovalaca. Na primer, usled nedostatka finansijskih resursa za promotivne materijale, Beogradska filharmonija pokreće „internet kampanju” s namerom da publiku privikne na elektronske medije i modernizuje načine komunikacije sa svim ciljnim grupama u javnostima. To je bio prvi od načina da se javnosti poruči da je finansijska pomoć neophodna i da institucija ima problema sa finasiranjem. Kampanjama, specijalnim događajima i aktivnostima, Beogradska filharmonija otvorila je mnoga pitanja, većinom nerazjašnjenih, i zatalasa javno mnjenje provokacijom. Na taj način je uspela da svojim promotivnim porukama veže za sebe veliki broj ljudi koji se identifikuju sa brendom i pružaju mu podršku. Gradi se karakter koji odražava spremnost Beogradske filharmonije da, uprkos svim nepovoljnim okolnostima i faktorima koji sprečavaju njen pravilni rast i razvoj, ne samo opstane, već i priprema veoma kvalitetne i uzbudljive koncertne sezone.

Originalni marketinški model

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„Kreativnost iz očaja, tj. nužde“ marketinški je model koji je Beogradska filharmonija osmislila i usavršila, upravo zbog nedostatka finansijskih sredstava i budžeta za oglašavanje. Menadžment ove institucije čvrsto zastupa stav da finansijska sredstva treba usmeriti pre svega u konstantno unapređivanje kvaliteta proizvoda (koncerata), dok je osnovni alat za promociju – kreativnost. Beogradska filharmonija je pažljivo gradila institucionalni marketing kojim se vrši promocija institucije kao brenda, a koji ne mora nužno mnogo da košta i bazira se na kreativnim idejama i jasno definisanim porukama i stavovima koje institucija zastupa. Većina promotivnih aktivnosti koje su ostale zapažene i još uvek su sveže u pamćenju šire javnosti, upravo su one koje su bile usmerene ka jačanju imidža Beogradske filharmonije kao institucije i kao brenda. Iako su metode komunikacije bile kreativne i inovativne i spadaju u domen tzv. „gerilskog marketinga“, važno je naglasiti da su poruke koje su slate na taj način bile veoma jasna i direktna kritika određenih pojava u modernom društvu. One su definisale Filharmoniju kao društveno odgovornu instituciju, čije delovanje prevazilazi samo izvođačku umetnost. Javnost i publika Beogradske filharmonije, kao i sponzori, umeju da prepoznaju i da poštuju iskrenost i integritet, čak i kada se ne slažu sa samom porukom.

Moderno društvo velikom brzinom postaje „marketinški osvešćeno“ i zatvoreno za poruke kreirane po šablonu i plasirane ustaljenim marketinškim kanalima – za nove brave potreban je novi ključ. A ključ je u kreativnoj i iskrenoj komunikaciji sa korisnicima, često na granici provokacije. Beogradska filharmonija ne samo da izbegava, već kroz svoje kampanje često i ismeva popularne marketinške alate iza kojih ne stoji ozbiljan i kvalitetan proizvod. Filharmonija ima čvrsto uverenje da ne postoji marketinški alat koji može da maskira loš proizvod i da dugoročno zavara konzumente tj. krajnje korisnike.

Tome u prilog najviše govori kampanja „Jesmo li se razumeli?“ za sezonu 2010/11, koja je poručivala da se za kartu Beogradske filharmonije dobija upravo - samo karta za koncert vrhunске klasične muzike, a ne prazna i besmislena obećanja kojim se služe standardne reklame orijentisane isključivo na prodaju. Deo te kampanje su bile i ironične reklame koje su poručivale da je „naučno dokazano da slušanje koncerta Beogradske filharmonije sprečava pojavu saboreje i peruti“, kao i da „povećava volumen trepavica do 75 odsto“.

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Forma oglasa, odnosno zakupljivanje oglasnog prostora u dnevnoj štampi, korišćena je da na sarkastičan način skrene pažnju na probleme sa kojima se suočavala Beogradska filharmonija u okviru svog poslovanja, kao i da se ukaže na nedostatak određenih društvenih vrednosti. Opterećena finansijskim teškoćama, Beogradska filharmonija je tražila pomoć od ljubitelja muzike i u ironičnom oglasu nudila da svira na „svadbama, sahranama, krštenjima, i slavama”. U tom oglasu je navedeno da „nacionalna Filharmonija sa (tada) 85 godina tradicije i bogatim repertoarom sada može da svira i u vašoj kući za razumnu cenu”. Takođe, objavljena je i kritika nebrige o kulturi, tako što je upućen „javni poziv za prikupljanje ponuda za pružanje podrške političkim partijama, koalicijama ili grupama građana na parlamentarnim izborima 2012“, ukoliko je više od jednog člana iz glavnih odbora stranaka prisustvovalo nekom od koncerata Beogradske filharmonije, ne računajući nastup u Ulici Strahinjčića bana. Tender za angažovanje dirigenta, objavljen 2013. godine, istakao je u prvi plan apsurdnost i besmislenost primene Zakona o javnim nabavkama u kulturi. Namera svake marketinške šale ovog tipa bila je da u javnosti bude shvaćena veoma ozbiljno.

Društveni mediji

Pažljivim integrisanjem i koordinacijom svih komunikacionih kanala, Beogradska filharmonija uspeva u nameri da prenese jasnu i konzistentnu poruku, u kontinuiranom procesu izgradnje i razvoja svoga brenda. Kao nacionalna institucija kulture koju šira javnost prepoznaje po inovativnim komunikacijama, Beogradska filharmonija prati trendove vezane za integrisane poslovne komunikacije i ide u korak sa ostalim svetskim filharmonijama, komunicirajući sa svojim ljubiteljima putem društvenih mreža. Stepem više u digitalizaciji svih komunikacija je i mogućnost online kupovine karata, što u velikoj meri olakšava prodaju karata, posebno mladima, koji su ciljna grupa filharmonije. Strategija komunikacije na društvenim mrežama podrazumeva dvosmernu, iskrenu komunikaciju sa svim zainteresovanim stranama, promociju samog orkestra kroz prikazivanje svakodnevnog rada, ali i promociju same klasične muzike kao umetničke oblasti.

Programska orijentacija

Definisanje brenda integrisano je i sa programskom orijentacijom Beogradske filharmonije, koja se pažljivo osmišljava u cilju održavanja dosadašnje i privlačenja nove publike. Od sezone 2012/13, tematska koncepcija se fokusira na svaki pojedinačni koncert, koji se dalje inkorporira u određeni tematski ciklus, do objedinjavanja u celokupnu koncertnu sezonu, a koja ima jedinstveni pečat. Jedan od važnih segmenata dostizanja i održavanja visokog kvaliteta, pored napornog rada svakog od muzičara na sceni, predstavlja programska selekcija. Izbor repertoara oslonjen je, sa jedne strane, na tradiciju, a, sa druge, na savremena stremljenja u domenu orkestarskog muziciranja. Poseban izazov pri izboru programa predstavlja pronalaženje pravog balansa između potreba orkestra i ukusa publike, kako da bi ansambl bio u mogućnosti da permanentno kvalitativno napreduje, a da istovremeno koncerti budu atraktivni i prijemčivi za publiku. Dodatni napor stvara činjenica da programska politika uključuje inovativne koncepte i kvalitetna dela svetskog repertoara koja se ne izvode, ili se veoma retko izvode na srpskoj muzičkoj sceni. Mnogobrojna publika je to u prethodnom periodu već prepoznala i ima visoka očekivanja za naredne sezone. U tom smislu, već nekoliko godina unazad, dugogodišnji abonenti sa poverenjem rezervišu svoja mesta za određene cikluse ili sezonsku pretplatu za koncerte Beogradske filharmonije i pre nego što su se detaljnije informisali o programu i umetnicima.

Glavnu koncertnu sezonu Beogradske filharmonije čini prosečno 25-30 koncerata koji se izvode premijerno. Posle nešto manje od jednog veka postojanja, a posle nekoliko godina stalne potražnje i realnih potreba za „kartom više“, sala Kolarčeve zadužbine je zaista postala mala za sve koji su zainteresovani za koncerte Beogradske filharmonije. Pošto već tri godine unazad čitava koncertna sezona Beogradske filharmonije biva rasprodana za oko mesec dana od objavljivanja, od sezone 2015/16. stekli su se uslovi da se ponovi pet odabranih koncerata u pretpremijernom terminu. Ovaj „pilot projekat“ pokazao se prilično uspešnim, s tim da je oko 70% karata za svaki ponovljeni koncert prodato u rekordnom roku od svega dve nedelje. Pored koncerata iz redovne sezone, sve popularnijim se pokazuju i novogodišnji koncerti, koji su poznati po svojim netradicionalnim i zabavnim koncepcijama, koji istovremeno ne isključuju veoma visok umetnički nivo.

Ciklusi dečjih koncerata je projekat kojem Beogradska filharmonija posvećuje posebnu pažnju, zato što se na taj način strateški edukuje i neguje buduća publika. Kroz koncerte namenjene najmlađima (od 4 do 7 i od 7 do 10 godina) Beogradska filharmonija nastoji da deci približi isključivo najkvalitetnija, izabrana muzička dela napisana za njihov uzrast, ali i ona iz standardnog koncertnog repertoara, koja se konceptualno prilagođavaju izabranoj ciljnoj grupi. Zbog toga koncerti često imaju multimedijalnu dimenziju, uz obaveznog naratora, čiji scenario predstavlja vezu između prvobitne ideje i savremenog društvenog konteksta, u kojem današnja deca odrastaju, a u kojem je klasična muzika na margini interesovanja. Ovaj segment rada se konstantno proširuje, tako da su u planu programi i za decu starijeg školskog i srednjoškolskog uzrasta.



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Marija Samardžić

producent Pančevo film festivala

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Razvoj i animacija publike PAFF-a

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Nakon istraživanja sprovedenog za potrebe kreiranja strategije kulturnog razvoja grada Pančeva za period od 2010. do 2015. godine, zaključeno je da festivali spadaju u najposećenije gradske kulturne manifestacije, a da gradu, uz niz muzičkih festivala različitih žanrova, književnih festivala, kao i drugih godišnjih ili bijenalnih likovnih programa, nedostaje filmski festival. Samim tim, Pančevo film festival je nastao i kao rezultat postojećih kulturnih potreba građana Pančeva.

Pančevo film festival je već tokom prve godine svoga postojanja, 2014. godine, zabeležio 50 projekcija filmova iz celog sveta, u okviru pet programskih selekcija, na više lokacija u Pančevu uz posetu od preko 6.000 ljudi tokom pet dana trajanja festivala i brojne goste i učesnike iz zemlje i sveta. A to je ponovljeno i na drugom izdanju festivala, 2015. godine.

U cilju širenja publike, pre svega one koju čine mladi, festival je učinio nekoliko koraka: ulaz na sve programe je besplatan, što ih čini dostupnim najširoj publici. Organizatori festivala su u njegov rad uključili volontere srednjoškolskog uzrasta i studente, čime su mladi bili angažovani na festivalu i time, pored ostalog, doprineli i promovisanju i popularizaciji festivala i njegovog programa kod mladih (direktno ili putem društvenih mreža). Takođe, na oba izdanja festivala postojao je žiri mladih koji je činilo 18 srednjoškolaca i čiji je mentor bio filmski reditelj mlađe generacije. Zahvaljujući ovakvom radnom uključivanju u organizaciju mladi su imali priliku da pogledaju drugačije filmske sadržaje – kratke, studentske, nezavisne i arthouse filmove, čime se utiče na negovanje ukusa novih generacija publike i stvaraju aktivni, promišljeni gledaoci, ali i budući filmski stvaraoci.

Festival, takođe, ulaže u promotivne aktivnosti tokom kojih se projekcije održavaju u alternativnim prostorima, van bioskopskih sala, pred publikom koja spada u marginalizovane društvene grupe. Projekcije filmova su održavane u Okružnom zatvoru u Pančevu, Domu za nezbrinutu decu „Spomenak”, Gerontološkom centru i Domu za lica ometena u razvoju „Srce u jabuci”. Takođe, postoje i godišnje aktivnosti kojima se kontinuirano animira publika, pa se tako na svake dve nedelje u dvorani „Apolo”, u Domu omladine u Pančevu, organizuju besplatne projekcije dokumentarnih i angažovanih filmova, gotovo u potpunosti ruralnog karaktera.

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Dunja Babović i Milan Đorđević

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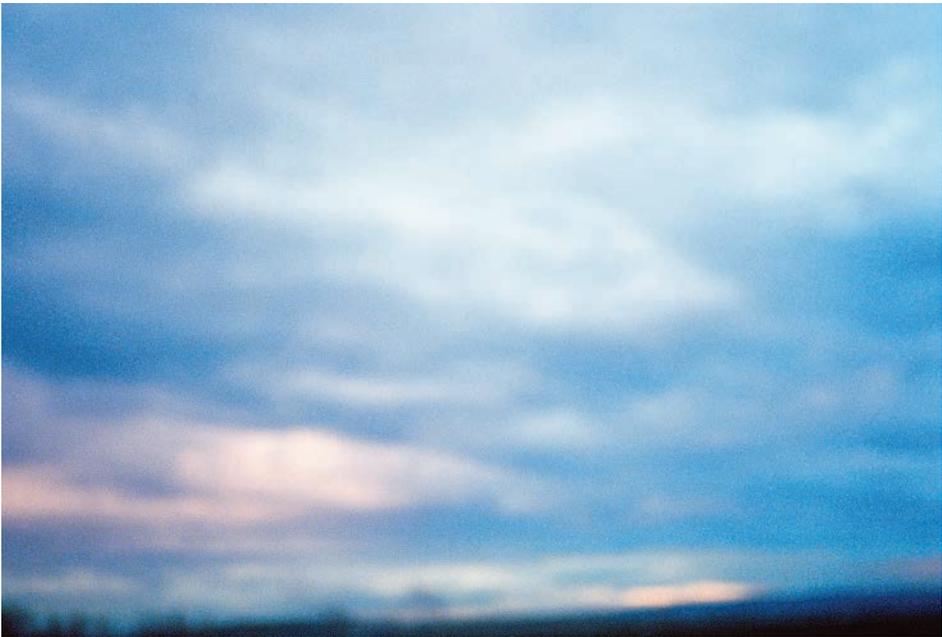
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#takeovervanjekolarca #missionimpossible?

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Kako bi odgovorio potrebama mladih i kako bi doveo do povećanja vidljivosti, Kolarac se priključio projektu Take Over, koji je pokrenuo British Council u okviru programa Kreativna Evropa. Projekat je zasnovan na usvajanju mišljenja predstavnika mlade publike i sa tim ciljem je оформljen Bord mladih, sačinjen od studenata različitih fakulteta, koji su aktivni u okviru svojih profesija i interesovanja. Dugim procesom odabira od preko osamdeset zainteresovanih mladih ljudi, izabrano je nas jedanaestoro. Tokom dvogodišnjeg trajanja projekta razvijaćemo programske ideje koje će dovesti mladu publiku na Kolarac i time značajno izmeniti statističke pokazatelje ovogodišnjeg istraživanja publike Kolarca.

Zadužbina Ilije M. Kolarca osnovana je 1878. godine kao Narodni univerzitet i alternativa državnom univerzitetu, mesto gde bi građani imali priliku da steknu neformalno obrazovanje. Narodni univerzitet je programsku delatnost, zasnovanu na potrebama tadašnje društvene strukture, otpočeo 1932. godine sa zadatkom da „širi naučna znanja i naučna shvatanja pojava u svetu, da razvija uticaj primenjenih nauka u narodnom životu i privredi i da neposredno poučava u pojedinim veštinama i umenjima”¹. Danas, kada razmatramo delovanje Kolarca, čini se da je skrenuo sa puta osnivačke ideje. Iako u okviru Zaduzbine postoje i predavački centar, galerija, bioskop i škola jezika, ona je poznata pre svega po koncertnoj dvorani i klasičnoj muzici sa ustaljenim krugom korisnika i posetilaca.

Publiku Kolarca uglavnom čine starije generacije, poznavaoци klasične muzike i ljubitelji visoke kulture. Anketno istraživanje koje je sprovedeno na početku projekta radi definisanja strukture posetilaca i korisnika programa Zaduzbine, pokazuje da su sve starosne grupe skoro podjednako zastupljene. Indikativno je da se slobodna procena ispitanika o dominantnom starosnom dobu posetilaca (40,5% publike) kreće od 40 do 60 godina, a tek 8,2% publike čine mladi od 25 godina. Programi namenjeni isključivo mladima skoro da i ne postoje. Kao redovan program svakog meseca organizuje se Mala škola bontona – Kako se sluša koncert, namenjena najmlađim posetiocima, gde su roditelji primarna ciljna grupa. Povremeno se organizuje predstavljanje studenata muzike sa različitih odseka Univerziteta umetnosti. Galerija koja je svojim osnivačkim aktom određena kao mesto promocije studenata koji su tek završili akademiju, danas je sve češće mesto izlaganja onih koji su akademiju završili još dok se ona tako zvala.

1. Kolarčev narodni univerzitet,
Spomenica o otvaranju 19. oktobra 1932. godine

Kada su u pitanju mladi kao ciljna grupa sa prilično ujednačenim karakteristikama i potrebama, postoje jasni parametri kojima se može utvrditi uspešnost programa, a neki od njih su: da li se ulaz naplaćuje, da li je finansijski prilagođen ciljnoj grupi, na koji način je upućen poziv, da li postoje prateće aktivnosti koje bi mogle da ih uključe itd. Takođe, može se posmatrati i učešće publike u kreiranju programa, relevantnost teme, umetnika ili predavača koji se predstavljaju. Pored toga, važno pitanje je i zainteresovanost mladih za učešće u kreiranju kulturnih sadržaja - da li, gde i na koji način zastupaju svoje pozicije?

Istraživanja koja je sproveo Zavod za proučavanje kulturnog razvitka² pokazuju da spremnost za angažovanje mladih u ostvarivanju društvenih promena sa odrastanjem opada. Istraživanje sa mladima srednjoškolskog uzrasta pokazuje da veoma mali broj učenika smatra da je jedan od najvećih problema mladih isključenost iz procesa odlučivanja, ali takođe pokazuje da prepoznaju sebe kao nekoga ko može da deluje. Veliki broj studenata, iako svesnih slabog angažovanja društva u pogledu uključivanja mladih u procese odlučivanja, ne vidi sebe kao sposobne, samostalne predvodnike u ostvarivanju društvenih promena i rešavanju svojih problema. Za razliku od srednjoškolaca koji svoje roditelje vide kao prve koji mogu da odgovore na pitanja njihove generacije, studenti na tom mestu vide Vladu Republike Srbije. Nedostatak slobodnog vremena naveden je kao najčešći razlog koji utiče na slabo učešće u kulturnom životu ili umetničkom stvaralaštvu.

Slobodno vreme usmereno je ka aktivnostima u privatnoj sferi – druženju sa prijateljima, slušanju muzike, bavljenju sportom. Učešće u događajima u sferi kulture nije prepoznato kao dovoljno zanimljiv način korišćenja slobodnog vremena. Istraživanje pod nazivom Položaj i potrebe mladih u Srbiji koje je 2014. godine sproveo Ministarstvo omladine i sporta pokazuje da je dve trećine ispitanika u odgovorima na pitanja o učešću mladih u kulturnim aktivnostima i dostupnosti kulturnih sadržaja mladima, potvrdilo prethodno iznesene činjenice. Sa druge strane, pasivnost i nezainteresovanost mnogih ustanova kulture za animiranje publike lako se opravdava kritikom i opisom mladih kao digitalne generacije koja potrebne sadržaje nalazi isključivo na internetu.

2. Kulturni život i potrebe studenata u Srbiji; Slobodan Mrda, Zavod za proučavanje kulturnog razvitka, Beograd, 2011. Kulturni život i potrebe učenika srednjih škola u Srbiji; Slobodan Mrda, Zavod za proučavanje kulturnog razvitka, Beograd, 2011.

Svakako jedan od većih izazova pred Bordom mladih jeste kreiranje programskog sadržaja koji će izlaziti iz okvira dostupne internet ponude. Takođe, postavlja se pitanje kakve su mogućnosti transformacije tradicionalnih vrednosti visoke kulture, koju Kolarac neguje, u potrazi za inovativnim pristupom novoj publici? Aktivnost nema za cilj pretvaranje žive publike u digitalne korisnike, već u interaktivnu zajednicu ili korisnike, u skladu sa savremenom digitalnom kulturom baziranoj na interaktivnosti. Još je rano govoriti o tome koliko će inovativnost biti uslovljena spremnošću i kapacitetima institucije da redefiniše svoje upravljačke sisteme. Aktivnosti razvoja publike sigurno vode ka većem razumevanju zajednice i uvažavanju vrednosti različitih kulturnih polazišta.

U okviru Borda mladih nastojaćemo da razvijamo programe koji promovišu izvrsnost i participativnost, intermedijalnost i interdisciplinarnost, neformalnost i interkulturalnost. Tematski zasnovane na pitanjima relevantnim za mlade ljude, kroz tradicionalne i nove prakse delovanja, radioničke, edukativne programe kojima se pruža znanje van kurikuluma – programe koji prevazilaze jaz između tradicionalne i popularne (dominantne) i alternativne i marginalne kulture.

Članovi Borda mladih dolaze sa različitih fakulteta, pripadaju različitim generacijama i imaju različita interesovanja. Zajedno smo prošli niz radionica i predavanja sa ciljem što boljeg definisanja naše misije i vizije. Program podrazumeva i mentorske aktivnosti sa zaposlenima na Kolarcu, putem kojih ćemo se najbolje upoznati sa izazovima sa kojima se bori jedna od najstarijih ustanova civilnog društva u Srbiji. Takođe, značajan deo programa aktivnosti projekta jesu i studijska putovanja i saradnja sa partnerskim organizacijama iz Škotske, Grčke, Poljske, Italije i Finske, gde ćemo moći da se upoznamo sa modelima funkcionisanja organizacija u kulturi u drugim zemljama.

Zadužbina Ilije M Kolarca ulaskom u projekat Take Over zvanično postaje prva organizacija u kulturi u Srbiji koja je uključila mlade u proces odlučivanja i samim tim im dopustila da direktno utiču na menjanje ustaljene programske politike. Kao institucija od velikog nacionalnog značaja, Zaduzbina Ilije M. Kolarca je svesna odgovornosti koju ima u pogledu stvaranja budućih donosilaca odluka, upoznata sa okruženjem i potrebama publike. U toku naredne godine nizom događaja predstaviceemo novu viziju zaduzbine koja odgovara savremenim potrebama društva koje dolazi. Ono što je najbitnije u vezi sa ovim projektom, jeste koliko je on u stanju da postane uzor temeljnih programskih promena sa kojima će veliki broj javnih institucija u Srbiji morati da se suoči. Utoliko je i veća odgovornost pred nama.



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Zvučna mapa Dorćola Tačka komunikacije Beograd

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Autorski tim se kroz projekat već drugu godinu za redom bavi istraživanjem gradskih celina koje danas imaju istorijski konutinet, jer su u procesima nastanka modernog Beograda predstavljale administrivne jedinice grada sa jasno obeleženim granicama, dok su danas te granice, usled razvoja, nestale ili nisu jasno vidljive.

Ideja je zasnovana na konceptu aktuelnog zvučnog mapiranja svetskih metropola kroz koji se atmosfera jednog grada prezentuje u audio domenu, prenoseći na taj način duh jedne sredine i dinamiku razvoja određenih lokaliteta kroz beleženje autentičnosti njihove svakodnevice. Jedan od osnovnih ciljeva projekta je da primeni principe prikupljanja usmene istorije, prema unapred utvrđenoj metodologiji vođenja i beleženja intervju sa stanovnicima lokalne zajednice. Sve ovo je u cilju prikupljanja sećanja, iskustava, stavova i osećanja o mestima, ljudima i događajima koji su kroz pripovedenje njihove okoline postali deo identiteta jednog dela grada.

Vremenom, način života, navike i međusobni odnosi stanovnika dobijaju odlike nematerijalnog nasleđa, a u isto vreme takva arhiva može biti relevantna građa za neke druge procese rekonstrukcije ili istraživanja u oblasti istorije.

Tokom prve, istraživačke faze projekta, odabrani su lokaliteti koji u sebi nose dugotrajan razvojni put promene društvene istorije jedne sredine. Nakon prvobitnog mapiranja, a kao posledica intenzivne interakcije sa zajednicom, na mapi se nalaze tačke koje objašnjavaju i približavaju sistem vrednosti, pravila i socijalnu kulturu njenih stanovnika.

Naša ideja i cilj je da ponudimo posetiocima grada (ili jednog njegovog dela) mogućnost da steknu bolji uvid u to šta je prethodilo građenju baš takvog njegovog identiteta. Isto tako, otvara se mogućnost doživljaja atmosfere putem interneta, odnosno prenosa tog jedinstvenog duha u prostor novih medija kako bi on postao nematerijalni proizvod dostupan pre svega mlađim generacijama.

Na taj način, Beograd, a kasnije i Srbija, sebe pozicioniraju na daleko većoj mapi u takvoj vrsti beleženja lokalnih istorija. Ovakva praksa do sada kod nas još uvek nije usvojena, zato je ovo način da se uvide mogućnosti koje ona nudi. Odabrane tačke imaju istorijsku, kulturnu i, pre svega, lokalnu vrednost, u kojoj leži potencijal brendiranja baš te sredine.

Intervju

Predrag Vukčević,
reper

1. Šta mislite zašto je vaša priča važna za istoriju Dorćola, ali možda i Beograda, Srbije, Jugoslavije?

- Priča o „BMX herojima” sa Dorćola je, pre svega, zanimljiva epizoda za bilo koju istoriju popularne kulture kao živ lokalni prikaz jedne generacijske pomame (eng. crazy), koja je uspela da poveže mlade širom sveta. Ako uzmemo u obzir da se sve dešava krajem 80-ih, pre informatičke revolucije i pojave Interneta, ovakva svedočanstva su još bitnija i intrigantnija. Za same aktere priče, a i stanovnike Dorćola koji pripadaju mojoj generaciji, sigurno je značajna jer ih podseća na neke zajedničke uspehe i, uopšte, vreme koje smo provodili zajedno, što je svakako važan deo našeg dorćolskog identiteta.

2. Šta mislite ko je idealni slušalac vaše priče o Dorćolu i kako on/ona treba da je upotrebi?

- Idealni slušaoci moje priče su svi ljudi koji su makar i na sekund pomislili da bilo šta što radimo u životu - često iz puke igre i zabave koja je sama sebi svrha - može odjeknuti u vremenu i nadahnuti univerzalnom životnom strašću.

3. Da li je projekat promenio razmišljanja koja imate o gradu?

- Pošto sam iz ličnih afiniteta istraživao razne zanimljivosti u vezi sa svakodnevnim životom na Dorćolu i u Beogradu tokom poslednjih šezdesetak godina, ne mogu da kažem da mi je drastično promenio predstave o (beo)gradskom životu, ali mi je svakako, kroz lična svedočanstva (što je kvalitet više ovog projekta), pružio vrlo vredna i živopisna nova saznanja koja ispunjavaju pojmovni okvir u kom mislim o (Beo)gradu, a koji sam stvorio tokom godina istraživanja.

4. Da li je projekat promenio vašu shvatanja istorije?

- Svakako, u onoj meri u kojoj je nekim uvidima do kojih sam ranije došao dao ljudski lik i lični ton. Znam, takođe, dosta ljudi kojima je projekat pravo otkrovenje po pitanjima gradskog života, a i svakodnevnog života 20. veka.

5. Da li imate ideju za dalji razvoj projekta?

- Potpuno podržavam osnivače projekta u nameri da svedočanstvima ljudi iz drugih gradskih krajeva is crtaju nove zvučne mape grada i nadam se da će naići na širu podršku i pojedinaca i zvaničnih institucija. Voleo bih da se što pre pojave i zvučne mape nekih suburbanih krajeva Beograda, jer o tim delovima grada mnogo manje znam nego o užem gradskom jezgru.

Karavukovo Zemunski mali umetnički centar Beograd

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U selu Karavukovo, na inicijativu fabrike „Castrix“, ZMUC je organizovao dve multimedijalne kolonije sa dvadeset učesnika iz regiona i završnom izložbom u devastiranoj rimokatoličkoj crkvi u centru sela koja je tim povodom očišćena i posle dve decenije otvorena za meštane.

Novi koncept kolonije, sa učesnicima slikarima, vajarima, fotografima, kompozitorima, ali i performerom i režiserom, tokom dva saziva 2010. i 2011. godine, inicirao je da se u svakodnevni rad kolonije direktno uključe fabrički radnici, udruženje žena „Koštana“, đaci i direktor osnovne škole „Bora Stanković“, kao i da je podrže meštani, novinari lokalnih medija, lokalni biskup...

Umetnici su radili i intervenisali u samoj fabrici ali i na više lokacija u selu - izveden je performans u crkvenom dvorištu, intervencije u oltaru, na mostu i napuštenim švapskim kućama.

U selu su snimljena dva dokumentarna filma i nekoliko video radova.

Kolonija je tokom godine nastavila da živi izmeštanjem postavke u ona mesta u regionu odakle su bili pozvani učesnici tog saziva.

Interesovanje za predstavljanje projekta u Austriji, Makedoniji, Albaniji i Crnoj Gori poslužilo je od 2012. godine za razvoj dugoročne regionalne platforme Mobilne rezidencije / Pokretne kolonije u selima Srbije, Crne Gore i Albanije u saradnji sa ZETA Centrom iz Tirane i NVO Za Druga iz Petrovca.

Grobarski treš romantizam Beograd

*Život je kratak, umetnost lepa,
a Partizan večan*

Grobarski treš romantizam je fanzin koji se na satiričan način bavi temama iz domena kulture, umetnosti i književnosti, a kojima pristupa iz ugla simpatizera sportskog društva Partizan. Nastao je kao stranica na društvenoj mreži Fejsbuk koju je pokrenula grupa navijača Partizana i ljubitelja poezije, filozofije i umetnosti.

Na stranici su se nalazili prepevi pesama poznatih stvaralaca romantičarskog perioda: Edgara Alana Poa, Vladislava Petkovića Disa, Laze Kostića u kojima se veličao Partizan. „Bilo je dovoljno Sabinjankama Pjetra da Kortone, italijanskog slikara iz 17. veka, zameniti lica licima Stevana Jovetića, Matije Nastasića i Lazara Markovića, trojice Partizanovih fudbalskih talenata koje je klub prodao u inostranstvo tako mlade da se umalo radilo o trgovini belim robljem, i od Otmice Sabinjanki dobiti Otmicu Partizanove dece. Jednoj slici Kazimira Maljeviča trebalo je samo dodati lik legendarnog golmana Fahrudina Omerovića i eto remek-dela Merhunisa Omerović prati sina Fahrudina u Beograd, Železnička stanica Doboj, 1929.”

Velika popularnost stranice je dovela do objavljivanja navijačkog fanzina, koji je bio veoma popularan u navijačkoj potkulturi 80-ih i 90-ih godina 20. veka. Prvi broj fanzina je izašao 2012. godine u crno belo boji, pod nazivom „Grobarski treš romantizam: časopis za umetnost i filozofiju.“ U ovom nadrealno-neoromantičarsko-navijačkom fanzinu objavljene su misli Fridriha Ničea, Čarlsa Bukovskog, Horhea Luisa Borhesa, Sergeja Jesenjina, Jovana Jovanovića Zmaja, kao i kratak razgovor sa Franjom Tuđmanom. Prvi broj fanzina je izazvao pozitivne reakcije, pa je ubrzo izašao i drugi broj, obogaćen novim sadržajima i u boji.

Pored fanzina, snimljen je i muzički album sa pesmama navijača Partizana koji je objavila Grupa JNA.

Konvencija Japanizam Sakurabana i Dom omladine Beograda Beograd

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Japanizam se održava jednom godišnje, obično u prvoj polovini jula. Cilj konvencije je okupljanje fanova, ali i upoznavanje zainteresovanih za različite aspekte japanske pop kulture. Fokus konvencije je na japanskim animiranim filmovima (anime) i stripovima (manga). Tokom četiri dana konvencije posetioci imaju priliku da prisustvuju tribinama, predavanjima, kreativnim radionicama i drugim interaktivnim programima.

Tokom Japanizma posetiocima je dostupno da vide izložbu radova koji su u skladu sa temom konvencije, a koja se menja iz godine u godinu. Konkurs za radove je takmičarskog tipa i najbolje radove nagrađuju sponzori konvencije u saradnji sa udruženjem Sakurabana.

Poslednjeg dana konvencije održava se i kosplej takmičenje koje je uvek veoma posećeno. Najbolji kostimi bivaju nagrađeni vrednim robnim nagradama, a nekada i odlaskom na drugo takmičenje u inostranstvo.

Prvi Japanizam je održan 2008. godine u organizaciji udruženja Sakurabana i Doma omladine Beograda.

Taj Japanizam je bio zamišljen kao festival koji će pre svega imati za cilj popularizaciju japanske pop kulture, stripa i animacije. Međutim, danas je Japanizam konvencija na koju dolaze brojni gosti i posetioci (2015. preko 7.000 posetilaca), kako iz Beograda, tako i iz ostalih gradova Srbije. Japanizam poslednjih godina ruši granice i sve je više posetilaca iz okolnih zemalja.

Intervju stalna publika Japanizma

1. Zašto je vama lično bitna japanska kultura i kako projekat odgovara na to?

- Lično jer je u mom interesu, zanima me takva vrsta tradicionalne i pop kulture, najviše u smislu umetnosti (muzika, crteži, medija i slično)

2. Ko čini pretežno publiku festivala Japanizam?

- Posetioци koji gaje strast za japansku pop kulturu, anime fanovi i kosplejeri u najvećem broju.

3. Da li ste uspeali da zainteresujete neku novu osobu za Japanizam i japansku kulturu, tako da ona postanepublika festivala?

- U pokušaju, većina nema vremena da svrati na festival zbog posla, nažalost, čak i ako su postali zainteresovani za takvu vrstu kulture.

4. Da li postoji neka grupa ljudi kojoj bi festival trebalo da se obraća, a ne obraća se i zašto; da li i zašto bi građanima Srbije bilo bitno da budu publika festivala, upoznaju japansku kulturu?

- Mislim da je ideja sa Potermanijom bila super, ima dosta sličnih mejnstrim franšiza koje nisu sa istoka, a imaju veliki grupu fanova.

Ako bi bilo isključivo o japanskoj kulturi, školski festival je takođe bila odlična ideja. Što se tiče samih tema na Japanizmu, čini mi se da su sve teme već primenjene, a to kažem kao osoba koja još uvek uči o tome šta sve japanska kultura ima da ponudi.

5. Da li imate ideju kako bi projekat mogao dalje da se razvija?

- Nisam pametna, ako mogu tako da se izrazim. Uzela bih recimo za primer interakciju svih posetilaca tokom potermanije, kada su tražili skrivalicu, možda nešto slično bude bilo okej i na većem festivalu kao što je Japanizam?

Jalovička likovna kolonija Biblioteka „Diša Atić“ Vladimirci

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Jalovička likovna kolonija osnovana je 1978. godine. Sedište kolonije je posavo-tamnavskom selu Jaloviku, u opštini Vladimirci. Tokom svoje bogate istorije Jalovička kolonija ugostila je preko 200 umetnika iz zemlje i inostranstva (Japan, Švedska, Francuska, Italija, SAD, Španija, Egipat, Finska, Rusija, Nemačka, Urugvaj, Holandija, Portugalija, Brazil) i oformila zavidnu kolekciju umetničkih dela. Specifična karakteristika kolonije je simbioza sela i umetnosti, pri čemu je samo selo pretvoreno u galeriju. Zahvaljujući pravilu i običaju koji je važio do pre neku godinu, da svaki umetnik svome domaćinu ostavi bar po jedan rad, čitav Jalovik postao je jedinstvena galerija kakve, sigurno, na našim prostorima još nije bilo.

Jalovička likovna kolonija specifična je i jedinstvena po mnoga čemu. Osim što je jedna od najstarijih manifestacija ove vrste kod nas, tokom poslednjih godina ona je postavila nov i uspešan model funkcionisanja. Bitna karakteristika i dodatni kvalitet ove kolonije jeste to da su organizatori uspeali da privuku umetnike mlađe generacije, koji su novim idejama i stavovima, ali prevashodno novim medijima i tehnologijama, dali i novi karakter ovom dešavanju.

Jalovička kolonija, međutim, u svojim nastojanjima da se osavremeni i modernizuje ide i korak dalje. Osim obezbeđenog smeštaja i uslova za rad, osmišljen je i interesantan i raznovrstan program u kojem umetnici aktivno učestvuju.

Po završetku planiranog rada u koloniji, organizuju se izložbe na kojima umetnici predstavljaju svoje radove i na taj način ostvaruju dodatnu vezu sa lokalnom sredinom koja se upoznaje sa savremenom umetničkom produkcijom. Veliki broj radova koji su nastali u koloniji od njenog osnivanja do danas, ostali su u vlasništvu Jalovičke kolonije i sada, posle 38 godine, možemo govoriti o značajnoj kolekciji dela mnogobrojnih umetnika koji su boravili u Jaloviku. Visoke domete kolonije potvrđuje činjenica da su umetnici, iako odvojeni od gradova koji su središta dešavanja, zadržali kritički stav i na izvestan način produbili svoje poglede.

Intervju Branko Đurđević stanovnik Jalovika i domaćin umetnika

Na kraju treba još istaći da je Jalovik redak primer uspešne transformacije starijih manifestacija i jedno od retkih mesta gde mladi umetnici koji imaju šta da ponude, dobijaju šansu da to i ostvare. Stvarajući radove u različitim novim tehnikama i tehnologijama, i savremenim pogledom na svet, oni su pokrenuli novi način rada u kolonijama. Jalovička kolonija realizuje i značajnu saradnju sa inostranstvom, jer pozivanjem umetnika iz raznih delova sveta ostvaruje komunikaciju i kontakte sa brojnim umetnicima i organizacijama koji se samim tim upoznaju i sa našom umetničkom scenom.

1. Da li se i na koji način, zahvaljujući koloniji, promenio Vaš odnos prema savremenoj vizuelnoj umetnosti?

- Ne razumem sve radove umetnika, ali vidim da umetnici to ozbiljno rade i da se za neki rad baš namuče i ulože mnogo vremena da to urade kako su zamislili.

2. Čiji umetnički radovi se nalaze u Vašoj kući?

- Gorana Jureše, Lidije Marinkov i Dejana Marišani (to su radovi koje smo mi dobili kao domaćini), a imamo i izložene radove iz kolekcije Jalovičke likovne kolonije.

3. Kada bi saznali da se kolonija neće više održavati u Jaloviku, kako bi na to reagovali stanovnici sela?

- To je jedino dešavanje u selu, a i naše selo je postalo poznato zbog umetnika. Umetnici su fini, kulturni i obični ljudi i šteta bi bilo da više ne dolaze.

4. Kada Vas posete gosti, da li im predstavite radove koje imate?

- Naravno. Svi se iznenade što imamo ovoliko slika u kući, a živimo na selu.

Salaško pozorište „Tanjasinhaz” Novi Sad

5. Da li među stanovnicima postoji kompetitivnost u pogledu kvaliteta i broja umetničkih radova?

- Nema. Svako je ugostio koliko je mogao umetnika, pa samim tim i dobio određen broj slika. Svaki je rad lep na svoj način.

6. Da li održavate kontakt sa umetnicima koji su bili vaši gosti? Da li pratite njihov rad?

- Da, a i uvek pitamo nove umetnike za naše goste. Odlazimo na izložbe samo u Domu kulture u Jaloviku.

Salaško pozorište je izmišljeno za potrebe distribuiranje pozorišne kulture u dijaspori, u predelima gde ona inače nikad ne svraća. Omogućava i teren za inovacije i eksperimente, tako poželjne u struci, i odličan je poligon za uvežbavanje i usavršavanje znanja studenata glume Umetničke akademije. Počelo je kao interesantan eksperiment, a postalo je tradicionalni događaj. Do 2003. godine radilo je u okviru novosadske Akademije umetnosti, a od tada radi kao samostalna civilna organizacija. Osim toga, letnji turnir Salaškog pozorišta postala je istaknuta priredba Mađarskog nacionalnog veća.

Umetnička baza u Kivilou služi kao dom stvaralačkom radu kao i premijerama, već od prve godine postojanja ovog pozorišta. Salaš je 2005. godine postao njihovo vlasništvo i tako su dobili „svoje gnezdo“. Odavde kreće svake godine putujući teatar na svoj uobičajni turnir. Po naizmeničnom redosledu posećuje po 25 – 26 sela i zaseoka svakog leta. Za 30 godina stigli su do 90 naselja, uglavnom u Vojvodini, ali su stigli i do mađarskih naselja u Hrvatskoj, Sloveniji i Mađarskoj. Sastav Salaškog pozorišta se menja svake godine. Članovi su pretežno studenti Dramske akademije, pošto je to odlična prilika za stručnu vežbu. Pored njih, učestvuju još i studenti drugih viših škola, pa čak i đaci srednjoškolci.

Ponekad im se pridruže i profesionalni glumci nekog gradskog pozorišta. Do sada je bilo oko 270 učesnika.

Sagledavši detaljno istorijat Salaškog pozorišta, možemo primetiti veliki razvojni luk koji se temelji na slobodi kretanja, pošto nije vezan stilskim obavezama i određenim aspektima. Za cilj nema neku obaveznu tendenciju, već želju da pokrene publiku, bilo seosku ili gradsku, a da usput i samo stekne neka stručna dobra. Sve se oblikuje usput, u hodu, kao što je to i do sada uvek bilo. U početku su repertoar teatra činili kratki vašarski komadi, pretežno komedije. Vremenom se ponuda programa proširila na veće i ozbiljnije, celovečernje komade, a u stilskom dijapazonu od komedije do ozbiljnih drama. Danas je programska ponuda veoma široka. Svake godine se uvodi nešto novo iz asortimana dramske literature, prilagođava se datim uslovima i prikazuje cenjenoj publici.

Statistika Salaškog pozorišta od 1978. godine je imponantna: preko 720 predstava i otprilike preko pola miliona gledalaca. Samo u 2012. godini bilo je preko 16.000 posetilaca na 30 lokacija. Ovo vojvođansko putujuće pozorište dokazuje da pozorišnu kulturu ne čine samo konkretna mesta i rekviziti, već doživljaji koji se tokom predstave stvaraju u gledaocima. Takva predstava postaje lična i za glumca i za publiku.

Osnovna misao iz 1978. godine dinamično se razvijala 36 godina i još je i danas u usponu. To je razlog zbog kojeg je Salaško pozorište ostalo jedina još i danas aktivna mađarska putujuća trupa, jedinstvena u Karpatskom basenu. Zbog ove odanosti i izdržljivosti 2008. godine nagrađeno je nagradom „Za manjine“ od strane mađarske države. Nagrađeni su i 2010. godine na Festivalu mađarskih pozorišta u Kišvardi. Na kraju su stigli do 2013. godine, kada su od strane Evropske unije dobili donaciju u okviru programa „Mađarska – Srbija, IPA prekogranični program“ za 2012 – 2013. godinu.

BeFem - festival feminističke kulture i akcije

Befem
Beograd

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Nije BeFem jedna žena

BeFem – festival feminističke kulture i akcije, nastao je 2009. godine kao rezultat saradnje feministkinja iz Srbije i Švedske i ima za cilj da promoviše feminizam u regionu, da poveže feministkinje i feministe na internacionalnom nivou, kao i da uključi što više novih i mladih osoba koje žele da učestvuju u menjanju društva u kome živimo.

„Kroz kulturu i (političku) akciju u internacionalnoj atmosferi BeFem želi da dekonstruiše i (s)ruši stereotipe o feminizmu i da ohrabri neke nove generacije da se uključe u rad scene i daju doprinos u re/konstrukciji stvarnosti. BeFem je prepoznat u javnom diskursu i (p)ostaje mjesto gdje se stvaraju centri nove ženske snage, stvaralaštva, otpora i borbe.”

Festival je nastao kao potvrda kontinuiteta feminističkog delovanja na ovim prostorima, ali istovremeno pokreće nova polja akcije kroz dijalog i inicijative feministkinja sa različitom istorijom. Kroz mnogobrojna predavanja, radionice, razgovore i filmove predstavljene su uspješne žene u muzici, književnosti, umetnosti, kulturi, dizajnu.

Festival otvara značajna politička pitanja kroz tribine, panelske diskusije, umetničke radionice, filmski i kabare program, ali nastoji da svoje gošće i goste poveže i zabavom.

Intervju

Tea Ilić,

stalna publika BeFem-a

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1. Kako ste saznali za BeFem i s kim ga uglavnom posećujete?

- Putem interneta, portala i stranica koje pratim. Uglavnom sa prijateljicama/prijateljima koji BeFem vide kao jedan od najzanimljivijih feminističkih događaja na ovim prostorima.

2. Ko pretežno čini publiku projekta BeFem (starosne grupe, nivo obrazovanja, interesovanja...)?

- Pretežno, čini mi se, devojke (ne isključuju se muškarci, naravno) starosne grupe između 20 i 40 godina u proseku; osobe sa završenim fakultetima upućene u neki vid aktivizma, feministkinje/feministi, koji vole povezanost aktivizma i kulture.

3. Da li i kako je ovaj projekat uticao na Vaše mišljenje o feminizmu i ženama?

- Naučio me je dosta toga što nisam znala. Postala sam true feministkinja.

4. Šta mislite, da li postoji neka grupa publike kojoj se projekat ne obraća, a bilo bi poželjno?

- BeFem projekat je projekat koji se uglavnom osvrće na feminizam i širenje feminističke kulture i ono što bi po meni bilo poželjno jeste da se napravi malo revolucionarniji korak ka osveščavanju ljudi kojima je feminizam stran (ili imaju totalno pogrešno mišljenje o njemu), da shvate zašto je to vrlo važna stvar u današnje vreme.

5. Da li imate ideju kako bi projekat mogao dalje da se razvija?

- Saradnjom sa sličnim organizacijama, medijskom pokrivenošću, inovativnošću...

Gledanje u kaldrmu

Akademska inicijativa

Forum 10

Novi Pazar

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Gledanje u kaldrmu je dokumentarni film koji aktuelizuje i preispituje događaje iz prošlosti i tematizuje pitanje ženskih i uopšte ljudskih prava u današnjem vremenu. Film obrađuje politički trenutak iz 1951. godine, kada je u tadašnjoj Narodnoj Republici Srbiji donet zakon o zabrani nošenja zara i feredže. Ovaj zakon je donet, kako se navodi u njegovom obrazloženju, „u cilju da se otkloni vekovna oznaka potčinjenosti i zaostalosti žene muslimanke, da se olakša ženi muslimanki puno korišćenje prava izvojevanih u Narodno-oslobodilačkoj borbi i socijalističkoj izgradnji zemlje i da joj se obezbedi puna ravnopravnost i učešće u društvenom, kulturnom i privrednom životu zemlje. “Film pruža prilika da se čuje ženski glas, odnosno da se zabeleže svedočenja žena koje su bile mlade u vreme sprovođenja zakona o zabrani nošenja zara i feredže, te da se čuju njihovi stavovi, osećanja i mišljenja o tadašnjim, a i sadašnjim događajima u zajednici.

Posebni fokus projekta biće usmeren na pitanja koja se tiču emancipacije žena u manjinskoj, bošnjačkoj zajednici u socijalističko i današnje, demokratsko vreme. Neka od pitanja koja će film, odnosno ovaj projekat postaviti su: šta je ženama u bošnjačkoj zajednici doneo zakon o zabrani nošenja feredže i zara? Kako su žene tada doživljavale i na koji način je ovaj proces uticao na njihove živote?

Da li su ga doživljavale kao oslobađajući, ili kao nasilni čin? Šta je ova kampanja ponudila ženama, osim zabrane? Da li im je doneo emancipaciju i koliki je danas njihov doprinos u društveno-političkom životu zajednice? Da li se žene danas nalaze na pozicijama donosilaca odluka i da li učestvuju u društvenom i kulturnom životu zajednice? Kako feministička teorija problematizuje ovo pitanje i da li tu postoji jedinstveni stav? Da li je pitanje današnjih tendencija da se žene pozivaju na potpuno prekirvanje globalna ili lokalna pojava i koji su slični primeri u Evropi i svetu? Da li se dešavaju procesi jačanja i obnavljanja patrijarhalnih matrica, kroz aktuelna dešavanja u našoj zajednici?

Gledanje u kaodrmu kreira arhivu životnih priča koje će poslužiti kao izvor nove građe, one koju zvanična historiografija uglavnom zaobilazi, za nove uvide i nove studije o problemima i iskustvima žena iz patrijarhalnih zajednica u socijalističkoj zemlji, učešću žena u jednom važnom političkom momentu, uticaju tih događaja na njihove živote ili viđenje tog perioda iz njihove perspektive.

U konkretnom slučaju, dakle, u fokusu je jedan istorijski period, odnosno politički sistem čiji je slom otvorio nova interesovanja i rasprave o položaju žena i politici roda u tim društvima. U širem smislu, celokupan projekat zanovan je na svesti o potrebi stvaranja istorije žena kako bi se njihovo prisustvo u stvarnoj povesti učinilo vidljivom, tačnije, kako bi istorija, kao gotovo isključivo muška priča iz prošlosti, mogla da se sagleda, reevalira i dopuni iz drugog, ženskog ugla.

Beogradski festival cveća BFC Beograd

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Beogradski festival cveća osnovan je 2010. godine i od tada razvija, širi i zagovara ideju da egzistencijalno zavisimo od dva suštinska elementa našeg svakodnevnog života: prirode i kreativnosti. Jedan hrani naša tela, drugi hrani našu dušu - plodno tlo na kome cvetaju dobre ideje, dela i poruke koje delimo sa drugima.

Danas je BFC lokalno i međunarodno prepoznat i pozicioniran kao organizacija koja zagovara i radi na podizanju kvaliteta savremenog urbanog života kroz aktivaciju i unapređenje zelenog okruženja i javnih prostora po meri različitih korisnika. BFC je i javna multimedijalna platforma koja tokom poslednjeg vikenda septembra pretvara jedan od centralnih beogradskih parkova u mesto promocije, afirmacije i pokretanja novih projekata, ideja i inicijativa u domenu urbane obnove i zdravih stilova života.

Intervju Katarina Ćirilović-Popović, samostalna umetnica i stalna publika BFC-a

1. Zašto i koliko redovono posećujete Festival cveća?

- Svake godine.

2. Ko čini publiku festivala, kako biste je opisali?

- Osvešćeni roditelji sa decom, žedni kreativnog sadržaja i zajedničkog druženja na otvorenom.

3. Da li prepoznajete posebnu društvenu misiju Festivala cveća i zbog čega je on važan?

- Posebna misija BFC-a je suptilna i višeslojna edukacija o odnosu javnih prostora i građana i toj relaciji na kojoj je neophodno stalno raditi, pogotovo kada je reč o zelenim površinama koje su nepravедno puste, na obostrano nezadovoljstvo (i trave i građana).

4. Da li postoje neke grupe publike kojima se festival ne obraća, a trebalo bi?

- Tinejdžeri.

Delikatesni ponedeljak Evropski centar za kulturu i debatu Grad Beograd

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5. Kako biste definisali Festival cveća:
kao umetnički, kulturni festival,
ekološki...?

- BFC je multidisciplinaran i to mu je jedna od najvećih vrlina, jer Beograđani imaju sve te potrebe, a premalo ponude koja ih zadovoljava.

6. Prema vašem mišljenju, kako bi festival mogao dalje da se razvija?

- Mnogi ljudi misle da bi BFC trebalo da ima nekoliko vikenda godišnje, kao i nekoliko lokacija kojima se animiraju parkovi i zelene površine, najrazličitijim programima koji kombinuju umetničke, edukativne, ekološke i druge sadržaje.

Delikatesni ponedeljak je program koji se održava od 2011. godine, svakog ponedeljka u Evropskom centru za kulturu i debatu Grad u Beogradu.

Osnovna ideja jeste promovisanje umetnika, pojedinaca, organizacija i institucija, kroz kulinarske sposobnosti i kreativnost u pripremanju manje ili više neobičnih jela.

Za nešto više od četiri godine svoje kuhinjsko umeće su kroz posuđe Delikatesnog ponedeljka pokazali tvorci filmskih i pozorišnih festivala, pesnici i muzičari, novinari i LGBT aktivisti, diplomate i fotografi i razni drugi.

Još jedan važan detalj jeste da je program Delikatesni ponedeljak u prostorijama Evropskog centra za kulturu i debatu Grad vremenski uvek povezan sa datumom održavanja otvaranja izložbi u Velikoj galeriji što predstavlja uspešan pokušaj razvoja nove-stare publike jer je objedinjavanje različitih žanrovskih programa jedini siguran put u napretku jedne institucije na duži vremenski rok.

U ovom konkretnom slučaju polazna tačka je bila zadovoljavanje dvaju osnovnih ljudskih potreba – potrebom za hranom i potrebom za kulturom.

Grupa Kal Beograd

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Kal je urbani romski bend iz predgrađa Beograda. Muzički stil koji je ovaj bend kreirao zapadni kritičari su nazvali Rock'n'Roma i to svakako najbolje oslikava njihovu muziku.

Od 2006. godine, kada su otpočeli svoju karijeru, do sada, u inostranstvu su održali preko četiri stotina koncerata. Nastupali su na najznačajnijim domaćim, evropskim i svetskim festivalima i postigli zavidnu evropsku karijeru. Dovoljno je reći da su svirali na festivalima poput Roskildea u Danskoj, Fuzion festivala u Berlinu, Pepsi Sziget festivala u Budimpešti kao i na domaćem EXIT festivalu.

U Sjedinjenim Američkim Državama su bili 2006. i 2008. godine gde su obišli sve značajnije klubove poput Joe's paba u Njujorku, gde su svirali svi najznačajniji svetski muzičari kao što su: Leonard Koen, Dejvid Baern, Ričard Tompson, Doli Parton, Šined O'Konor, Nora Džons, Jusu Endura, David Gilmor, itd.

Na SAD turneji 2008. godine odsvirali su četrdeset i pet koncerata i ostvarili saradnju sa jednom od najpoznatijih njujorških muzičkih atrakcija, Gogoll Bordell, bendom koji je svirao sa Madonom na Global Warmingu u Londonu.

Na prestižnoj World Music Chart Europe sa oba albuma zauzeli su prva mesta i iza sebe ostavili bendove poput: Gotan Project, Natasha Atlas, Ojos de Bruho. Na istoimenoj listi 2006. godine bili su treći na godišnjem nivou, što nijednom bendu sa ovih prostora nije pošlo za rukom.

Na domaćoj sceni saradivali su sa Rambom Amadeusom u numerama „Dikh tu kava“ i „Komedija“ za koje su 2007. godine dobili nagradu „Davorin Popović“ za najbolji video spot na prostoru bivše Jugoslavije Na poslednjem albumu saradivalli su sa reperom Marčelom u pesmi „Krasnokalipsa“. Članovi benda su: Dragan Ristić (gitara, vodeći vokal), Miloš Veličković (bubanj), Ivan Kuzev (bas), Dejan Jovanović (harmonika) i Milorad Jevremović (violina). Kal je jedini bend sa ovih prostora koji je izabran među 1.000 bendova iz celog sveta da 2006. godine svira na najznačajnijem sajmu svetske muzike u Španiji WOMEX.

Intervju

Ivana Koprivica,
stalna publika koncerata
grupe Kal

1. Kako si saznala za Kal i šta misliš o nazivu ovog benda?

- Za Kal sam saznala kroz svoj aktivistički angažman u nevladinom sektoru i kroz različite aktivnosti u okviru kojih se ovaj bend pominjao, kao i lider benda.

2. Kako pesme Kala utiču na tebe lično, na tvoj život, porodicu, ali i šire okruženje?

- Ne razumem dovoljno sve tekstove, ali muzika je vrlo motivišuća, inspirativna, atraktivna i s obzirom na to, pesme Kala na nas utiču pozitivno. Moja porodica i deca slušaju Kal i prate njihove nastupe, kao i ljudi iz mog najužeg okruženja (prijatelji, saradnici). Međutim, pouzdano znam, da moje šire okruženje nikada nije čulo za bend, ili suza njih čuli od mene.

3. Ko pretežno sluša muziku grupe Kal i zašto?

- Kal se dominantno slušaju kod ljudi koji imaju otvoren pristup muzici. Takođe, smatram da je Kal poznat pretežno i dominantnije kod pripadnika romske nacionalnosti. U neromskoj zajednici mislim da je potrebno dodatno promovisati ovaj bend.

4. Gde se sve održavaju koncerti Kala? Gde se ne održavaju i zbog čega, a gde bi trebalo?

- S obzirom na saradnju sa Kalom, znam gde se održavaju koncerti, pratim FB stranu i druge aktivnosti. Projektnim aktivnostima su takođe obuhvaćeni koncerti, koji imaju višestruki značaj, jer su, u stvari, promocija romske kulture.

Pored koncerta se vrlo često organizuju izložba poznatih Roma, kao i diskusije, debate na temu romske kulture i umetnosti.

5. Šta bi moglo da se učini pa da grupa Kal zadobije veći društveni uticaj?

- Jača promocija, više medijskih nastupa... Posebno bih istakla značaj medijskih nastupa koji su realizovani pred veliki događaj koji je bio 7. aprila, u cilju obeležavanja Međunarodnog dana Roma. Tada je gostovanje u gledanim emisijama doprinelo da se obezbedi veći uticaj i veća podrška ovom bendu. Značajno je razdvojiti rad benda, od drugih aktivnosti koje obavlja sam lider u okviru Romskog kulturnog centra, kao udruženja građana.

Prelazi Anonymoussaid: Beograd

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Projekat Prelazi iniciran je u okviru savremene umetničke prakse koja aktiviranjem pojedinih prostora, čija izvorna namena nije izložbena, ima za cilj učešće lokalne zajednice i participaciju kao model umetničkog delovanja. Opredeljujući se za modus umetničkih akcija u sferi intimnog, odnosno lokalnog karaktera, organizatori ovog projekta nastoje da umetničkim sredstvima problematizuju prostor Bloka 70, odnosno Kineskog tržnog centra.

Želeći da uspostavi balans u odnosu prema postojećim modelima prezentacije i produkcije, cilj projekta jeste kreiranje imaginativnih prostora u kojima se mogu stvarati različiti potencijalni oblici budućnosti. Prelazi su zato, u okviru postojećih resursa, postavljeni kao pilot projekat umetničkog aktiviranja prostora Kineskog tržnog centra. Projekat podrazumeva radove u oblasti vizuelnih umetnosti, autore koji pokrivaju različita područja vizuelnih umetnosti – od ilustracije i dizajna do filma i arhitekture.

Veoma često se dešava da su umetnički projekti u ovakvim okvirima dobrodošli, da estetizuju prostor, ali ignorišu društvene uticaje. To, svakako, nije cilj ovog projekta, već skretanje pažnje na veoma važan deo našeg grada, na veliku lokalnu zajednicu sa kojom delimo svakodnevni život, na kvalitet života i pitanja revitalizacije delova naših gradova. Kao umetnička praksa koja se ostvaruje unutar ove simboličke građevine, umetnički projekti produciraju značenja i forme grada. U ovom svojstvu mogu uticati na dalji razvoj, mogu učestvovati u restukturiranju i postavljati važna pitanja: ko koristi ovaj prostor? Kakva je istorija ovog mesta? Kakve koristi mogu umetnički projekti doneti lokalnoj zajednici?

Komunikacija i umetnička interakcija sa lokalnom kineskom zajednicom, aktiviranje umetničkih potencijala neočekivanih prostora u gradu, skretanje pažnje na pravo građana da učestvuju u procesu definisanja karaktera dela grada u kome žive i na taj način promovisanje pojedinih gradskih prostornih struktura, jesu ciljevi projekta Prelazi.

Internest Biblioteka plus Beograd

Internest je razvojni i istraživački projekat. Nastao je 2006. godine, na osnovu vizije o kreativnom unapređenju vannastavnih obrazovnih struktura i utemeljenju „otvorenog kurikuluma“. Projekat je svojim programima usmeren na bolju brigu o talentovanim učenicima i stvaranju uslova za potpunije medijsko obrazovanje.

Cilj projekta je razvoj medijske i informacione pismenosti. Internest je program unapređenja mogućnosti izražavanja u novim medijima, zajedničko učenje za profesore, učenike i stručnjake, škola vrlina, slobodnog i odgovornog mišljenja. To je posebno važno budući da su ujedinjeni u mreži svakodnevnog multimedijiskog komuniciranja u kome se briše linija razdvajanja korisnika i stvaralaca.

Internest program predviđa da stručnjaci iz različitih oblasti učestvuju u aktivnostima, konsultacijama, na predavanjima, seminarima ili debatama prema potrebama učeničkih timova i mentora.

Smisao ovih aktivnosti ogleda se u razvoju kritičkih potencijala medijske publike i podsticanju kreativnih motiva pojedinaca svih generacija.

Rezultate svog istraživanja i angažovanja u godišnjem ciklusu projektnih aktivnosti učesnici predstavljaju svake godine u vršnjačkoj edukaciji, javnoj promociji na Festivalu kreativnosti,

Udruženje Biblioteka Plus, matična je kuća projekta Internest.

Intervju

Miloš Budimir,
učenik XIII beogradske
gimnazije

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1. Koja je veza projekta Internet i tvojih ličnih interesovanja?

- Interesuje me istorija 20. veka, a mi smo se u okviru projekta Internet bavili jednom istorijskom temom i to čitajući knjigu. Takođe, imao sam priliku i da se bavim informacionim tehnologijama, na polju editovanja video klipova i veb dizajna.

2. Da li je i na koji način Internet doprineo razvoju ili promeni tvog odnosa prema čitanju?

- Što se tiče knjiga i čitanja, nije mnogo, jer sam i pre Interneta voleo da čitam. Možda sad samo posvećenije to radim, pošto je to bio zahtev u prvoj fazi projekta.

Svakako da mi se promenio odnos prema biblioteci: od stereotipa školske biblioteke kao dosadne prostorije u koju se ulazi samo po lektiru, do Interneta gde veći deo svog slobodnog vremena u školi provodim u biblioteci i ne uzimam samo lektire, već i razne druge knjige, često preporučene od bibliotekara.

3. Zašto je projekat bitan za mlade?

- Smatram da je projekat Internet posebno značajan za srednjoškolce jer im pruža priliku da budu deo nečega što, nažalost, ne mogu da iskuse u redovnoj nastavi.

Takođe, kao članovi kreativnog tima, morali smo da podelimo određene zadatke između sebe: ko će detaljno obraditi koji deo knjige, ko piše koji izveštaj, ko je zadužen za uređivanje sajta itd. Tako smo razvili timski duh, koji veoma može da pomogne kasnije, pri zapošljavanju.

4. Da li misliš da je projekat doprineo razvoju publike?

- Veliki broj ljudi sa strane se zainteresovao za naš projekat: najviše naši drugari, učenici, ali i profesori i ljudi van škole koji su nam rado izašli u susret u finalnoj fazi projekta, u kojoj se naš tim odlučio za snimanje igrano-dokumentarnog filma.

5. Na koji način bi projekat mogao dalje da se razvija?

- S obzirom na to da sam bio i deo pilot faze projekta Internet koji je bio nešto drugačiji od prethodnih godina (praćenje izveštavanja medija o izabranoj temi), mislim da je i to dobar način za realizaciju Interneta.

Tako da mislim da oba Interneta treba ili ujediniti u jedan ili ostaviti odvojene, ali da, svakako, nijedan ne treba izbaciti. Možda bi bilo dobro da se školama-učenicima prezentuje malo bliže, kako bi projekat trebalo da teče, da se daju primeri kako su to prethodnih godina neke škole radile...

Galerija Kuloar Matematička gimnazija Beograd

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6. Kakav je dugoročni uticaj Internesta na tvoj život?

- Pored onoga napisanog, kao odgovor na pitanje br. 2, dodao bih da sam kao član tima koji je pobedio na festivalu imao priliku da odem na studijsko putovanje u nemački grad Darmštad i tamo boravim nedelju dana kod vršnjaka Nemca, upoznam njihov školski sistem i steknem nova poznanstva.

To je dragoceno!

„Duša nikada ne misli bez slike“,
Aristotel

Osnivanje Galerije Kuloar u Matematičkoj gimnaziji 28. novembra 2007. predstavlja iskorak u pravcu razvoja naših učenika i formiranja mlade, obrazovane i prespektivne publike „koja lansira i diktira modu.“ U okviru galerije učenici Matematičke gimnazije imaju priliku da vide umetnička dela afirmisanih stvaralaca, studenata likovnih akademija, kao i mladih još neafirmisanih umetnika. Takođe, učenici imaju priliku da sami izlažu, učestvuju u školskom godišnjem konkursu MGVIL-u, a potom i u BEOKULIS-u, nagradnom konkursu za likovni izraz srednjoškolaca Srbije i regiona u kategorijama: likovni rad, fotografija i kratki igrani i animirani film. Takmičenje BEOKULIS (Beogradski likovni izraz srednjoškolaca) realizuje se već sedmi put u okviru rada Matematičke gimnazije.

Galerija poseduje radove koji su predstavljeni na četiri izložbe: izložbi fotografija učenika Matematičke gimnazije, izložbi fotografija učenika srednjih škola Srbije, izložbi slika učenika srednjih škola Srbije i izložbi fotografija Nebojše Babića „Od klupa do zvezda“, koju je poklonio našoj galeriji.

Galerija je otvorena za saradnju sa velikim brojem škola i ustanova, a do sada je sa svojim eksponatima gostovala u: Filološkoj gimnaziji u Beogradu, Ministarstvu za dijasporu Republike Srbije, Školi za decu sa posebnim potrebama „Milan Petrović“ u Novom Sadu, Školi za primenjenu umetnost u Šapcu, Tehnološkoj školi u Banja Luci, Školi primjenjene umjetnosti u Sarajevu, Umjetničkoj galeriji u Mostaru, Prvoj beogradskoj gimnaziji, Srednjoj likovnoj školi „Petar Lubarda“ na Cetinju i drugim sličnim ustanovama.

U okviru galerij deluje i Klub-tribina MG kao poligon za kulturnu i naučnu javnost, gde profesori i umetnici koji imaju šta dakažu, pred učenicima iznose svoju misli i poglede. Time kulturni kontakti pospešuju brigu o znanju i kulturu mišljenja, a to je najbolji način da se unapredi slobodna razmena iskustava i pobudi gostoprimstvo i inovativnost učenika Matematičke gimnazije. U okviru Kluba 20 održava se BEOPS – Beogradsko besedništvo srenjoškolaca Srbije i regiona. Besede učenika štampane su u časpiisu učenika i profesora Ogledalo, u izdanju Informativnog društva Blagovest. Od učenika se očekuje visoka kultura jezika, mišljenja i govora i veliko angažovanje prilikom uticanja na društvenu svest.

Najvećim ocenama ocenjuje se kvalitet besede i njena originalnost, zatim, jasnoća poruke, reakcija publike, sam nastup, uverljivost, jezik i dikcija.

Urednik programa galerije je Radivoje Blagojević, profesor sociologije u Matematičkoj gimnaziji.

Budi muško Centar „E8“ Beograd (Vranje)

Budi muško je projekat i kampanja kojom se još od 2008. godine u Srbiji i regionu, radi na pozitivnoj promeni stavova i ponašanja kod mladića, a sve sa ciljem borbe protiv nasilja, promovisanja rodne ravnopravnosti i zdravih stilova života. Do sada projekat je izvođen u preko trideset gradova/opština u Srbiji i osam beogradskih srednjih škola. Kada mladići prođu naše edukativne radionice, odnosno treninge, oni formiraju i postaju članovi Budi muško kluba (BMK) u tom gradu ili školi i nastavljaju da se sastaju i da, u saradnji sa školama i kancelarijama za mlade ili partnerskim organizacijama u lokalnoj zajednici, organizuju i realizuju javne akcije kojima se dalje šire naše osnovne ideje i poruke o borbi protiv nasilja i rodnoj ravnopravnosti.

Takođe, mladići „regrutuju“ nove članove, dalje rade na promovisanju BMK-a, kroz čije aktivnosti kvalitetnije provode slobodno vreme uz osećaj svrsishodnosti rada na poboljšanju društva. Učenici postaju i vršnjački edukatori, te sami realizuju naše edukativne radionice u svojim školama. Mladići često imaju i mogućnost da borave na organizovanim leaderskim kampovima ili treninzima u Srbiji i u regionu, koji okupljaju mladiće iz svih delova Srbije i regiona.

Organizuju se i kreativne radionice (muzičke, video, foto) u kojima se kroz različite forme umetničkog izražavanja takođe bavimo našim osnovnim temama. Budi muško radionice izvođene su i sa mladim sportistima (ragbi, košarka, odbojka, vaterpolo) kao i sa momcima iz svratišta u Beogradu. U okviru Budi muško programa organizujemo i stručne konferencije (MAN konferencije, već pet godina za redom), tribine, okrugle stolove, projekcije filmova i diskusije. Takođe, našu akreditovanu obuku o prevenciji nasilja, za školsko osoblje, do sada je prošlo preko 200 nastavnika/ca i stručnih saradnika/ca.

Sa idejom da BMK-ovcima pružimo različite edukativne i kulturne sadržaje, te da razvijamo zajedništvo kod njih, svakog meseca im omogućavamo da gledaju predstave Centra „E8“. Trenutno na repertoaru su: Muškarčine, Crvena, Samoubistvo nacije i Žudnja. Naši projekti obezbedili su da pored Beograda, predstava Muškarčine bude izvedena i u drugim gradovima Srbije, u kojima postoje Budi muško klubovi. Naše delovanje u pozorištu je zainteresovanim BMK članovima uz ulogu stalne publike, omogućilo i ulogu promotera/mladih lidera u svom okruženju u oblasti angažovanog pozorišta i razvijanja navika uživanja u kulturnim sadržajima.

Intervju

Nikola Vasić,
Druga ekonomska škola,
Beograd

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1. Šta te je zainteresovalo da učestvuješ u kampanji Budi muško?

- Kada sam prvi put prisustvovao radionici u okviru kampanje Budi muško zainteresovale su me teme o kojima se pričalo i priča, način rada edukatora i sjajno društvo s kojim delim neka zajednička mišljenja.

2. Opiši svoje učešće u projektu.

- U okviru kampanje Budi muško moje aktivnosti su veoma različite. Moje učešće se odnosi na: volontiranje u Centru „E8“, učešće u raznim radionicama u okviru Budi muško kluba, promovisanje raznih događaja, javne akcije, promovisanje Budi muško kluba po srednjim školama.

3. Na koga su, prema tvom mišljenju, akcije projekta najviše uticale?

- Najviše su uticale na momke koji su dugo i još uvek u Budi muško klubu. Takođe su uticale na nove mlade ljude koji su se tek priključili Budi muško klubu. Utiču jer momci koje ja poznajem, a pritom su u Budi muško klubu, menjaju neka svoja mišljenja ili su radionice i akcije uticale na njih samo tako što su ih promenili na bolje.

4. Da li si razgovarao o projektu sa svojim drugovima koji nisu ni na koji način učestvovali?

- Razgovor sa društvom o Budi muško klubu koje nije u njemu i nije prolazio uvek nešto najbolje. Nekima je to strava i hteli bi da se priključe (naravno, ako se plaća), a ima i onih kojima je to potpuno bezveze i traćenje slobodnog vremena.

5. Da li imaš ideju kako bi projekat mogao dalje da se razvija?

- Projekat bi trebalo da se razvija kroz što više radionica i akcija, da se priključi što više mladih ljudi, kako momaka tako i devojaka.

MAU za sve, svi za MAU Muzej afričke umetnosti Beograd

Muzej afričke umetnosti je u saradnji sa Fakultetom za kulturu i medije i Gerontološkim društvom Srbije osmislio projekat MAU za sve, svi u MAU - specijalni program za starije osobe, radi stvaranja uslova za bezbednu posetu starijih lica izložbama i dodatnim programima Muzeja afričke umetnosti.

Programi koji se realizuju u okviru delatnosti muzeja namenjeni su svim zajednicama i starosnim grupama, međutim, opremljenost izložbenog prostora nije bila odgovarajuća za bezbedno kretanje starijih osoba što je za posledicu imalo mali procenat starijih u ukupnom broju muzejskih posetilaca. Kao jedina institucija u regionu posvećena izučavanju i predstavljanju kulture i umetnosti afričkog kontinenta, muzej svojom delatnošću ostvaruje veliki doprinos u širenju i negovanju kulturnih veza, promovisanju principa multikulturnosti i kulturne raznolikosti.

Projekat MAU za sve, svi u MAU - specijalni program za starije osobe osmišljen je i pokrenut kako bi se stvaranjem odgovarajućih uslova u izložbenom prostoru dugoročno obezbedila dostupnost muzejskih programa starijim osobama, kao i osobama sa invaliditetom. Cilj je stvaranje nove publike i njihovo uključivanje u muzejske sadržaje.

Opis aktivnosti:

- a) Stvaranje uslova za bezbednu posetu muzejskim izložbama i dodatnim sadržajima nabavkom prilaznih rampi i gelendera,
- b) Poseta kustosa MAU gerontološkim centrima - predavanja i kreativne radionice,
- v) Stvaranje nove publike koja će aktivno učestvovati u muzejskim programima,
- g) Unapređenje kvaliteta života starijih lica,
- d) Podizanje svesti u društvenoj zajednici i medijima o problemima sa kojima se ove osobe susreću u svakodnevnom životu i o potrebi za njihovim uključivanjem u kulturni i društveni život.

Uspešno realizovne aktivnosti u cilju stvaranja društveno odgovornog i inkluzivnog muzeja koji će aktivno doprineti rešavanju problema socijalne isključenosti sa kojima se svakodnevno suočavaju pripadnici starije populacije i osobe sa invaliditetom, ali i druge marginalizovne grupe. Pored „tehničkog“ aspekta uspešnosti projekta – u smislu orgnizovane šeme, faza i dinamike sprovođenja, poseban značaj za nas imaju utisci i reakcije koje su iskazali korisnici gerontoloških centara prilikom naših poseta i održavanja predavanja i krativnih radionica.

Zahvalni za pažnju koja ima je posvećena, izrazili su želju za novim susretima uz buduće programe koje bismo priredili u muzeju prema njihovim interesovanjima, a odnose se na bogato polje umetnosti i kultura afričkih naroda.

Intervju Radmila Jurišić, Dom-stacionar

1. Sa koje opštine dolazite?

- Pančevo.

2. Kako ste saznali za projekat MAU za sve?

- Od zaposlenih u domu.

3. Kako projekat utiče na vaš svakodnevni život?

- Stalno posmatram rad koji sam izradila na radionici i to me podseti na divno druženje.

4. Koje ste profesije i da li ona ima veze s vašim interesovanjem za muzej?

- Trgovac.

5. Da li imate prilike da odlučujete o programu muzeja? Ako da – koja je bila vaša ideja, a ako ne - koju biste ideju voleli da realizujete?

- Volela bih da nam organizujete opet neku radionicu koja ima duh Afrike.

Udruženje Punkt za umetnički eksperiment Beograd

Punkt za umetnički eksperiment je nezavisna umetnička asocijacija koja od 2000. godine aktivno učestvuje na kulturnoj sceni Srbije.

Koristeći vizuelna sredstva i zanatsku, stručnu i estetsku umešnost svojih saradnika, domaćih i stranih umetnika, Punkt pravi projekte kojima želi da ohrabri građane u odluci da svesno i aktivno učestvuju u stvaranju humanijeg, boljeg i kreativnijeg društva.

Pored drugih oblika aktivnosti, Punkt konstantno organizuje otvorene radionice. U njima, oko zajedničkog cilja, Punkt povezuje učesnike različitih starosnih doba, različitih obrazovnih i umetničkih profila, različitih društvenih, nacionalnih i religijskih opredeljenja...

Jedan od ciklusa takvih radionica, uz učešće pozvanih umetnika iz inostranstva, Punkt je organizovao od 2008. do 2010. godine: Renoviranje - Art Servis, Sajam razmene odeće, Art servis 2, Sakupljanje - Buvljak Art/Global Pop Pixel u Beogradu i Zrenjaninu u Srbiji, kao i radionice u Kaunasu (Litvanija) i Krakovu (Poljska). Kroz teme savremene potrošnje, produkcije, posedovanja, gomilanja, nemaštine, buvljih pijaca, modernog-nemodernog, novog-starog, mog-tvog... otvoren je prostor za kreativne procese stvaranja.

Stariji sugrađani koji su učestvovali u radionicama prenosili su mladima svoje veštine u ručnim radovima, umetnici su kreirali zajedno sa ostalim učesnicima radionica, a najmlađi učesnici su sve obuhvatili igrom. Radionice su bile otvorene za sve građane koji su bili pozvani da donesu stare odevne predmete kao materijal za rad. Odziv građana i rezultati radionica bili su podsticaj za kontinuitet ovih manifestacija.

Vernost Bitef Beograd

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Bitef teatar je 2009. godine pokrenuo inicijativu da se jednom godišnje, 20. maja, izvodi plesna predstava na koju će moći da dođu vlasnici pasa sa svojim kućnim ljubimcima. Predstava je humanitarnog karaktera. Prve godine sav prihod je išao za lečenje kuće Mile, kojoj su bile odsečene šape, a nakon toga prihod od ulaznica smo donirali azilima za nezbrinute životinje. 2014. godine, zbog poplava, nismo održali predstavu, nego smo prikupljali u pozorištu hranu za pse u Obrenovcu.

Cilj predstave je da se podigne svest ljudi o odnosu prema životinjama. Predstava nije namenjena psima, već oni mogu njoj da prisustvuju. Imamo divno iskustvo sa ovim događajem. Publika i mediji su bili izuzetno naklonjeni ovoj vrsti hepeninga. A većina posetilaca je rekla da je to za njih bio jedinstven i neprocenjivo značajan umetnički doživljaj. Inače, psi su divna publika, povremeno zalaju, a nekada se dešavalo da cela predstava protekne u potpunoj tišini, iako je u sali Bitef teatra u tom trenutku bilo trideset pasa.

Zahvaljujući ovom događaju, koji u Bitef teatru organizujemo već pet godina, 20. maj je od strane gradske uprave Beograda, proglašen Danom kućnih ljubimaca, kada se u gradu organizuju manifestacije posvećene kućnim ljubimcima, a od tada je dosta restorana, kafića i prodavnica u Beogradu dobilo etiketu Pet friendly.

Intervju predstavnik publike predstave

1. Šta mislite o konceptu predstave za pse?

- Genijalna ideja. Vredi je nastaviti i dalje.

2. Da li je predstava uticala na promenu Vašeg odnosa prema pozorištu i ako da, na koji način?

- Da, shvatila sam da su pokret, muzika i reč magija za oko i dušu svakog živog bića. I da tu nema isključivosti – ljudska ili pseca. Moja umetnost postala je moćnija u tom trenutku.

3. Da li je predstava namenjena psima, vlasnicima pasa ili nekom trećem?

- Mislim – psima isključivo.

4. Da li mislite da takva vrsta događaja u kulturi – recimo, izložba za pse, koncert za pse, itd, povećava kulturnu participaciju (broj publike koja učestvuje u događajima u kulturi)?

- Ne mislim, jer su beogradski konzumenti kulture uglavnom i vlasnici pasa. Ko voli pse - voli i ljude. Ko voli ljude – voli i događaje u kulturi, ima potrebu za njima. Ha, ha, ha!

5. Šta mislite kako ovaj projekat može dalje da se razvija?

- Možda da se napravi jedna dečja predstava, gde bi deca glumci igrali zajedno sa kucama.

Bitlsti

Matrijaršija i Naša kuća

Beograd

Da budemo legende.

„Bitlsti su lutke koje su napravljene kao enciklopedija, na primer“. To je, ipak, samo jedan od mogućih odgovora na pitanje: ko su Bitlsti? Bitlsti su: Miloš Petrović, Bata Spasov, Dušan Vučinić i Antonije Rajić. Oni su ekipa probisveta kakve svet nije video. Oni hoće da se osamostale, oni su tu ispred svih, okrenuti ka vama, gledaju vas u oči, čitaju vam misli, sve što znate, sve što mislite da znate oni već znaju.

Najjednostavnije bi bilo reći da su Bitlsti bend koji je još na prvom nastupu u okviru festivala Novo doba, u septembru 2014. godine, skrenuo pažnju publike na sebe svojim jedinstvenim izrazom. Gerilsko improvizatorski pristup muzici, zvuku tačnije, svrstava ovu grupu osobenih ličnosti u jedinstvenu pojavu na nebu zvezda estrade. Zvuk voza, lokomotive, izmišljeni jezici, neki drugi svetovi, neke čarolije davno zaboravljene čine svet Bitlsta.

Bitlsti su nepredviđeni nusprodukt saradnje Autonomnog kulturnog centra Matrijaršija i Udruženja za podršku osobama ometenim u razvoju Naša kuća. Iako je osnovni cilj bio osposobljavanje korisnika udruženja za socijalno preduzetništvo i socijalnu inkluziju, neposredno suočeni sa aktivnostima kulturnog centra, oni pokazuju vanrednu inicijativu za samostalni umetnički rad.

Batine zastave, Duletove omče, Miloševi stripovi samo su nagoveštaj jednog novog pokreta. Od kada postoje, Bitlsti crtaju i štampaju plakate za sopstvene koncerte u tehnici sito štampe.

O njima već postoje dokumentarni filmovi, intervjui, tekstovi na blogovima u zemljama regiona, autofikcija Andreja Bunuševca. Do sada su koncerte imali u Matrijaršiji, MKC Kombinatoru, CZKD-u, u Skoplju i u LJubljeni. Svako putovanje je veliko uzbuđenje koje ostaje duboko urezano u kolektivnoj mitologiji Bitlsta. Promena mesta i vozova, ideja o turneji, saradnja sa drugim muzičarima, prave koncertne sale, nepoznata publika, devojke.

Njihova autentičnost i nepretencioznost, potpuno verovanje u sebe i svoju slavu, bivanje na sceni, samo radi bivanja na sceni i esencija samoostvarivanja pri izlasku na scenu koju svaki od njih doživljava i sprovodi na sebi svojstven način, jeste ono čime Bitlsti iz dana u dan pridobijaju sve više ljudi.

Intervju

Bata, Miloš, Dule, članovi benda

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Bata: Ja sam član grupe Bitlsta. Od ranije sam svirao sa ovima, tako da kažem, Električni orgazam. Pošto nije taj koncert održan 28. oktobra, nije održan u septembru, biće još desetog maja. Ne znam kad treba da bude. Biće za nedelju dana. I ako bolje vidim, ako se ova priča nastavi, valjda nikad ova priča nema kraja. To što se nama desilo na koncertu u Sloveniji, ono što je iza nas, dobro je, izvukli smo se...

Ana: Bato, može jedno pitanje? Ovako kad se vi momci skupite, pa kad svirate zajedno...

Dule: I ja.

Ana: I Dule, naravno. Dule, ti i Miloš. Kako se tada osećaš iznutra? Je li ti puno srce? Da li voliš to da radiš?

Bata: Pa, ovaj... Mislim, ima puno, ja imam puno energije, pošto sam profesionalac, a neću ja da komentarišem sve. Dobro. Da se vratim na Sloveniju. Mislim, u Sloveniji ja sam odlično svirao.

Mileta: Kako, sam?

Bata: Pa, tako, mislim, ja sam sam svirao.

Mileta: Pa sačekaj, šta su radili Miloš i Dule?

Bata: Ahhh, Toni je bio u Španiji.

Mileta: A ova dvojica?

Bata: A, pa Dušan je svirao. Miloš je na gitari, a ja sam u Ljubljani nešto pričao o Bijelom dugmetu, tako nešto. A za ovaj koncert, kažem, Ljubljana je neka vrsta koncerta, koji je izuzetak, kažem. Zadovoljan sam Ljubljanom, ali ono što je najvažnije to je samo i jedino što ću da napravim da sviram sledeće nedelje.

Ana: Reci mi da li dolazi puno ljudi na vaše koncerte? Da li ima puno publike?

Bata: Naravno, ima publike kod nas, ima publike. Da, tačno si rekla. Ima publike, svi su dolazili i bilo ih je iz Norveške, iz Švedske, iz Austrije.

Ana: A da li voliš kad dođu stranci na koncerte? Da li ti prija to kad razgovaraš sa njima?

Bata: Aoooooo, pa gde si sad našla strance?

Ana: Pa jesi li rekao da dolaze iz Norveške, Švedske...?

Bata: A pa da, Šveđani... dobro Šveđani...

Mileta: Ah, pa to nisu stranci?

Bata: Pa to nisu stranci, to su Šveđani. To je naša Ana Elimark. Da se vratimo u Skoplje. U Skoplju je bilo puno ljudi baš, onog dana, stotinu ljudi je bilo. Ja sam zadovoljan, i sve.

Ja ne krijem, i ono sto je najvažnije, mislim, nije to za mene, već i za druge publike koje su, kako rečju da kažem, mnogo veće publike koje dolaze na koncerte da gledaju pevače kao što su Toše Proeski, Vlado Georgijev, Toni Cetinski.

Mileta: Da čujemo šta Dule kaže. Dule?

Dule: Ali kad ćemo u Zagreb?

Mileta: Kad ćemo u Zagreb?
Ne znam. Ja bih voleo ove godine.

Dule: Ali i ja bih voleo.

Mileta: A zašto?

Dule: Avionom, da se u putu ne maltretiram.

Mileta: A da li se maltretiraš na aerodromu? Ne? Dobro. A zašto bi još voleo da ideš u Zagreb?

Dule: Ali da bih imao koncert.

Mileta: Dobro. Znači, ti voliš da sviraš?

Dule: Volim. Klavijature. To me opušta.

Mileta: A bubnjevi?

Dule: Volim. Opuštaju me i oni.

Mileta: Miloše, kako se tebi dopao poslednji koncert koji smo imali?

Miloš: Odlično. Super. Dopalo mi se ovo što smo svirali i pevali. Naravno, i što je bilo puno publike.

Ana: A je li ti se svidelo kada je Sara izašla da peva sa vama?

Miloš: Jeste, svidelo mi se.

Ana: Miloše, šta i koliko tebi znači učešće u bendu Bitlsti i kakva osećanja to izaziva u tebi?

Miloš: Odlično. Dosta mi znači. Lepa su osećanja. Uvek sam srećan kad pevam.

Ana: A da li voliš da praviš plakate za koncert?

Miloš: Volim.

Ana: I šta ti se sviđa još kod nastupa? Da li voliš kontakt sa publikom, kad dođu devojkje?

Miloš: Uuuu, da, devojkje, naravno, volim.

Ana: A da li jedva čekaš momenat kad uzmeš mikrofon i počneš da pevaš Cecu? Da li voliš da se predstavljáš tako u prvom planu?

Miloš: Da, dočekam jedva taj trenutak. Tako je.

Mileta: Bato, s kojim muzičarima saradujete?

Dule: Evo, ja ću, ja ću. Ti si rekao.

Mileta: Sa kim ste svirali u Ljubljani?

Bata: Misliš, mene pitaš?

Mileta: Pa tebe, naravno.

Bata: Mi smo, prvo smo svirali sa Slovencima, onda sa Norvežanima.

Mileta: Znaš li imena neka?

Ana: Znaš li ti, Dule?

Dule: Bane Sunshine.

Mileta: Bato, da nije Vasilije možda?

Bata: Vasilije, da, da. I on je iz Ljubljane.

Ana: Dule, u koju bi ti još zemlju voleo da ideš sa Bitlstima?

Dule: Ali, čekaj, razmišljam da dam reč... U Crnu Goru. Ali u Bar. Ali vozom. Ali autovozom. Ali avionom.

Mileta: Čekaj, vozom ili avionom?

Dule: Mučiš me sada. Na muke me bacaš. Ali Mileta, Mileta, ali išao bih i u državu izlazećeg sunca, u Japaaaaaaaan!

Mileta: A ti Miloše?

Miloš: Ja bih išao u Grčku.

Mileta: A ti, Bato?

Bata: Ja bih u Francusku.

Johanna: Ali, Dule, meni je rekla Milica da te je sreła na ulici i rekla: Eeeee, pa ti si onaj Dule iz benda Bitlsti! Znači, ipak imaš neku popularnost.

Dule: Ali, kapiram.

Johanna: Kako si se osećao kada ti je prišla i prepoznala te?

Dule: Ali, odlično.

Ana: Bato, da li voliš kada Dada, tvoja sestra, dođe na koncert da te gleda?

Bata: Ja dolazim sam, redovno...

Ana: Ali da li voliš kada je Dada u publici?

Bata: Ovo ne volim kad mi se ne dešava. A ja sam dođem taksijem, dam taksisti i onda se vraćam. Volim kad dođe Dada. Kad se vratim kući onda na spavanje i u ponedjeljak na posao.

Ana: Da li vam čestitaju ljudi posle koncerta i šta kažu?

Dule: Laku noć.

Mileta: Imate li poruku neku za kraj da kažete publici?

Bata: Pa, evo za kraj, ja bih još dodao da će se taj koncert održati još u septembru.

Ana: Ko je menadžer vašeg benda?

Bata: Cakić.

Ana: Čekaj, Bato, to nije istina!

Bata: Pa šta ja sad mogu?! Tako je – Cakić!

Ana: Dule, da li ti možeš da mi kažeš ko je menadžer vašeg benda?

Dule: Čika Tića.

Ana: Miloše, ko je menadžer vašeg benda, ko se najviše bavi vama?

Miloš: Raša. Ne, ne, čekaj. Znam – Mileta i Johanna.

Bata: Pa, normalno. Ja ti kažem da je Cakić menadžer. Tako da je Cakić od sada menadžer tog kluba, ali ja bih nešto dodao. Hajde da se vratimo na onu temu, na moju priču, na slovenačku temu.

Mislim, zadovoljan sam Slovenijom i reko sam, šta da kažem, zadovoljan sam Makedonijom.

Mileta: Planovi za budućnost?

Bata: Ja sam samo hteo da kažem da sam zahvalan i mislim, ej, ej, ej, da se zahvalim i da kažem, mislim u Sloveniji je bilo lepo.

Dule: Samo da klopam.

Miloš: Za budućnost su planovi da pevamo, npr. pa onda nas ljudi gledaju, pa postanemo legende.

Dule: Ja da kažem: moje samostalno stanovanje.

Exposé

Igor Koruga i Ana Dubljević Beograd

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Exposé je hibridna pozorišna izvedba savremenog plesa i javnog govora. Rad izlaže i razotkriva stalne probleme položaja pacijenata sa primarnom imunodeficijencijom i drugim retkim bolestima u okviru lokalnog zdravstvenog sistema Srbije. Exposé kroz izvedbu prikazuje različite aspekte koji čine život osoba sa primarnom imunodeficijencijom – lična razumevanja osoba takvog zdravstvenog stanja, privatne primere življenja sa PID iz svakodnevnog života, podršku porodice, vidljivost i razumevanje okruženja o PID, odnos države prema pacijentu, odnos lekara/ bolnice i pacijenta, vidljivost PID u medijima itd. Glavni cilj ovog projekta ogleda se u korišćenju hibridne umetničke forme između praksi savremenog plesa i javnog govora, kao medija za širenje vidljivosti i znanja javnosti o PID i drugim retkim bolestima, kao i o njihovom položaju u lokalnoj zajednici. Exposé se obraća publici posebnih javnih prostora – pozoriša, kulturnih centara, umetničkih platformi itd. Takvi prostori ostaju alternativni konteksti javnog govora o PID, u odnosu na „one poznate“ kao što su: zdravstvene konferencije, paneli, okrugli stolovi, mediji itd.

Stoga Exposé propituje kako koristimo javni prostor koji nam je preostao da govorimo o pitanjima o kojima se ne govori dovoljno u javnosti.

Exposé preispituje kako razgovaramo o našim osnovnim potrebama čineći ih time društvenim, a ne samo individualnim pitanjima. Exposé je proizašao iz večeri performansa AEIOU produkcije Bitef teatra. Exposé je deo trenutnog umetničkog istraživanja o javnom govoru Igora Koruge i Ane Dubljević.

Projekat je realizovao Igor Koruga, autor i izvođač u oblasti izvođačkih umetnosti. Igor Koruga je 2015. godine dobio godišnju nagradu NORBS-a (Nacionalne organizacije za retke bolesti Srbije), za izuzetan doprinos svojim umetničkim radom u podizanju vidljivosti osoba sa retkim bolestima u javnosti. Ana Dubljević je takođe realizator ovog projekta. Ona je izvođač i autor u polju plesa, koreografije i koreografije kao proširene prakse. Njeni umetnički interesi usmereni su ka „plesu“ konceptata, pitanja, odnosa, jezika i tela.

Svetski dečji festival animiranog filma Škola animiranog filma Vranje

Na temeljima Kluba ljubitelja filmske umetnosti 1986. godine nastala je Škola animiranog filma. Škola ima odličnu saradnju sa mnogobrojnim subjektima kako na lokalnom tako i na republičkom nivou. Uspešno je realizovano više projekata u saradnji sa Ministarstvom kulture i informisanja, Ministarstvom omladine i sporta Republike Srbije, UNICEF-om, Italijanskim institutom za kulturu, ambasadam SAD, kao i sa velikim brojem nevladinih organizacija i pojedinaca.

Sem tradicionalnih internacionalnih manifestacija koje se od 1997. godine održavaju u Vranju, ŠAF je organizovao i dve multietničke radionice u Bujanovcu, radionicu sa decom sa posebnim potrebama, sa decom iz romske populacije, sa decom iz seoskih područja, sa predškolicima, sa vojnicima i veliki broj radionica animacije po gradovima Srbije. Od osnivanja do danas kroz ŠAF je prošlo više od 2.500 dece i mladih koji su imali mogućnost da se upoznaju sa animacijom. U produkciji ŠAF-a postoji više od 250 animiranih filmova snimljenih u različitim tehnikama.

JU ŠAF organizuje i festival „Zlatni puž” koji se tradicionalno održava u avgustu u Vranju. Festival je nastao na temeljima Internacionalne dečje radionice animiranog filma (IDRAF) koja se od 1997. godine organizuje u Vranju.

IDRAF predstavlja drugu radionicu te vrste u svetu po tradiciji, kontinuitetu, kvalitetu i masovnosti. Kao takva uvrštena je u istoriju animiranog filma u publikaciji koja je štampana povodom jubileja 50 godina animacije u svetu (izdavač ASIFA). Manifestacije su bijenalnog karaktera, pa se tako u parnim godinama održava radionica, a u neparnim festival. Na festivalu se dodeljuju prva, druga i treća nagrada u dve kategorije (deca od 10 do 15 godina i mladi od 15 do 20 godina), nagrada „Nikola Majdak“ za kameru i Grand Prix za najbolji film prikazan na festivalu. Sem zvaničnih i informativnih projekcija program festivala podrazumeva i održavanje raznih radionica (animacija, grafiti, fotografija, dokumentarni film itd.), predavanja, predstavljanje animatora, škola, studija, projekcije filmova sa drugih festivala, konferencije za štampu, tribine, izlete, prijem kod gradonaelnika, obilazak grada i sl.

Koncept se prilagođava konkretnim potrebama i interesovanjima dece i mladih. Ove godine smo sem projekcija filmova organizovali radionice animacije koju je vodio Rej Kosarin iz SAD, predstavljanje Nacionalne filmske škole iz Italije (institucija koja postoji već 75 godina) i projekcije filmova nagrađenih na festivalu „Zlatni vitez”. Animacija je samo instrument i centralna tačka oko koje se okupljaju deca i mladi, koji se koristi radi postizanja višeg cilja.

Intervju

Jana Stošić¹

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1. Šta je to animirani film?

- Animirani film je proces davanje duše nekom liku kojeg smo sami stvorili.

2. Koji ti je omiljeni animirani film i zašto?

- Omiljeni animirani film mi je Rabbit and the Dear. Zato što ima veoma dobru animaciju i pokazuje kako i pored toga što su likovi ranije bili isti, sada, kada su različiti mogu da se slože i da prevaziđu sve poteškoće.

3. Koliko puta si učestvovala u festivalu i kako?

- Učestvovala sam pet puta u festivalu. Kada sam bila manja samo kao predstavnik ŠAF-a, a sada i kao pomoćnik.

1. Jana Stošić je članica ŠAF-a od svoje sedme godine i odgovarala je na pitanja. Radi se o prekrasnoj devojčici koja je kada je došla bila veoma stidljiva, uplašena, sklona izlivima emocija (jedinica, vezana za roditelje koji su je jako dugo čekali). Sada je Jana obrazovana mala štreberka, a ne stidi se toga, veoma moderna, sigurna u sebe, iskusna Šafovka koja je učestvovala na mnogim radionicama, festivalima kako u Vranju, tako i u Srbiji i inostranstvu. Zbog čestih upoznavanja sa decom iz čitavog sveta, druženjima savladala je engleski u toj meri da sam bila jako ponosna letos u Bugarskoj kada je radila prezentaciju ŠAF-a sa svojim drugaricama na tečnom engleskom. Ove ogodine je bila i deo operativnog tima festivala, volonter i dala veliki doprinos u organizaciji. To znanje, iskustvo i veštine koje generacije stiču ovde na ŠAF-u su nemejljive u odnosu na sve one animirane filmove koji su u međuvremenu nastali. Bez obzira da li će se baviti filmom, a većina neće, sve te radne navike, organizacione sposobnosti, timski rad i rad pod pritiskom biće im od dragocene pomoći u budućem radu.

4. Ko te je prvi put odveo na festival?

- Na prvi festival sam sama došla po pozivu ŠAF-a, a na prvi festival u inostranstvu su me vodile Snežana Trajković i Nela Ćurčija. Drugačije je biti domaćin od toga da budeš gost i drago mi je sto sam imala priliku da budem u obe uloge.

5. Koji ti je omiljeni deo festivala i da li bi volela da se u okviru festivala dešava još nešto?

- Omiljeni deo festivala mi je prikazivanje radova i filmova iz drugih država, jer tada steknem širu sliku i još veću želju za radom i stvaranjem filmova. Mislim da je za sada ono što se dešava sasvim dovoljno. Samo bih volela da nam stiže još više filmova na festival, a isto tako i još više gostiju.

6. Kakvo je društvo na festivalu?

- Društvo je drugačije od onog na koje smo navikli, a to je veoma dobra stvar. Kada se družimo sa decom iz drugih zemalja saznamo mnogo toga o njima, njihovoj kulturi i običajima, a isto tako i kada se družimo sa decom iz Srbije. Imamo nešto što nas na tom festivalu povezuje, a to je animacija.

Kako se sluša koncert?

Zadužbina Ilije M. Kolarca

Centar za muziku

Beograd

Kako se sluša koncert? je projekat čiji osnovni cilj je edukacija i razvoj nove koncertne publike na Kolarcu uz razvijanje kulture slušanja umetničke muzike u živom izvođenju. Program je namenjen deci predškolskog i mlađeg školskog uzrasta (5-12 godina), roditeljima i pedagozima. Program je takođe prilagođen i deci sa posebnim potrebama.

Prvi deo programa – Mala škola bontona, u trajanju od 20 minuta, podrazumeva uvodnu priču voditelja programa Miloša Milovanovića o muzičkoj istoriji zgrade i osnovnim pravilima ponašanja prilikom dolaska na koncert. Nakon toga, u šetnji kroz prostore koji su u funkciji koncerta (scena, garderobe za orkestre, soliste, dirigente), najmlađi posetioci upoznaju sve tajne ovih prostora.

Drugi deo programa, kada se svi posetioci smeste na svoja sedišta u Velikoj dvorani, podrazumeva koncert u trajanju od 30 minuta sa paralelnom pričom voditelja o kompozitorima čija dela se izvode, izvođačima, instrumentima, ali i ponašanju u dvorani u toku trajnja koncerta.

Raznovrsnim koncertnim programom, uvek u istom terminu, poslednje subote u mesecu u 11 časova, programom Kako se sluša koncert? postigli smo izuzetnu brojnost publike i veće interesovanje namlađih posetilaca, roditelja i nastavnika za ostale programe na Kolarcu. Oko 20% posetilaca dolazi redovno na svaki termin ovog programa, a 80% su novi posetioci. Jedan deo termina za ovaj program dodatno organizujemo i radnim danima, zbog velikog interesovanja škola i predškolskih ustanova za organizovani dolazak u sklopu dodatne nastave. Važno je i zapažanje umetnika, učesnika u programu, da su im ovakva iskustva drugačija, dragocena i posebna.

Ovaj projekat je važan u programskom unapređenju rada Kolarca, sa vidljivim i merljivim trajnim rezultatima u stvaranju i edukaciji nove publike.

Pokloni mi igru

Grupa IDE

Beograd

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Problemi sa kojima se susreću deca iz ustanova (Prihvatilište za urgentnu zaštitu zlostavljane i zanemarene dece pri domu „Jovan Jovanović Zmaj“, Prihvatilište za decu „Vasa Stajić“ i Svratište za decu ulice na Novom Beogradu) mnogostruki su: problemi koji se javljaju kao posledice socijalnih problema, fizički problemi i psihološki problemi. Našim projektnim aktivnostima pokušali smo da u znatnoj meri olakšamo i rešimo probleme i potrebe ove populacije za pripadanjem, sigurnošću, razumevanjem, uvažavanjem i poštovanjem i tako doprinesemo stvaranju podsticajne sredine za učenje, rad i razvoj.

Opšti cilj ovog projekta je da se kroz kreativan i zanimljiv proces izražavanja pomogne deci koja su pretrpela traumu ili nasilje da se psihički osnaže i aktiviraju u pozitivnom pravcu, kao i da im se efekat traume koju su preživeli ublaži. Problem dece bez roditeljskog staranja, žrtava nasilja, zanemarivanja i zlostavljanja je velik i još uvek nedovoljno poznat javnosti, a ovim projektom pokušali smo da utičemo kako na širu zajednicu tako i na javnost u cilju skretanja pažnje na ovaj veliki problem koji postoji u svakoj zajednici.

Ciljnu grupu projekta činila su deca od 5 do 18 godina, štićenici sledećih ustanova: Dom za decu bez roditeljskog staranja „Jovan Jovanović-Zmaj“ i Prihvatilište za

urgentnu zaštitu zlostavljane dece, Prihvatilište i Prihvatna stanica, Beograd, Dnevni centar i Svratište za decu ulice, Novi Beograd.

Osnovnu grupu aktivnosti u projektu čine: 1. kreativne radionice iz oblasti likovnih i primenjenih umetnosti (Grupa IDE), 2. pozorišne radionice (POD Teatar, Projekat Objektivna drama); 3. radionice cirkuskih veština (Cirkusfera, realizator radionica žonglerskih veština); 4. radionice brejkdensa (Recognize Crew, kao neformalna grupa brejkdens igrača).

Nakon realizovanih projektnih aktivnosti sprovedena je procena efekta učinka radionica i organizovanih izložbi i performansa, koja je pokazala visok nivo ostvarenosti direktnih i indirektnih ciljeva. Ovim pristupom ostvari su ne samo edukativno-kreativni ciljevi, već su ostvareni i vidljivi pomaci u domenu psiho-socijalnog razvoja dece i stvaranja šire slike o konstruktivnim načinima integrisanja u lokalnu i širu zajednicu. U toku i nakon završetka projekta organizovane su brojne izložbe u učešća na manifestacijama i festivalima, kao i nastupi iz oblasti drame i brejkdensa. Organizovana je i aukcijska izložba dečjih slika, pomoću koje je sakupljen novac koji je uložen u nastavak realizacije kreativnih aktivnosti u navedenim institucijama.

Fondacija Savremena deca Beograd

Fondacija Savremena deca je osnovana 2008. godine u Beogradu. Osnivač, Jovana Tomanović, fokusirala je rad fondacije na likovno obrazovanje dece Centra za odojčad, decu i omladinu radeći u domovima: Jovan Jovanović Zmaj, Zvečanska 52.

Aktivnost fondacija podrazumeva organizovanje likovnih radionica u domovima, slikanje murala u domovima, zatim organizovanje izložbi dečijih radova u Muzeju istorije Jugoslavije, Centru za kulturnu dekontaminaciju, Kući Đure Jakšića, Dečjem kulturnom centru Beograda, jednodnevnih izleta kao i likovnih kolonija.

Radionice, odnosno, časovi crtanja i slikanja u domovima obično se održavaju vikendom i na taj način deca u periodu kad ne idu u školu mogu da se bave kreativnim istraživanjem i učenjem. Jednodnevni izleti, kao što su posete muzejima, pozorištu, bioskopu ili zološkom vrtu predstavljaju istovremeno edukativni i kreativni program, dok se na ekskurzijama, odnosno likovnim kolonijama, za vreme raspusta deca bave kreativnim istraživanjem i sportskim aktivnostima.

Od osnivanja fondacije uz pomoć volontera sa Fakulteta likovnih umetnosti u Beogradu, realizovano je pet dečjih izložbi, preko 30 izleta i 11 likovnih kolonija. Izložbe su pre svega značajne za decu kao događaji koji stavljaju njihov rad u jedan novi kontekst, a zatim za publiku kojoj se ukazuje na potencijal ovih mladih autora. Pored toga što stavljaju u fokus njihove radove, ove izložbe ukazuju i na probleme sa kojima se deca susreću u svom odrastanju, kao i nedostatak aktivnosti kojima mogu da se bave u slobodno vreme.

Treba ukazati i na to da ukoliko se sistemski, na nivou grada ili republike, ne reše brojni problemi vezani za nedostatak novca i radnika pri domovima, jedini način rešavanja situacije jeste da se realizuje što više različitih inicijativa kako bi se poboljšao kvalitet života i obrazovanja dece bez roditeljskog staranja.

Potermanija Sakurabana Beograd

Potermanija je bila prvi pokušaj udruženja Sakurabana da napravi događaj posvećen nekom drugom fandomu mimo japanske pop kulture. Interno spovedeno istraživanje je pokazalo da je fandom Hari Potera možda najveći u Srbiji. S obzirom na to da i većina nas voli taj serijal knjiga i filmova, odlučili smo da priredimo jedan lep događaj i da na jednom mestu okupimo što više drugih fanova.

Potermanija je zamišljena kao jednodnevni događaj koji će okupiti što više ljubitelja Harija Potera i koji će moći da raspravljaju o različitim temama na tribinama, slušaju predavanja i takmiče se u ranije pripremljenim igrama inspirisanim ovim serijalom. Fanovima se posebno svidelo to što su imali priliku da na neki način osete magiju tog sveta, tako što su učestvovali u sortiranju u školske kuće. Oni su po sortiranju u kuće imali zadatak da skupljaju bodove na različitim takmičenjima, kao što su odgovaranje na zagonetke, sklapanje slagalica, nalaženje skrivalice itd.

Pred kraj samog dana svi učesnici se okupljaju u glavnom holu, gde se skupljaju bodovi i određuje se pobednička kuća.

Intervju predstavnici stalne publike Potermanije

1. Kako Potermanija utiče na formiranje vašeg pogleda na svet?

- Pozitivno. Jednom smo čak i sreli dečaka koji nas je prepoznao i pitao da li će biti Potermanije i sledeće godine.

2. Da li ste uspeli da zainteresujete neku novu osobu za Potermaniju, tako da ona postane publika festivala?

- Da, prijateljicu koja je fan od samog početka franšize. Dovala sam je na festival i rekla je da joj je bilo zaista zabavno.

3. Da li mislite da bi o svakoj knjizi mogao da se napravi ovakav ili sličan festival?

- Ako biste pucali na Tolkinova dela, onda da. Doduše, ne vidim zašto ne bi i za druge knjige. Spomenula sam Tolkiena zato što su i dan-danas knjige popularne.

4. Da li znate čime se profesionalno bave posetioci Potermanije?

- Od onih koje poznajem, ili uče jezike ili razno.

5. Da li ste stekli nove prijatelje na festivalu?

- S obzirom da je to bio lokalni dnevni festival, ne mnogo. Na Japanizmu upoznam više ljudi, traje četiri dana i ljudi iz drugih gradova i zemalja imaju priliku da dođu i ostanu.

Muzej trube u Guči Guča

Muzej trube u Guči osnovan je povodom 50. godina od održavanja prvog Sabora trubača, 2010. godine. Posvećen je svim učesnicima prethodnih takmičenja. Izloženi su instrumenti majstora trube, kao i prva pobjednička truba iz 1961. godine, trubača Desimira Perišića.

Muzej u toku jednog meseca poseti oko 200 posetilaca, najviše gostiju, ali i đaka dragačevskih škola. U vreme Sabora ta brojka je neuporedivo veća i po našim realnim procenama za sedam dana Muzej trube poseti 60.000 ljudi. Reč je o publici koja dolazi iz raznih krajeva naše zemlje, ali i o veoma velikom broju stranaca.

Legende ispisane i na engleskom jeziku pomažu da stranci razumeju suštinu Muzeja trube.

U toku godine Centar za kulturu u Guči organizuje povremeno razne izložbe, najčešće slikarske u holu Muzeja trube. I u tom periodu beležimo veću posećenost.

Planiramo da više angažujemo prosvetne radnike, posebno predavače predmeta narodna tradicija, kako bi ovaj muzej dobio još veći značaj i kako bi se organizovale razne radionice u oblasti kulture i obrazovanja.

U narednom periodu planiramo proširenje Muzeja trube, veću saradnju sa trubačkim orkestrima i rad na podizanju svesti o tradiciji i izvornosti ovog kraja.

U blizini Guče nalazi selo Viča u kojoj je do nedavno postojala Zadruga dragačevskih tkalja. Želimo da i ovaj kulturni segment sačuvamo od zaborava i da u nekom adekvatnom prostoru izložimo sve što je od značaja za ovaj element kulturnog nasleđa.

U istom selu nalazi se i kuća u kojoj je za vreme Drugog svetskog rata poznati slikar Zdravko Šotra oslikao njene zidove. Ove freske su veoma vredne i zaslužuju da budu viđene.

Socioterapijski klub lečenih alkoholičara, STKLA „Palmotićeve“ Beograd

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STKLA „Palmotićeve“ je najstariji i najorganizovaniji klub lečenih alkoholičara u Srbiji, iz koga su (posredno ili neposredno) proistekli skoro svi drugi klubovi u našoj zemlji, na šta smo izuzetno ponosni, ali i svesni obaveza „oglednog kluba“. Na inicijativu prof. dr Dušana Petrovića – jednog od osnivača i direktora IMZ, a uz izuzetan entuzijazam prvog terapeuta Jovice Potrebića, 16. marta 1963. godine u Institutu za mentalno zdravlje (IMZ) počinje sa radom prvi klub lečenih alkoholičara u SFRJ. STKLA „Palmotićeve“ je ponos Instituta za mentalno zdravlje i prihvata sve pacijente Klinike za bolesti zavisnosti IMZ. Sastanci kluba su četvrtkom od 18 časova, a pošto je reč o porodičnom klubu, prisustvuju kako sami zavisnici od alkohola, tako i članovi porodice (najčešće supruge). Sastancima prisustvuje i do 100 članova kluba. Rad se odvija uz prisustvo terapeuta kluba, te shodno tome predstavlja socioterapijsku i rehabilitacionu aktivnost. Sekcije predstavljaju specifičnost našeg kluba, a najznačajnije su: sekcija domaćina, sekcija za prihvatanje novih članova, sekcija za međuklupsku saradnju, kulturno-informativna sekcija, planinarska sekcija, sportska sekcija i šahovska sekcija.

Kulturno-informativna sekcija STKLA „Palmotićeve“ je jedna od najaktivnijih sekcija našeg kluba. Cilj rada ove sekcije je resocijalizacija i kulturno uzdizanje „zavisničke porodice“ kroz animiranje članova i organizaciju poseta kulturnim manifestacijama, ustanovama i spomenicima. Samo u poslednjih 10 godina organizovano je 75 poseta pozorišnim predstavama, a kontinuirano se organizuju posete izložbama slika i beogradskim muzejima. Par puta godišnje organizuju se posete najznačajnijim kulturnim spomenicima Srbije, a tradicionalno se organizuje i „Dečija Nova godina“ u prostorijama IMZ. Već 25 godina izlazi i list STKLA „Palmotićeve“ – Osvit koji u potpunosti kreiraju članovi našeg kluba.

Intervju

Vladimir i Brankica,
članovi kluba

1. Da li za vas odlazak na neki događaj u kulturi treba da bude razonoda ili da vas podstakne na promišljanje o bitnim pitanjima (i kojim)?

V: O bitnim pitanjima (šta sam propustio u životu), ali je i razonoda.

B: O ponuđenom sadržaju.

2. Da li se i kako se vaš odnos prema umetničkim događajima promenio od kako ste počeli da se odvikavate od konzumiranja alkohola?

V: Nisam više u DAUN-u, svi umetnički događaji me u principu interesuju.

B: Nije bilo potrebe, meni je umetnost bila beg od loše porodice...
Sada zajedno posećujemo događaje.

3. Da li vam je odlazak na kulturne događaje pomogao u procesu odvikavanja, ako da, na koji način?

V: Ne, pre toga sam završio proces odvikavanja, ali mi sada pomaže da dalje razvijam sebe.

B: Da, konstruktivnim korišćenjem vremena.

4. Šta bi ustanove kulture mogle da učine da još bolje pospeše oporavak? Da li biste, recimo, pohađali nekakvu radionicu glume, plesa, slikanja? Ili da li biste voleli da predstavite javno svoju priču? Ili bi ustanove mogle da izvode umetnička dela koja se bave upravo problemima poput alkoholizma ili narkomanije?

V: Moja supruga i saradnik pišu tekstove u stihovima za našu (klupsku) „Dečiju Novu godinu“.

B: Ne ustanove, nego akteri...
Mogli bi da gostuju kod nas.

5. Kako bi klub mogao da nastavi da povezuje terapiju i umetnost?

V: Kroz što više umetničkih događaja.

B: Animiranjem članova.

Klub 128 Beograd

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Klub 128 jeste udruženje studenata opšte književnosti i teorije književnosti, kome pripadaju i ostali studenti Filološkog fakulteta, a koji su ujedno i njegovi najodaniji posetioci. Ciljevi okupljanja jesu sticanje iskustava putem organizovanja najrazličitijih predavanja, tribina, intervjua, konferencija, te humanitarnih akcija, kao i promovisanje naročito književnosti, ali i kulture i umetnosti uopšte.

Dosadašnja dešavanja posetila su, osim studenata, profesori univerziteta, kao i pisci, filozofi, novinari i kritičari, koji su se rado odazvali pozivu. Članovi kluba raznovrsnih su interesovanja, pa su takve i teme kojima su se bavili. Iako su studenti glavna ciljna grupa, pokrenute debate privukle su brojnu stariju publiku. Među najvažnijim događajima bili su: međunarodna konferencija studenata književnosti „Savremena komparatistika u regionu: (re) kontekstualizacija“, održana 2014. godine u Beogradu i „Perspektive fantastike u književnosti“ u okviru „Festivala Tolkinove fantastike“ u maju 2015. godine. Konferencije su ujedinile studente iz okolnih zemalja, a festival je okupio mnoštvo zainteresovanih različite starosne dobi.

Jednako su bile posećene tribine o Džojosu, Ničeju i Vajldu u amfiteatrima Filološkog fakulteta, kao i tribina o Pračetu, za ljubitelje žanrovske književnosti.

O našim aktivnostima se oglašavamo putem društvenih mreža i drugih medija. Trenutno saradujemo sa Kolarčevom zadužbinom, gde se održavaju otvoreni intervjui sa piscima, koji iznova privlače novu publiku.

Supervizuelna Beograd

Supervizuelna je elektronski magazin nastao početkom 2013. godine u Beogradu sa ciljem da omogući prostor za pisanje, razmišljanje i razgovore o savremenoj vizuelnoj umetnosti. Stvaranje platforme koja bi okupila različite pozicije (umetnika/-ca, kustosa/-kinja, kritičara/-ki o umetnosti, institucija i nezavisnih aktera) u okviru širokog polja savremene umetničke prakse razvilo se iz potrebe za iniciranjem dinamičnog dijaloga o aktuelnim pitanjima, temama i idejama savremene vizuelne umetnosti, kao i promovisanjem umetnosti na komunikativniji način, u skladu sa savremenim trenutkom. Iako je primarno okrenut praćenju dešavanja u Srbiji, magazin deluje bez geografskih određenja, nudeći prostor za postavljanje pitanja i otvaranje razgovora o umetnosti današnjice.

Magazin se publikuje u elektronskoj formi na veb sajtu www.supervizuelna.com, a njegov sadržaj se aktualizuje svakodnevno (od ponedeljka do petka). Sadržaj magazina raspoređen je u sedam rubrika: RAZGOVORI, MONITOR, BLOG, SNEAK PEEK, REGISTRATOR, MAPA i MUSTRA.

Sadržaj i forma ovih rubrika su organizovani tako da sa različitih aspekata i različitim profilima publike prikažu poglede na savremenu umetnost, njene fenomene, aktere i dešavanja.

Osnivači Supervizuelne i članovi redakcije su: istoričarka umetnost Ana Bogdanović, vizuelni umetnik Žolt Kovač, grafička dizajnerka Isidora M. Nikolić, vizuelni umetnik Saša Tkačenko i vizuelni umetnik Ivan Šuletić. Od juna 2013, kada magazin zvanično počinje sa radom u elektronskom formatu, za Supervizuelnu je pisao veliki broj prominentnih saradnika i saradnica iz zemlje i inostranstva. Magazinu je u Narodnoj biblioteci zaveden pod brojem ISSN (online) 2334-8038.

Intervju

Mirza Dedadžić, umetnik

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1. Kako bi nazvao korisnike sajta Supervizuelna – korisnici, pratioci, čitaoci...?

- I korisnici i pratioci i čitaoci, jer svi oni su najčešće i sami umetnici, ili ljudi koji se na određen način bave savremenom umetnošću. Možda deluje pesimistički, ali tako gledano taj krug izgleda zaista zatvoren. To je moje mišljenje i možda nisam u pravu.

2. Koja je rubrika Supervizuelne tebi najznačajnija i zašto?

- Verovatno deo pod nazivom Razgovori. Lično veoma volim da čujem šta umetnici imaju da kažu o svom radu, a i bilo čemu drugom. Smatram da je danas stepen artikulacije sopstvenog rada i svojih razmišljanja veoma važan i zato se nekad možemo i razočarati. Zato je to dobra rubrika.

3. Kako je praćenje Supervizuelne uticalo na tvoj umetnički rad?

- Nisam siguran da je to uticalo na moj rad.

4. U kojoj meri, prema tvom mišljenju, Supervizuelna utiče na razvoj scene, kao i profesionalne publike?

- Definitivno, praćenju onoga što rade i čime se bave mladi umetnici, kojima i ja pripadam.

Jedan od mojih radova je zabeležen u rubrici Supervizuelne, nakon čega je usledilo moje nedavno učešće na koloniji u Ečkoj u organizaciji Slavice Popov. Uticaj Supervizuelne kao elektronskog magazina je svakako koristan za konekciju ljudi iz drugih gradova. Skretanje pažnje na nove ljude je svakako bitno, ali pre svega mislim da građenje scene treba da bude posao samih umetnika. Danas se ne može očekivati da umetnik sedi u svom ateljeu čekajući da ga neko pozove, ili da će nešto pasti sa neba. To je glupo razmišljanje. Umetnici moraju sami sebi da krče put.

5. Da li postoje neke grupe publike kojima se Supervizuelna ne obraća, a trebalo bi?

- Verovatno da postoje i sigurno postoje ljudi koji se osećaju uskraćenim. Stvar je u tome da smo mi mala i zatvorena sredina. Živimo u vreme u kome je umetnost dostigla neverovtne oblike. Koliko znam, u svetu su poodavno aktuelni bioart i kibernetička umetnost. Nevolja je u tome što mi kao zemlja još uvek dovodimo u pitanje nešto što je razrešeno još sedamdesetih godina. Kod nas se svi bave različitim umetničkim formama, a čini mi se da je najprisutniji oblik fino pročišćene estetike, ti umetnici zapravo teže komercijalnoj umetnosti.

6. Kako bi Supervizuelna trebalo dalje da se razvija?

- To je pitanje za Supervizuelnu.

Merlinka

Gej-lezbejski info centar Beograd

Međunarodni festival LGBT filma Merlinka održan je prvi put u decembru 2009. godine i od tada se održava svake godine u organizaciji Gej-lezbejskog info centra i Doma omladine Beograda. Festival je nastao iz potrebe da se kreira siguran prostor za LGBT populaciju i prikazivanje filmova koji se bave LGBT tematikom, a koji veoma retko ili nikako ne stižu do domaće publike.

Glavni cilj festivala je da uz pomoć filmske umetnosti osnažuje srpsku LGBT zajednicu i doprinosi smanjenju homofobije i netrpeljivosti. Iako se percipira kao LGBT geto, Merlinka festival ima ambicije da izlazi iz tih okvira i da se obraća svim ljubiteljima filma, pre svega mladima.

Festival u februaru svake godine raspisuje međunarodni konkurs na koji se javljaju distributeri, producenti i režiseri koji predlažu svoje filmove za festival. Broj predloženih filmova prelazi cifru od hiljadu, dok se selektuje pet igranih, pet dokumentarnih i pedeset kratkih filmova. Pri selekciji vodi se računa da su zastupljeni filmovi koji obrađuju gej (muške) teme, lezbejske, trans, ako je moguće i biseksualne, da filmovi dolaze iz različitih područja, te se daje prednost ako filmovi dolaze iz Istočne Evrope, Azije i Afrike, kao i da imamo balans između muških i ženskih režisera.

Svakog oktobra raspisuje se nagradni konkurs za izradu festivalskog plakata za

studente dizajna, dizajnere profesionalce i amatere kojim pre svega želimo da uključimo ljude različitih profila da promišljaju o LGBT tematici i kreiraju vizuelni identitet sa LGBT motivima. Od 12 najboljih radova kreira se Merlinka zidni kalendar za narednu godinu koji se deli publici. Nekoliko godina unazad organizuje se kabare, svečano otvaranje koje uključuje srpske drag kraljice, na koje publika posebno pozitivno reaguje, kao i izložbe koje traju tokom festivala. Merlinka festival tokom čitave godine organizuje specijalne filmske događaje na kojima se obeležavaju važne filmske ili LGBT godišnjice, kao i retrospektive priznatih LGBT reditelja i glumaca. Svim ovim aktivnostima želimo da pokažemo poštovanje prema našoj publici i brigu za njene potrebe koje konstantno osluškujemo i s kojom komuniciramo preko društvenih mreža. Na prvom Merlinka festivalu 2009. godine imali smo svega 200 posetilaca, da bismo prošle godine imali preko 1.500 posetilaca, među kojima nisu bili samo pripadnici LGBT populacije, već čak i pripadnici starijih generacija koji su se zainteresovali za film „Yves Saint Laurent“. Festival je 2010. godine dobio kristalnu nagradu za komunikacijski pristup, koji se svodi na komunikaciju sa publikom preko sajta festivala, profila na društvenim mrežama, medijskih sponzora i javne medijske kampanje.

Nakon Beograda, Merlinka festival se seli u Sarajevo i Podgoricu.

Queeria kalendar

Queeria – Centar za promociju kulture nenasilja i ravnopravnosti Beograd

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Angažovani umetnički projekat Queeria kalendar nastao je iz potrebe da se LGBT zajednica učini vidljivom u javnom prostoru. Kreiranjem atraktivnog i korisnog „proizvoda“, članovi LGBT zajednice su kao „poželjni“ ušli su u brojne prostore: od privatnih, do javnih i medijskih i tako simbolički postali vidljivi i prisutni svuda. Uz opravdanje prema izuzecima, teško je zamisliti da je vlasniku ili vlasnici zidnog kalendara nepoznat kontekst (izdavač je organizacija za promociju prava LGBT osoba) ili nejasna (tzv.gej) estetika kalendara.

No, kalendar je doživeo uspeh na dva polja.

Prvo je polje medija u kome je, zahvaljujući mobilizaciji javne sfere, došlo do preokreta u javnom diskursu. Naime, većina javnih ličnosti koja se u medijima oglašavala u vezi sa pitanjem LGBT prava bila je, naizgled, glasna homofobična većina. Queeria kalendar je svojim konceptom, koji je pored LGBT pojedinaca/ki, uključivao i ličnosti iz javne sfere, uspeo da mapira veliki broj ljudi koji su bili spremni da govore afirmativno o LGBT pravima. Tako se, za svega nekoliko godina, populistička homofobična matrica praznila i danas skoro da nema (opet uz nekoliko izuzetaka), javnih ličnosti koje jasno izražavaju svoju homofobiju, kao što je to bilo pre desetak godina.

Drugo polje je vidljivost i prisutnost same LGBT zajednice u okviru projekta. U početku je bilo nemoguće naći pojedince iz LGBT zajednice koji bi bili modeli u kalendaru, dok se posle nekoliko godina situacija znatno promenila i u poslednja dva izdanja kalendara kao modeli pojavili su se isključivo ljudi koji i sami propadaju LGBT zajednici.

Iako prevashodno umetnički projekat (neki od autora su i grupa Škart, duo Vladan Jeremić i Rena Readle, Draško Bogdanović i drugi), kalendar je kao produkt izvanredno komunicirao sa širokom javnošću i u isto vreme vršio intervenciju, odnosno društvenu promenu koja je išla u korist LGBT zajednice, njene vidljivosti i prihvatanja, a samim tim i u korist unapređenja njenih prava.

Intervju model na kalendaru

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1. Zašto kalendar?

Da li mislite da je to dobar medijum za promenu stavova i predrasuda o LGBT populaciji?

- Jeste, jer je pojavljivanje na Queeria kalendaru postalo stvar prestiža u gej zajednici, posebno jer ga rade ljudi koji su interesantni i pripadaju samoj zajednici. Meni su posebno bili zanimljivi kalendari koje su radili Darko Kostić i Aleksandar Crnogorac, kao i onaj koji je snimao kanadski fotograf Draško Bogdanović. Pojavljivanje poznatih ličnosti u gej kalendaru slalo je poruku gej ljudima da su prihvaćeni i podržani, a samim tim su mnogi ljudi bili osnaženi da se i sami pojave na kalendaru.

2. Da li držite kalendar u kući i kako Vaši gosti reaguju na njega?

- Imao sam nekoliko kalendara i ljudi su uvek reagovali lepo. Oni koji nisu bili upoznati sa njime, pitali bi ko su ti ljudi i kakav je to kalendar, što je uvek otvaralo diskusiju o LGBT pravima i sličnim temama o kojima se inače ne bi govorilo u našoj kući.

3. Na koga bi kalendar prvenstveno trebalo da deluje?

- Na gej zajednicu, da joj šalje poruku da nije sama. Mislim da je kalendar u tome uspeo.

4. Kome bi kalendar mogao da se još obraća i na koji način?

- Verujem da bi projekat mogao da bude osmišljen i usmeren na one koji nisu sigurni kako da podrže svoje LGBT prijatelje i poznanike ili članove porodice. Mislim da bi projekat mogao da ih nekako uključi da budu aktivni i da daju svoje mišljenje tokom produkcije kalendara.

5. Kako bi projekat mogao dalje da se razvija?

- Ja to vidim kao veliki projekat, nešto poput „Pireli“ kalendara ili nekog sličnog projekta o kome se naširoko priča. Koliko znam, to je jedini tako koncipiran kalendar u regionu, a možda i šire, i bilo bi dobro da ima komercijalne sponzore ili da ga rade neka velika fotografska ili umetnička imena.

Pozorište „Kosztolányi Dezső“ Subotica

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Pozorište „Kosztolányi Dezső“ je avangardno-savremeno pozorište u Subotici. Predstavlja autentične i prave vrednosti društva, hrabro izjavljuje svoje mišljenje o načinu života i u pravo vreme reaguje na promene u društvenoj okolini. U ovom pozorištu akcenat je stavljen prvenstveno na savremeni studijski rad, koji se suštinski vezuje za realnost kako lokalnog, tako i globalnog života.

Predstave se bave problemima ljudi sa ovih prostora. Pozorište komunicira sa ljudima, ali ne samo na sceni, nego i sa svojim vizuelnim identitetom preko flajera, plakata, veb sajta i medijskim razgovorima, pomoć kojih promovise drugačije i otvoreno razmišljanje. U svojoj programskoj politici bavi se najaktuelnijim temama, takođe prikazuje i društvene probleme. Za Pozorište „Kosztolányi Dezső“ znaju ne samo u Subotici, nego i u Vojvodini, Srbiji i van granica naše zemlje. Pozorište ima dobar kontakt sa lokalnim i republičkim medijima, neprekidno održava kontakte sa stručnjacima i kritičarima. Na naše premijere pozivamo kritičare i u domaćim i stranim medijima dajemo informacije o ovim događajima. Naši posetioци koji čitaju članke raznih kritičara posle rado dolaze kod nas u pozorište. Iako se pozorišne predstave igraju na mađarskom jeziku, sve predstave se izvode sa simultanim prevodom ili sa titlovim na srpskom/ hrvatskom, ili na engleskom jeziku.

Pres konferencije uoči premijere odvijaju se na oba jezika. Pozorište razvija multukulturalizam u svom radu.

Putem interneta, prisustvom na društvenim mrežama, flajerima, plakatima i pomoću medijskih pokrovitelja pozorište aktivno komunicira sa mladim i starijim ljudima. Onlajn marketingom postiže se bliži kontakt sa ljubiteljima pozorišta. Kako bismo bili još uspešniji, urađen je jedan novi, pristupačniji veb sajt, pomoću koga se može još brže uspostaviti kontakt sa pozorištem. Na veb sajtu se mogu naći detaljni opisi i slike predstava, a tu je i mogućnost onlajn poručivanja ulaznica. Za svaku predstavu se pravi trejler uz pomoć kojega se može još bliže predstaviti sadržaja predstave. Video snimcima privlači se pažnja mladih u vezi sa predstavama.

Mesečni repertoar se svakog meseca odnosi u razne ustanove, a takođe je i dostupan onlajn.

Broj posetilaca ovoga pozorišta dokaz je da i eksperimentalni komadi mogu da budu deo pozorišnog mejnstrima, a da istovremeno, po umetničkim standardima, zauzimaju istaknuto mesto u regionu.

Od 2009. godine pozorište ima svoj regionalni međunarodni savremeni pozorišni festival po nazivom „Desiré Central Station“, kojim se izborilo za bitnu poziciju u kulturnom životu našega regiona. Na ovom festivalu gledaoci su u mogućnosti da se upoznaju sa umetničkim i scensko-umetničkim dešavanjima u drugim zemljama. „Desiré Central Station“ festival već je sa svojom prvim pojavljivanjem 2009. godine izazvao veliko interesovanje stručne javnosti i laičke lokalne publike. Svake godine su programi rasprodati jer je subotička, kao istručna publika vezana za pomenuti festival.

Posetioci dolaze i sa strane, da bi pratili dešavanja tokom „Desiré Central Station“. Smatra se jednim od najprogresivnijih, najzanimljivijih i najznačajnijih pozorišnih festivala u regionu. „Desiré Central Station“ vodi računa o višjejezičnosti lokalne sredine. To se vidi i u izboru predstava i načinu prikazivanja istih, tj. prevodi su obezbeđeni na više jezika, kao i štampani i marketinški materijal. Nekoliko nedelja pre festivala na bilbordima, na radiju i televiziji emitujemo reklame o festivalu, što se nastavlja i tokom njegovog održavanja.

Festival savremene umetnosti Zalet Zaječar

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Zalet je trenutno jedina manifestacija na području istočne Srbije koja multidisciplinarno prezentuje savremenu umetnost i promoviše alternativnu kulturu.

Zalet je manifestacija nastala iz potrebe da se iniciraju, organizuju i održavaju kulturni događaji, afirmišu savremeni umetnici i posreduje u prenošenju kvalitetnih umetničkih izraza i tendencija. Osim organizacije pseudoklasičnih formi, poput izložbi, koncerata, pesničkih večeri i sličnih aktivnosti, akcenat je na inovativnim i progresivnim vidovima umetničkih izražavanja, kao što su: performans, strip umetnost, low-fi video, video-art, konceptualna umetnost, kao i suživot tradicionalne likovne i konceptualne umetnosti. Prednost se daje mladim stvaraocima u usponu nad etabliranim i u potpunosti afirmisanim umetnicima.

Reakcije, od gnevničkih do euforičnih, potvrdile su naše uverenje-ubedenje-stav da postoji potreba implementacije savremenih umetničkih praksi, koje će pružiti drugačiji pristup društvenim i kulturnim vrednostima, stilovima života, novim idejama, podstaknuti razvoj umetničkog ukusa i omogućiti urbanom duhu specifične interakcije socijalnog miljea i alternative.

Do sada je na Zalet festivalu u proteklih devet godina učestvovalo oko 550 umetnika. Realizovano je 38 izložbi, dve pozorišne predstave (od toga jedna na otvorenom), urađeno je 19 murala, održano je devet književnih večeri, 19 performansa, nastupilo je 50 muzičkih grupa, izvedeno je 16 projekcija filmova i realizovano 11 umetničkih radionica.

Intervju

Katarina Milutinović

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1. Kakav je odziv mladih koji nisu zainteresovani za umetnost?

- Odziv mladih je veliki, s obzirom da je grad mali, a Zalet je jedna od retkih manifestacija koje se u gradu održavaju, sem toga, mlade privlače novi sadržaji koji se nalaze u programu festivala, koji ga čine vrlo dinamičnim. Tako se otvara prostor da se mladi zainteresuju za umetnost, i krenu da se bave kulturim i umetnošću.

2. Kako si saznala za Zalet i kako se informišeš o festivalu?

- Za Zalet sam prvi put saznala preko njihovih specifičnih plakata koji su bili svuda po gradu. Kasnije smo se o festivalu informisali preko društvenih mreža.

3. Da li je i zašto festival važan za tebe lično?

- Za mene je Zalet kao manifestacija jako važan, s obzirom da okuplja ljude iz raznih sfera kulture i umetnosti, koji na Zaletu razmenjuju svoja znanja, stavove, i mnogo lepo se druže. Atmosfera uvek bude super. Zalet je jedini koji može nešto novo i alternativno da ponudi Zaječaru, i da inspiriše druge da se uključe u kreativni proces.

4. Kako festival utiče na tvoj odnos prema Zaječaru?

- Ja lično gledam da uvek budem u Zaječaru kad se događa Zalet, jer Zalet gradu daje dušu i privlači uvek nove ljude. Na Zaletu se sklapaju poznanstva, podstiče kreativnost, i tamo se peva, igra i veseli. Sve to još više dolazi do izražaja kad u obzir uzmemo svakodnevne probleme građana i sivilo u smislu kvaliteta života.

5. Da li imate ideju kako bi projekat mogao dalje da se razvija?

- Meni se jako dopada način na koji je Zalet do sada funkcionisao. Dakle, svake godine nešto novo, muzičko stvaralaštvo, likovno, performansi, predstave, mnogo spontanih stvari na festivalu koje nisu u programu, i ta spontanost posebno čini festival dinamičnim i privlačnim za ljude. To ne bih menjala, i promovisala bih festival još više po gradovima Srbije, ali i šire, kako bi festival stalno privlačio još novih sadržaja i ljudi iz svih sfera kulture i umetnosti.

Zalet je jedina svetla tačka Zaječara, i treba raditi na tome da bude još svetlija!

Udruženje Prostor Beograd

Intervju sa učesnicima u projektima udruženja Prostor

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Udruženje Prostor od 2009. godine radi sa korisnicima psihijatrijskih usluga i organizuje različite aktivnosti usmerene ka poboljšanju položaja osoba sa problemima mentalnog zdravlja. Misija udruženja je socijalno uključivanje osoba sa problemima mentalnog zdravlja u zajednicu putem art-terapije, umetničkih programa i psihosocijalne podrške.

Do 2013. godine, Prostor je svoje aktivnosti realizovao u saradnji sa psihijatrijskim institucijama, a nakon toga, usmerava ih i na lokalnu zajednicu, u saradnji sa Opštinom Zvezdara. Trenutno razvija socijalnu uslugu prema modelu „Mentalno zdravlje u zajednici“.

Aktivnosti koje se izvode su:

- Umetničke radionice
- Art-terapijske radionice
- Ekonomsko osnaživanje
- Radio emisija „Glas nas u etru“
- Psihoterapijska grupa
- Hearing Voices - edukacija stručnjaka i grupe samopomoći

Maja 2015. godine, Prostor je započeo sa realizacijom kampanje „Da li ste vi normalni?“ sa ciljem podizanja svesti javnosti o problemima koji se tiču mentalnog zdravlja i položaja korisnika psihijatrijskih usluga u našem društvu.

1. Na koji način projekti Prostora pomažu vašem psihičkom lečenju?

A: Aktivniji smo.

B: Pomaže tako što čovek ima obavezu. Jača zdrave delove ličnosti i razvija sposobnosti - zdrave snage u meni. Čovek postaje raspoložen. Značajno je druženje sa ljudima i osećaj pripadnosti. Veliki broj psihijatrijskih korisnika nema gde da ode.

B: Na radionicama udruženja Prostor se bolje razumemo međusobno, sa svim sličnostima i razlikama.

2. Koliko dugo učestvujete u aktivnostima udruženja Prostor?

A:, **B:** Učestvujem redovno od avgusta 2011. godine.

3. Kako vaša porodica i prijatelji reaguju na vaše učešće u aktivnostima Prostora? Da li oni čine publiku projekata?

A: Ukoliko čovek jedanput vidi rad psihijatrijskog korisnika, onda on ima jedno mišljenje. Ako poseti deset izložbi, i ako pritom komunicira sa nama i ako postoje tribine, događaji na kojima može da komunicira sa članovima Prostora - dobija sasvim drugačiju sliku o korisnicima psihijatrijskih usluga.

B: Moji prijatelji me podstiču da idem na aktivnosti. Izložbe i događaje posećuje cela moja porodica i veliki broj mojih prijatelja.

V: Pohvaljuju me često kako sam lepo uradio svoje crteže. Porodica posećuje izložbe, a prijatelji ponekad kupe neki moj rad.

G: Otac loše reaguje. Nema razumevanja i želi da baci moje radove.

4. Na koji način publika reaguje na projekte u kojima ste učestvovali?

A: Dopada im se moj rad. Zanima ih tematika mentalnog zdravlja. Žele da pomognu, da se uključe u aktivnosti. Kupuju naše radove i proizvode.

5. Da li vam je projekat omogućio umetničko usavršavanje i šta mislite o umetnosti kao sredstvu lečenja?

A: Slikanje mi prija. Zašto, ne znam.

B: Kroz umetnost, čovek dolazi do nekih svojih psiho-telesnih problema. Dolazi do emocija, na jedan realniji i više zadovoljavajući način pristupa ljudima. U aktivnostima Prostora sam dobio mogućnost da prvi put crtam crteže koji su nekonvencionalni.

V: Pruža mi se šansa za usavršavanjem, ali je slabo koristim.

G: Usavršavam svoj likovni izraz. Aktivnosti mi pomažu da rešim neke svoje probleme. Osećam da osobe koje nisu vezane za psihijatrijsku instituciju mogu bolje da me prihvate. Zahvaljujući umetnosti, osećam se samopotvrđeno.

6. Da li postoji zajednički utisak koji vi i drugi učesnici projekta delite o Prostoru?

A: Jednostavno, vremenom smo postali bliski. Postoji visok stepen kulture kod članova Prostora. Veoma je dobra saradnja. Atmosfera je uvek opuštена i pozitivna. Dođite i vidite!

Udruženje korisnika psihijatrijskih usluga i članova njihovih porodica Duša Beograd

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Udruženje Duša osnovano je aprila 2009. godine i od tada pa do sada njeno članstvo se uvećalo sa početnih petnaestak, na devedeset članova. Kao i članstvo, tako se i broj aktivnosti u udruženju uvećavao, a same aktivnosti su kreirane i izabrane u dogovoru sa korisnicima. Korisnici su ti koji su birali sa kim će saradivati i kome će pokloniti svoje poverenje.

Udruženje realizuje likovne radionice u saradnji sa udruženjem Prostor, časove kompjutera koje vodi član udruženja, časove engleskog jezika, psihoedukativne radionice, psihodramu, grupnu psihoterapiju, poredak ljubavi ili porodični raspored, pripremne radionice za radio emisiju Glas nas u etru, koja ide jednom mesečno na nacionalnoj radio frekvenciji u saradnji sa udruženjem Prostor, grupe samopomoći za ljude koji čuju glasove, trening o debatovanju, art-terapiju.

Organizujemo i neformalna druženja naših članova i svih onih koji su nam prijateljski naklonjeni - poznanika, ljudi iz drugih udruženja, naših saradnika, naših dragih volontera, članova porodica naših korisnika.

Kao jednu od značajnih aktivnosti spomenuli bismo i posete muzejima, pozorištima, bioskopima, raznim festivalima – za šta nam organizatori ovih događanja, prepoznajući naše udruženje kao nešto pozitivno, izlaze u susret i daju besplatne ulaznice.

U saradnji sa udruženjem Compagnie Arti iz Francuske i sa udruženjem Ergstatus, sa Borisom Čakširanom iz Beograda, razvijamo svoje projekte, te inkluzivne radionice kao novi umetnički predložak u cilju njihovog ličnog razvoja i socijalne inkluzije. Akcenat radionica je na samom procesu rada i na individualnom praćenju svakog polaznika u stvaralačkom procesu. Nastavak rada sa već oformljenom grupom članova Duše omogućiće da se napravi korak dalje u procesu koji je već dao pozitivne rezultate za članove udruženja. Radionice doprinose jačanju njihovog ličnog doživljaja sigurnosti i slobode, što pozitivno utiče na njihovu socijalnu rehabilitaciju i aktivno uključenje u zajednicu.

Osobe sa problemima u sferi mentalnog zdravlja u projektima uzimaju aktivno učešće, trude se da ne budu nevidljive, već da budu aktivni članovi zajednice i da kroz svoje učešće pokušaju da smanje predrasude prema njima, stigmatu, strahove i socijalnu distancu koja postoji kako kod stručnog osoblja – zdravstvenih radnika, tako i kod šire javnosti. Upravo odatle dolazi i ideja da se pozorišna radionica na kraju predstavi dvojakoj publici – i u bolničkim okvirima (pacijentima i medicinskom osoblju), i u institucijama kulture, kako bi se sa rezultatima radionice izašlo u javnost, a učesnicima omogućilo da priču o svom ličnom razvoju na umetnički način ispričaju i publici koja dolazi izvan sistema psihijatrijske zaštite.

Razgovori sa publikom su u tom smislu veoma važni i omogućavaju učesnicima u radionicama da javno govore o svojoj bolesti i problemima sa kojima se susreću u svakodnevnom životu i tako povećavaju svest javnosti o problemima kršenja ljudskih prava osoba sa mentalnim poremećajima. Ovim putem oni takođe žele da daju podršku i osobama sa problemima u mentalnom zdravlju koje prisustvuju predstavama.

Ogradna galerija Valjevska kulturna mreža - VAKUM Valjevo

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Ogradna galerija je izlagački prostor tipa ulične galerije u Valjevu. Nastala je kao projekat Valjevske kulturne mreže - VAKUM. Sastoji se od sedam kutija u kojima se izlažu umetnička dela i koje se nalaze na ogradi Doma vojske. Postavljanjem dela vizuelne umetnosti u javni i otvoreni prostor mi smo želeli da umetnost približimo građanima. Ona nema nikakva ograničenja, nema zidove, ni vrata, ni prozore. Otvorena je 24 časa dnevno, sedam dana u nedelji tokom čitave godine. Ulaz u svet umetnosti je slobodan, a prolaz pored galerije poželjan. U toku je druga izložbena sezona. Izložbe se, u proseku, smenjuju na mesec dana. Pored toga, veoma se trudimo da imamo i prateće sadržaje.

Moto galerije je: Umetnost u prolazu i prolaz u umetnost, te smo samim tim želeli da svaka osoba u Valjevu ima priliku da pogleda izložbu. Vidljivost i aktivnosti galerije su veoma dobro praćeni u lokalnim medijima. Publika se svakim danom sve više širi, jer sve više osoba stiče naviku da prolazi Pop Lukinom ulicom, gde se nalazi galerija. Pošto nismo u mogućnosti da odredimo tačan broj posetilaca jedne izložbe, interesovanje građana pratimo prema poseti na otvaranju ili aktivnostima na lokalnim portalima i društvenim mrežama.

Valjevo kao jedna zatvorena sredina, u kojoj su posetioci kulturnih dešavanja uglavnom penzioneri, ovom galerijom ruši barijere i približava se mlađoj generaciji koja je stalno u pokretu i ne može da uklopi svoje slobodno vreme sa radnim vremenom kulturnih institucija. Od 2009. godine pozorište ima svoj regionalni međunarodni savremeni pozorišni festival po nazivom „Desiré Central Station“, kojim se izborilo za bitnu poziciju u kulturnom životu našega regiona. Na ovom festivalu gledaoci su u mogućnosti da se upoznaju sa umetničkim i scensko-umetničkim dešavanjima u drugim zemljama. „Desiré Central Station“ festival već je sa svojom prvim pojavljivanjem 2009. godine izazvao veliko interesovanje stručne javnosti i laičke lokalne publike. Svake godine su programi rasprodati jer je subotička, kao istručna publika vezana za pomenuti festival.

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Dan posle, Tanatos Grupa Hajde da... i Centar za ratnu traumu Beograd, Novi Sad

Grupa Hajde da... i Centar za ratnu traumu su 2010. godine realizovali projekat Dan posle namenjen mladima (umeticima i aktivistima) i veteranima ratova 1991-1999. godina.

Polazna osnova projekta je ta da veterani imaju dragoceno razumevanje prošlosti i posledica do kojih neke odluke mogu da dovedu. Sa druge strane, mladi su više zagledani u budućnosti i imaju nadu da ih tamo čeka nešto bolje. Namera je bila da kroz niz aktivnosti podstaknemo dijalog o tome kako mladi i veterani mogu da saraduju u umetnosti i u drugim oblicima (društvenog) života, kao i da čujemo upozorenja ratnih veterana novim generacijama. Takođe, želeli smo da se uspostavi dijaloška linija o tome šta se sa pojedincem dešavalo u ratu, linija koja je bila prekinuta zaokretom u srpskoj politici, te se oko „veteranskog pitanja“ napravio nekakav tabu.

Sa tim ciljem je organizovana radionica fizičkog teatra, a krajem 2010. godine je realizovana i pozorišna predstava u kojoj su nastupile dve pozorišne umetnice i četiri ratna veterana.

U predstavi Tanatos veterani svedoče o jednom vremenu za koje se nadamo da je ostalo za nama, ali čije se posledice još uvek osećaju.

Grupa Hajde da... i Centar za ratnu traumu su 2010. godine realizovali projekat Dan posle namenjen mladima (umeticima i aktivistima) i veteranima ratova 1991-1999. godina.

Jovana Rakić Kiselčić, Ljudevit Kolar, Polazna osnova projekta je ta da veterani imaju dragoceno razumevanje prošlosti i posledica do kojih neke odluke mogu da dovedu. Sa druge strane, mladi su više zagledani u budućnosti i imaju nadu da ih tamo čeka nešto bolje. Namera je bila da kroz niz aktivnosti podstaknemo dijalog o tome kako mladi i veterani mogu da saraduju u umetnosti i u drugim oblicima (društvenog) života, kao i da čujemo upozorenja ratnih veterana novim generacijama. Takođe, želeli smo da se uspostavi dijaloška linija o tome šta se sa pojedincem dešavalo u ratu, linija koja je bila prekinuta zaokretom u srpskoj politici, te se oko „veteranskog pitanja“ napravio nekakav tabu. Projekat je bio svojevrsan nastavak 2011. godine, kada je na Bitef polifoniji realizovana radionica fizičkog teatra i krajem 2010. godine je na Deviču, i kroz 2012. predstavu razložili su sastavljene pozorišne radionice i u Centru za ratnu traumu i veteranima rata 1991-1999. godine.

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Intervju

Ljudevit Kolar i
Novica Kostić,
učesnici projekta

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1. Da li ste se ikada bavili umetnošću?
Šta vas je podstaklo da se uključite u
ovaj projekat?

Lj: Umetnošću se bavim od najranijeg detinjstva, uglavnom kao hobijem.

N: Moj način života od rođenja bio je drugačiji. Rođen sam na selu, u seljačko-radničkoj porodici, dosta udaljen od grada. Nisam imao prilike da se ranije bavim umetnošću. Mene je posebno podstaklo to što mislim da pozorište može i treba da vrši uticaj na društvo u kome živimo, posebno sada u posleratnom društvu. Da, prosto, budemo aktuelni sa temama koje su tabu teme. Da dopremo do publike, jer tabu tema je i dalje rat iz perioda 1991–1999. O njemu se snimaju filmovi, ali su oni većinom afirmativni, apologetski... priče o nečijoj individualnoj vojnoj hrabrosti itd. Mislim da ovde imamo prilike da kao pojedinci napravimo taj „spoj“ sa publikom. Uključio sam se svestan da mi, ratni veterani, ne možemo to da radimo umetnički zahtevno, profesionalno, ali možemo pametno i pristupačno da dopremo do publike i ciljne grupe prema temama koje biramo.

2. Da li vas je učešće u ovom projektu
podstaklo da idete u pozorište?
Da pogledate neku drugu predstavu?

N: Generalno – da. Kad god imam prilike za to, ponekad u nekim predstavama imam osećaj da na pozornici ispred sebe gledam stvarnost života u našem društvu. Ima nešto u tome čarobno, na minut ili sat se udubim u neku priču, zaboravim na sve. Često utonem i uronim u neki drugi svet.

Lj: U pozorište sam išao već kao gimnazijalac, imao godišnju pretplatu do devedesetih, od kada je borba za hleb i mleko nekako to prekinula... Sada idem onda kada kao penzioner dobijem neki popust.

3. Na koji način ste doprineli
razmišljanju mladih?

N: Ovo je jako kompleksno, a ujedno i dobro pitanje! I pored toga što sam jedan od malobrojnih i prvih ratnih veterana koji su bili uključeni u program Konstruktivna upotreba veteranskog iskustva, lično sam se bojao svakog dijaloga sa mladima. Bojao sam se da kroz priču o ratu i mojim ratnim iskustvima nesvesno negde ne promovišem nasilje, jer sam rat je strašno nasilje. Naravno, ciljevi ovakvih dijaloga sa mladima su razgradnja predrasuda, davanje kredibiliteta veteranima i njihovom ratnom iskustvu,

dekonstrukcija pojma rata, kritički odnos prema ratu, razumevanje ratne trauma i prevencija nasilja među mladima. Potrebno je razgovarati o posledicama rata, posebno u posleratnom društvu u kojem je vrčnjačko nasilje stalno u porastu. Mislim da u predstavi Tanatos publika ima jedinstvenu priliku da čuje priču, ujedno prati, posmatra pokret emocije ratnog veterana i to je najbolji način da se pošalje poruka da se nasilje ne isplati.

Lj: Ubeđen sam da ova predstava i njoj slične pokreću svakog gledaoca da razmisli, a najbolji pokazatelj za to su okrugli stolovi koji su bili uobičajeni nakon predstave, gde je publika mnogo toga pitala, a facilitator nalazio pravi način da se ceo razgovor nekako zaokruži.

4. Da li se promenio vaš stav o mogućnostima nekoga ko se profesionalno ne bavi umetnošću da učestvuje u stvaralačkom procesu?

Lj: I ranije sam bio fasciniran angažovanjem naturščika u filmovima, a u ovom slučaju to angažovanje ima svoju posebnu težinu, imajući u vidu nespornu činjenicu da su učesnici veterani, sa ratnim iskustvom. U knjizi Bili smo vojnici, koja je i filmovana, američki novinar, i sam učesnik prve operacije Konjički skok završava roman konstatacijom - o ratu može govoriti, pričati samo onaj koji je i sam učesnik.

N: Smatram da kultura treba da pripada svima, da i mi kao ljudi sa ratnim iskustvom možemo da učestvuje u stvaralačkom procesu i da pošaljemo jasnu poruku da se nasilje ne isplati.

5. Da li mislite da je vaše iskustvo u pripremnim radionicama i u predstavi uticalo na način kojim izražavate osećanja? Kako je učešće u projektu uticalo na vaš svakodnevni život?

N: Svako iskustvo je dragoceno, a posebno radionice koje se realizuju sa namerom da se kroz umetnost podstakne dijalog mladih umetnika i veterana ratova 1990-1999, a onda i dijaloga sa širom zajednicom. Snaga ovakvog rada je u tome što u njemu pored ratnih veterana učestvuju i mladi umetnici i što zajedno mogu mnogo toga da ponude publici. Učešće u ovom projektu uticalo je na moj svakodnevni život vrlo pozitivno u smislu da sam se osećao društveno korisnim, dobio priliku da radim na razbijanju predrasude o veteranima i učestvujem u izgradnji posleratnog društva.

Lj: Iskustvo, posebno iz ovih radionica, uticalo je na način na koji pričam o emocijama, o sećanjima koja sam preživeo i doživeo. Mislim da sam posle radionica o tome pričao manje agresivno, a više prihvatljivo za okolinu, za one koji slušaju.

Za vreme radionica samo učešće je na mene imalo opuštajući uticaj, bar u tom vremenu dok traje radionica, a i nakon radionica izvestan period.

6. Kako bi projekat mogao dalje da se razvija?

N: Mislim da ovakve projekte koji su od društvenog značaja prosto treba razvijati, a organizacije koje ih vode bi trebalo da se umrežavaju sa organizacijama koje se bave pomirenjem i izgradnjom mira u čitavom regionu.

Bio bih presretan ako bi predstava Tanatos bila igrana van granice Srbije, bilo gde, u bilo kom mestu našeg regiona.

Lj: Kao prvo i prvo da se Tanatos izvodi diljem Srbije, posebno da bude akcenat na Vojvodinu i delove Srbije gde je procentualno bilo najveće angažovanje stanovništva u sukobima na prostoru Hrvatske. Vremenom bi trebalo izvideti način i mogućnost da zaživi i na prostorima bivše Jugoslavije, a možda i u klubovima Evrope, gde se okupljaju građani bivše Jugoslavije, izbegli od rata. A što se radionice tiče, da se iznađe mogućnost održavanja radionica, ali ne samo u Beogradu, već i u mestima gde je veliki broj veterana, posebno mestima gde već postoji uhodana aktivnost oko angažovanja veterana (Vranje, Vlasotince, Kruševac, Leskovac, Novi Sad). Takođe se može videti i kolika je motivisanost ostalih marginalizovanih grupa da se uključe u ovakve radionice.

Muzej naivne i marginalne umetnosti Jagodina

Muzej naivne i marginalne umetnosti – MNMU, je specijalizovana institucija, jedinstvena u našoj zemlji, sa posebnim programom muzeološke zaštite dela naivne i marginalne umetnosti putem aktivnosti prikupljanja, sistematizovanja kroz muzeološku dokumentaciju, proučavanja, izlaganja i publikovanja. Osnovan je 1960. godine u Jagodini, najpre pod nazivom Galerija samoukih likovnih umetnika. Od 1985. godine muzej nosi naziv Muzej naivne umetnosti, koji je 2007. godine dopunjen u: Muzej naivne i marginalne umetnosti. Muzej se bavi sistematskom muzeološkom zaštitom dela naivne i marginalne umetnosti, najpre srpske i jugoslovenske, a od 1994. godine i inostrane.

Misija MNMU je da naivnoj i marginalnoj umetnosti pruži celovitu zaštitu, prenoseći pravu sliku o njenoj suštini i pravoj umetničkoj vrednosti, razgraničavajući ih od drugih oblasti neakadenskog stvaralaštva - oblasti amaterizma i diletantizma.

Najznačajniji rezultat dugogodišnjih muzeoloških nastojanja i aktivnosti MNMU je činjenica da su rasvetljene mnoge ukorenjene nedoumice i zablude vezane za specifičnu oblast naivne i marginalne umetnosti.

Danas je i u širim krugovima likovne publike mnogo prisutnija svest o izuzetnom umetničkom potencijalu, visokim likovnim dometima i istinskoj kreativnoj stvaralačkoj energiji najvrednijih dela ove umetnosti, kao što se i u krugovima stručnjaka naivna i marginalna umetnost pravilno posmatra i vrednuje kao sastavni deo savremene umetnosti, ravnopravan sa akademskom.

Zbirka MNMU je internacionalnog karaktera i broji preko 3.000 dela (slike, skulpture, crteži i grafike) oko 350 umetnika iz perioda od tridesetih godina XX veka do danas. Zastupljena su dela umetnika iz Srbije, Hrvatske, Slovenije, BiH, Crne Gore, Makedonije, Republike Srpske, Bugarske, Mađarske, Nemačke, Italije, Kipra, Slovačke, Belorusije, Švedske, Turske i Brazila. Među njima se nalaze i reprezentativna dela naših i svetskih klasika naivne i marginalne umetnosti.

Salon MNMU deluje kao portal matične ustanove u kome se pored stalne postavke, koja sadrži dela domaćih i inostranih umetnika naivne i marginalne umetnosti iz celog sveta, otvaraju vrata za mnogobrojne multimedijalne sadržaje: radionice, seminare, naučne skupove, multimedijalne, tematske, edukativne, studijske izložbe najznačajnijih umetnika na širem međunarodnom planu.

Od kršenja do stvaranja zakona, 2013 – 2014

Aps art, Centar za pozorišna istraživanja
Beograd

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Aps art je realizovao jedinstven projekat u kazneno–popravnom sistemu Srbije, kako za našu zemlju tako i za region i Evropu. Od kršenja do stvaranja zakona je poduhvat čiji je zadatak bio da omogući osuđenima u zatvorima Srbije da utiču na poboljšanje uslova služenja kazne i to kroz pozorište, a u cilju njihove bolje i celovitije resocijalizacije.

Ovo je projekat legislativnog pozorišta, odnosno pozorišta u službi prava. Predstava je sredstvo za unapređenja konkretnog pravnog okvira koji reguliše prava i obaveze neke društvene grupe. Projekat je omogućio osuđenima da prvi put budu pitani šta u zatvoru treba promeniti.

Partneri na projektu su bili Komitet pravnika za ljudska prava–YUCOM i Beogradski centar za ljudska prava. Njihova uloga je bila da komentare i sugestije date od strane osuđenih lica, ali i šire javnosti, tokom javnih izvođenja predstave pretoče u konkretne predloge za unapređenje zakonskog okvira i postojeće prakse. Podršku projektu dao je i Zaštitinik građana.

Kao rezultat dramskih radionica sa oko 400 osuđenika nastala je predstava Banja robija u izvođenju bivših osuđenika i jednog glumca.

Predstava je odigrana u dva zatvora: KPZ Sremska Mitrovica i OZ Novi Sad, a onda je usledilo onemogućavanje igranja predstave u ostalim zatvorima, iako je prethodno bio dogovoren i broj igranja i KP ustanove u kojima će se igrati. Nakon mučnog i dugog perioda pregovaranja tokom kojeg se tražilo od projektnog tima da menja sadržaj predstave, jer ne odgovara „pravoj slici stvari“, izvođenje predstave je stopirano, a glasanje osuđenika u formi ankete takođe je bilo onemogućeno. Predstava je igrana u pozorištima širom Srbije : Nišu, Novom Sadu, Kragujevcu, Beogradu, i privukla je pažnju i medija i javnosti u vezi sa pitanjem stanja u srpskim zatvorima.

S obzirom da je osuđenima bila onemogućena, anketa je sprovedena u široj kao i stručnoj javnosti i došlo se do konkretnog predloga koji se ticao unapređenja procedura zdravstvene zaštite osuđenih lica. Taj predlog je iziskivao napore u vidu povezivanja određenih resora i službi, ali ne i dodatna materijalna sredstva. Naravno, Uprava za izvršenje krivičnih sankcija, iako i sama svesna problema, nikada nije uzela u razmatranje ove predloge, niti ih je sprovedla u formi bilo kakve akcije, iako su joj bili stavljeni na uvid.

Intervju Dragan M. i Aleksandar Ć., učesnici projekta

Ovaj projekat je bio vezivni elementi mnogih društvenih činilaca da se zajedno organizuju u borbi za bolji i efikasniji kazneni sistem, ali i neka vrsta lakmus papira koji je pokazao da srpski kazneni sistem još uvek pati od netransparentnosti i da ne želi da se društvo tj. šira ali i stručna društvena zajednica bave njime, ostavljajući samo sebi to ekskluzivno pravo, smatrajući da nema kome da polaže račune, iako isto to društvo kroz poreze odvaja sredstva za njegovo neuspešno održavanje.

1. Kako je došlo do toga da učestvujete u projektu Aps arta?

D: Sa radom Aps arta sam se prvi put sreo tokom izdržavanja kazne u Centralnom zatvoru. Nakon 18 meseci izdržavanja kazne i redovnog druženja na radionicama, održao sam kontakt sa Aps artom i nakon izdržane kazne.

Učestvovao u nekoliko projekata koji su krunisani pozorišnom predstavom. Tako da sam se i u ovaj projekat (koji se tiče upravo zatvoreničke populacije) vrlo rado odazvao i priključio.

A: Kao višegodišnji saradnik Aps arta, kao bivši zatvorenik, prirodno je bilo da se u projekat Banja robija uključim od samog starta. Projektu sam pristupio na poziv Aleksandre Jelić. Projekat mi je bio interesantan kako na ličnom tako i na umetničkom planu.

2. Da li vam je projekat omogućio umetničko usavršavanje i šta mislite o umetnosti kao sredstvu socijalizacije?

D: Kroz čitav proces rada i stvaranja predstave morali smo da pronalazimo metode za što bolji pristup i sticanje poverenja među zatvorenicima. Ja, kao bivši osuđenik, osećao sam potrebu da pružim svoj maksimum u premošćavanju barijere koja postoji između zatvorenika i civilnog sektora, pa makar to bili i umetnici.

Trudeći se da istaknem sebe kao pozitivan primer resocijalizacije putem umetnosti i sam se izgrađivao u neprestanoj razmeni emocija i iskustava kroz igru i dramske tehnike.

A: Svakako da mi je projekat omogućio umetničko usavršavanje. S obzirom da imam prethodnih iskustava u igranju i stvaranju predstava, mogu da kažem da mi je ovaj projekat pomogao da dodatno sagledam lične mogućnosti u ispitivanju različitih uloga koje se stavljaju pred mene. Takođe mi je projekat pomogao da pronađem nove načine igre, komuniciranja sa publikom, razvoj vlastite kreativnosti.

3. Šta ste naučili zahvaljujući projektu?

D: Pre svega sam naučio da su čuda moguća. Prvo čudo je da sam kao bivši osuđenik ponovo ušao u zatvor, ali ovaj put kao slobodan čovek. Drugo je da sam direktno učestvovao u stvaranju predloga izmena zakona koji se tiču zatvorenika. Treće je to da smo svojom predstavom uspeali da uzdrmamo jedan tako zatvoren sistem kao što je zatvorski i da ih na neki način primoramo da pokažu slabost, tako što su nam zabranili dalje izvođenje. I, konačno, čudo odziva i zainteresovanosti publike za život i probleme zatvorenika, i moj lični trjumf i spoznaja potencijala koje nudi pozorište.

A: Zahvaljujući projektu istakao bih da sam najviše dobio na polju komunikacija i razumevanja, fleksibilnosti, ispitivanju ličnih granica kada je rad pod pritiskom i otežavajućim okolnostima u pitanju. Dodatno samopouzdanje, istrajnost i vera u zadate ciljeve je svakako nešto što smo svi koji smo učestvovali u ovom projektu dobili, stekli. Verujem da sam zahvaljujući ovom projektu uspeo da dodatno razvijem vlastitu empatiju.

4. Kako je projekat delovao na vas i na druge zatvorenike kao grupu učesnika u projektu?

D: Mislim da nas je projekat zbližio i ujedinio u pokušaju da pomerimo stvari sa mrtve tačke i učinimo nešto sami za sebe. Bilo je skepticizma i straha od pojedinaca, ali je na kraju prevladao duh igre koji pozorište nosi u sebi. I upravo kroz igru izgrađeno je poverenje između svih učesnika projekta pa i NVO koje su pratile rad grupe.

A: S obzirom na opstrukciju sistema, na mene lično, verujem i na zatvorenike koji su nam poklonili poverenje i uložili deo sebe i svojih životnih priča i iskustava, razočaravajuće. Samo vrh ledenog brega je dodirnut, suštinskog pomaka, iskrenog dijaloga između dve zajednice, formalne i neformalne u okviru zatvorskog sistema i dalje nema. Iskrene volje da se reše problemi, da se makar za početak otvori dijalog

o istima, nema. Svaka od strana iz vlastitih razloga drži se svoje pozicije, nažalost.

5. Ko već gleda, a ko biste voleli da pogleda vašu predstavu i zašto?

D: Predstavu gledaju nevladine organizacije, a voleo bih da ih gledaju zatvorenici i zatvorski službenici, kao i nadležni iz Ministarstva pravde. I to samo iz jednog razloga: jer se njih tiče, o njima je reč i samo radi njih smo sve ovo radili. A oni ne žele, iz samo njima znanih razloga, ni da čuju, ni da vide, a ni da daju razuman odgovor zašto.

A: Moje mišljenje je da predstavu gledaju ljudi iz gotovo svih slojeva društva, gotovo svih profesija. Voleo bih lično da je predstava više izvođenja pred stručnom javnošću, da je više izvođena pred samim zatvorenicima. Smatram i verujem da je predstava odlično sredstvo komunikacije, inicijator dijaloga koji mora da postoji između svih aktera u okviru zatvorskog sistema u Srbiji.

DELI Niš

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DELI je prostor za kreativno delovanje. Nalazi se u centru Niša, u Davidovoj ulici 2, pored galerije Sinagoga.

DELI prostor spaja kreativne ljude koji u njemu rade i dele svoje ideje, znanje i iskustva.

DELI čine ljudi koji povezuju svoje veštine u zajedničke poslovne poduhvate.

DELI je mesto diskontinuiteta sa sadašnjim vrednostima.

DELI je mesto nastanka novih vrednosti.

DELI je centar kreativnog Niša.

U prostoru za kreativno delovanje spojen je radni prostor koji prepoznaje potrebe kreativnih ljudi za njihovim samostalnim i umreženim radom. Istovremeno, DELI je sjajno mesto za edukaciju, kreativno i permanentno učenje svih onih koji znaju da pravo obrazovanje nikad ne prestaje. DELI je mesto rada i mesto susreta kreativnih pojedinaca i grupa i onih kojima je kreativnost nasušna potreba.

DELI čine kreativci koji su svakodnevno prisutni u prostoru u Davidovoj ulici 2, kao i svi oni koji će kroz Deli prostor proći da uzmu samo koje zrnce znanja i iskustva iskusnih predavača u brojnim edukativnim događajima.

DELI čine i oni koji će tek svratiti da podele svoje kreativno mišljenje i razmene svoje kreativne ideje.

DELI čine svi ljudi dobre volje koji sanjaju velike snove, koji imaju snažnu želju da menjaju ličnu i kolektivnu sadašnjost i koji su sigurni da dobre ideje mogu promeniti svet.

Resonate festival Magnetic Field B Beograd

Resonate festival je platforma posvećena edukaciji i razmeni znanja u oblasti novih tehnologija i umetnosti koja okuplja najprogresivnije svetske umetnike i kreativce i predstavlja ih domaćoj publici. Festivalski program podrazumeva seriju predavanja, radionica, panel diskusija, performansa, izložbi i muzičkih događaja iz domena digitalne umetnosti, umetnosti novih medija, performansa i eksperimenta između umetnosti, tehnologije i nauke.

Kroz svoje programske aktivnosti, festival želi da unapredi lokalnu savremenu umetničku scenu i podstakne razvoj domaće kreativne industrije i pozicionira Srbiju kao zemlju inovacije i tehnološkog potencijala.

Važnu okosnicu ciljne grupe festivala čine studenti umetničkih i ostalih beogradskih fakulteta. Sa obzirom na to da festival nije u mogućnosti da bude besplatan kako bi se održao, Resonate svake godine omogućava besplatne kotizacije studentima beogradskih fakulteta.

Cilj festivala je da podeli što veći broj kotizacija domaćim studentima koji bi na taj način stekli nova znanja kroz direktan rad sa profesionalcima iz različitih umetničkih i naučnih domena. Verujemo da ovakvim van nastavnim edukativnim aktivnostima koje se baziraju na aktivnom učešću mladih u kreativnom radu, možemo

doprineti bržem širenju publike, ali i uključivanju studenata u profesionalni život. Programom i partnerstvima koje ostvarujemo, želimo da pružimo dobar primer saradnje civilnog sektora, institucija i privatnog sektora koji zajedničkim snagama mogu mnogo doprineti sveukupnom razvoju kako kulturne ponude tako i investiranju u mlađe generacije kroz kontinuiranu edukaciju na polju relevantnom za njihov budući život i rad.

Publiku Resonate festivala čine posetioci iz preko 40 zemalja sveta i to najviše iz Velike Britanije, Nemačke, SAD, Holandije, Italije, Rusije, Austrije, Švedske, Belgije i Francuske.

Od osnivanja 2012. godine, u okviru glavnog programa festivala – konferencije – beogradskoj publici predstavljeno je preko 250 najznačajnijih umova današnjice iz zemalja širom sveta. Resonate veliku pažnju posvećuje i ostalim edukativnim programima festivala – radionicama, panel diskusijama i debatama koje imaju za cilj da edukuju i doedukuju svoje polaznike i učesnike, kao i da otvore nove prostore za razmenu znanja i iskustava u domenu novih tehnologija i umetnosti. Prateći programi festivala čine live AV događaji i performansi kojima je u fokusu promocija najnovijih savremenih dostignuća u oblasti muzike koja istražuje i preispituje odnose između zvuka, videoumetnosti i prostora.

Intervju

Marija Kadelburg,
studentkinja Fakulteta
likovnih umetnosti u Beogradu

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1. Šta je to što Resonate emituje, odašilje, isijava...?

M: Resonate emituje značaj internacionalnosti, progresivnih trendova, značaj novih medija i tehnologije, eksperimentalnih praksi i primenu u umetnosti.

K: Resonate predstavlja festival koji se bavi novim medijima, digitalnim medijima, povezivanjem umetnosti i tehnologije.

2. Ko čini publiku Resonate-a, kako biste je što preciznije opisali?

M: Ljudi svih godišta sa entuzijazmom i interesovanjem za nove medije

K: Mislim da je publika na Resonate-u raznovrsna. Pre svega, čine je ljudi iz sveta umetnosti, tehnologije i kodinga. Oni koje interesuju novi mediji.

3. Koji program Resonate-a najviše posećuješ i zbog čega?

M: Program u vezi sa vizuelnim sadržajem koji je povezan sa umetnošću i zvukom.

K: Posećujem najviše predavanja. Pokušala sam da idem na radionice, ali mi je malo stresno sve to u tako kratkom vremenu. Ove godine sam bila i na večernjim dešavanjima.

4. Na koji način sadržaji koje nudi Resonate utiču na tvoju karijeru?

M: Networking i nova saznanja iz oblasti novomedijske umetnosti.

K: Pomaže mi da se upoznam sa nekim novim umetnicima, da istražim neke nove stvari. Bitno mi je da odem na njihova predavanja, jer na njima detaljno opisuju svoj rad i iskustva, što ne internetu ne mogu naći.

Katarina Ilišković,
studentkinja Fakulteta za medije
i komunikacije u Beogradu

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5. Šta mislite, koji je najveći društveni doprinos Resonate-a?

M: Inovativnost, progresivni stavovi, multikulturalizam.

K: Uopšte održavanje takvog festivala kod nas je od velikog značaja. Resonate omogućava da upoznam ljude koji se bave sličnim stvarima kojim se ja bavim.

6. Kada biste bili na mestu direktora festivala, kako biste ga dalje razvijali?

K: Ne mogu da se setim da li su jednodnevne radionice bile u toku predavanja ili ujutro pre, ali možda bih pokušala da ih stavim dan ranije ili jednostavno da se ne poklapaju sa predavanjima.

Drugo, pokušala bih više da animiram umetničke fakultete, upoznala ih kroz socijalne mreze malo bolje sa konceptom festivala. Ne bi bilo loše da se studentima iz regiona isto omogući prijava za besplatne karte u ograničenom broju.

Taktilna galerija

Mikro art

Beograd

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Udruženje Mikro art predlaže rekonstrukciju neuglednog prolaza u užem centru grada u Šafarikovoj ulici i formiranje prve stalne taktilne galerije u Srbiji namenjene slepim i slabovidim osobama u javnom prostoru.

U saradnji sa Osnovnom školom za zaštitu vida „Dragan Kovačević“ i opštinom Stari grad ovaj mračni i neugledni pasaż treba da postane centar kulture za slepe i slabovide osobe čime će njihov kvalitet života značajno biti unapređen.

Učešće osoba sa invaliditetom u javnom životu otežano je kako njihovim specifičnim hendikepima, tako i tradicionalnim ignorisanjem šire javnosti. Jedna od grupa koja se najteže uključuje u društvo su slepe i slabovide osobe. U Srbiji ih ima oko 12.000. Od obrazovanja i profesionalnog osposobljavanja do zapošljavanja i socijalne zaštite, život ovih ljudi opterećen je neadekvatnim reakcijama društva.

Ljudi sa invaliditetom ipak su najmanje prisutni u umetnosti. Veoma su retki specijalizovani sadržaji u kojima oni mogu u potpunosti uživati. Za slepe i slabovide osobe to su audio sadržaji, knjige i od nedavno adaptirani filmovi.

Projektom koji predlažemo omogućava se slabovidim i slepim osobama da postanu konzumenti kulturnih sadržaja na polju vizuelnih umetnosti koje su za njih, zbog njihovog specifičnog hendikepa, bile najmanje dostupne. Formiranjem taktilne galerije stvorice se ne samo izlagačko mesto, već i novi centar kulture za ovu specifičnu ciljnu grupu.

Poseban karakter ovog projekta je njegova lokacija u javnom prostoru, koja mu daje dodatnu vrednost u vidu trajnog uključivanja slepih i slabovidih u javni život grada.

To je posebno bitno kada se zna da su osobe sa invaliditetom veoma malo i samo periodično zastupljene u javnosti. Ne postoji slično mesto namenjeno isključivo umetnosti za slepe i slabovide.

Kritična masa

Ulice za bicikliste

Beograd

Ulice za bicikliste se zalažu za promociju i korišćenje bicikla kao sredstva transporta u Beogradu. Vrlo je bitno napraviti razliku između svakodnevnog i rekreativnog korišćenja bicikla, koje u našem gradu i dalje predstavlja oko 80% svih putovanja biciklom.

Na nekom širem planu, UZB se zalažu i za desitumulaciju korišćenja privatnih automobila, a za promociju vožnje bicikla, pešačenja i javnog prevoza. U ovome naše udruženje prati svetske trendove koji trenutno streme ka tome da se gradovi, pogotovo centralna jezgra, oslobode od privatnih automobila koji stvaraju buku, zagađuju i zauzimaju prostor, stvarajući pritom saobraćajne gužve koje umanjuju efikasnost svih ostalih vidova transporta.

Aktivnosti su organizacija biciklističkih vožnji na mesečnom nivou i javno zagovaranje. Aktivno učestvujemo u radu gradske Komisije za biciklizam, dajemo predloge za izmene gradskih planova regulacije, a u korist biciklističkog saobraćaja.

Zalažemo se za rešavanje biciklističkih „uskih grla“, širenje mreže biciklističkih staza, povećanu bezbednost u saobraćaju za bicikliste.

Sa udruženjima iz cele Srbije predložili smo izmene i dopune Zakona o bezbednosti saobraćaja u korist biciklista i aktivno lobiramo u Narodnoj skupštini da naši predlozi prođu, a i da blokiramo one predloge za koje smatramo da su štetni.

Takođe, zajedno sa ostalim udruženjima iz Beograda napravili smo priručnik za novopečene bicikliste pod nazivom Beograd na pedale.

Cilj svega što radimo je zapravo promena saobraćajne paradigme u kojoj „automobil više nije kralj“. Svojim akcijama skrećemo pažnju i na lošu urbanističku praksu, odnosno planiranje, kao i na nebrigu gradskih službi u vezi sa biciklističkom infrastrukturom.

Intervju Zoran Bukvić, biciklista

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1. Da li i na koji način akcije Ulica za bicikliste menjaju kulturu življenja u Beogradu i drugim gradovima Srbije?

- Kultura življenja se menja i biciklista je sve više na ulicama zbog naših akcija koje su vidljive i predstavljaju bicikl kao nešto što je „kul“. Postepeno se menja ustaljeni sistem vrednosti u kome bicikl voze samo siromašni, ali to, na žalost, nije dovoljno brzo. Za ozbiljan skok potrebna je promena načina razmišljanja urbanista i saobraćajnih inženjera, kao i hrabrost da se povuku nepopularni potezi koji će sigurno doneti boljitak. Iako postoji uticaj Beograda na manje sredine u Srbiji, gradovi kao što su Novi Sad i Šabac, zbog konfiguracije terena i tradicije, prednjače u promociji i razvoju bicikla kao sredstva transporta, pa se čak može reći da je uticaj obrnut.

2. Da li biste odredili Ulice za bicikliste kao projekat koji deluje u polju kulture? Ako da—zašto da, ako ne—zašto ne?

- Ako pričamo o kulturi življenja, svakako da. Ukoliko je u pitanju kultura kao kultura, ona je kao i održiva urbana mobilnost u tranziciji gurnuta na marginu.

Prvenstveno se trudimo da promenimo način razmišljanja donosilaca odluka i navike građana, tako da poruke moraju biti jasne i nedvosmislene.

Mislim da se razne aktivističke organizacije kroz apstraktno delovanje na neki način razvodnjavaju poruku koju šalju, čineći je jasnom samo posvećenom krugu ljudi, što, na žalost, u vremenu agresivnog advertajzinga nije dovoljno. Ovo, naravno, ne znači da takvo delovanje nema smisla, već da nemamo dovoljno kapaciteta da delujemo na svim poljima.

Pojedinci koji se bave dizajnom svakako daju svoj doprinos vizuelnom identitetu akcija i web prezentacijama udruženja.

3. Na koji način se Ulice za bicikliste razvijaju kao projekat i šta mislite, kako bi taj proces trebalo dalje da se nastavi?

- Kroz proces delovanja smo došli do zaključka da aktivnosti u biciklistički nerazvijenim gradovima prvenstveno treba da budu usmerene na stvaranje mreže direktnih i bezbednih biciklističkih koridora, za šta je potreban angažman čitavog sistema. To nedvosmisleno dokazuju i ankete koje su rađene u nekoliko prethodnih godina. Promocija bicikla kao sredstva transporta kroz delovanje biciklističkih NVO može imati više smisla u Novom Sadu, gde je udeo putovanja biciklom mnogo veći nego u Beogradu, tako da se pristup problemu razlikuje.

S obzirom na to da u sistemu trenutno nema dovoljno obučениh ljudi koji bi prepoznali problematiku i aktivno se njome bavili, prinuđeni smo da preuzmemo deo zadatka sistema, što po principu kompetitivnosti opet izaziva reakciju gradskih službi koje podstaknutne konstruktivnim predlozima i pritiskom viših instanci moraju da se pozabave biciklistima. Predlažemo konstantno rešenja iz biciklistički razvijenih zemalja, radimo anketе, pravimo predloge za novu infrastrukturu, predlažemo zakone. Praktično, radimo kao neki paralelni sekretarijat za biciklizam.

4. Koji su osnovni ciljevi delovanja Ulica za bicikliste?

- Skok broja putovanja biciklom na 3% do 2021. godine, centar grada bez automobila, više pešačkih zona i zelenih površina. Društvo u kome automobil nije na vrhu saobraćajne piramide.

5. Bicikl je u savremenom društvu simbol za...?

- Slobodu.



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Društvena kohezija

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Društvena kohezija, u tumačenju Saveta Evrope, odnosi se na sposobnost društva da obezbedi dobrobit svim svojim članovima uz minimalno isticanje različitosti i bez polarizacije. Koheziono društvo je zajednica u kojoj se svi slobodni pojedinci međusobno oslanjaju jedni na druge u ostvarenju zajedničkih ciljeva demokratskim sredstvima.

Bela knjiga o interkulturnom dijalogu,
Ministarstvo kulture i informisanja RS, 2009

Interkulturni dijalog

Interkulturni dijalog odnosi se na otvorenu i dostojanstvenu razmenu mišljenja između pojedinaca, grupa različitog etničkog, kulturnog, verskog i lingvističkog porekla i nasleđa uz zajedničko razumevanje i uvažavanje. Prisutan je na svim nivoima – u okviru jednog društva, između više društava, i između Evrope i ostatka sveta.

Bela knjiga o interkulturnom dijalogu,
Ministarstvo kulture i informisanja RS, 2009

Kulturna raznolikost

„Kulturna raznolikost” se odnosi na mnogostruke načine na koje kulture grupa i društava nalaze izraz. Ovi izrazi se prenose unutar i između grupa i društava.

Kulturna raznolikost se manifestuje ne samo kroz različite načine na koje se kulturno nasljeđe čovječanstva izražava, uvećava i prenosi posredstvom mnoštva kulturnih izraza, već i kroz različite oblike umjetničkog stvaralaštva, proizvodnje, širenja, distribucije i uživanja, bez obzira na korišćena sredstva i tehnologije.

UNESCO Konvencija o zaštiti i unapređenju raznolikosti kulturnog izraza,

Ministarstvo kulture i informisanja RS, 2005

Kulturni izrazi

„Kulturni izrazi“ su oni izrazi koji su rezultat kreativnosti pojedinaca, grupa ili društava, i koji imaju kulturni sadržaj.

UNESCO Konvencija o zaštiti i unapređenju raznolikosti kulturnog izraza,

Ministarstvo kulture i informisanja RS, 2005

Integracija

Integracija (socijalno uključivanje, inkluzija) podrazumeva dvosmerni proces i sposobnost da ljudi žive zajedno uvažavajući dostojanstvo svakog pojedinca, opšte dobro, pluralizam i raznolikost, nenasilje i solidarnost, kao i sposobnost da učestvuju u društvenom, kulturnom, ekonomskom i političkom životu. Ona obuhvata sve aspekte društvenog razvoja i celokupnu politiku. Ona traži da se slabiji zaštite, kao i da svako ima pravo da bude različit, kreativan i inovativan. Uspesna politika integracije neophodna je kako bi se imigrantima omogućilo da u potpunosti učestvuju u životu zemlje domaćina. Imigranti, kao i svi drugi, treba da poštuju zakone i uvažavaju osnovne vrednosti evropskog društva i njihovo kulturno baština. Strategije integrisanja moraju pokriti sve oblasti društva i obuhvatiti društvene, političke i kulturne aspekte. One treba da poštuju dostojanstvo i različit identitet imigranata i da ih obuhvate dodatnim merama.

Bela knjiga o interkulturnom dijalogu,

Ministarstvo kulture i informisanja RS, 2009

Kulturni sadržaj

„Kulturni sadržaj“ se odnosi na simbolično značenje, umetničku dimenziju i kulturne vrednosti koje potiču od kulturnih identiteta ili izražavaju kulturne identitete.

UNESCO Konvencija o zaštiti i unapređenju raznolikosti kulturnog izraza,

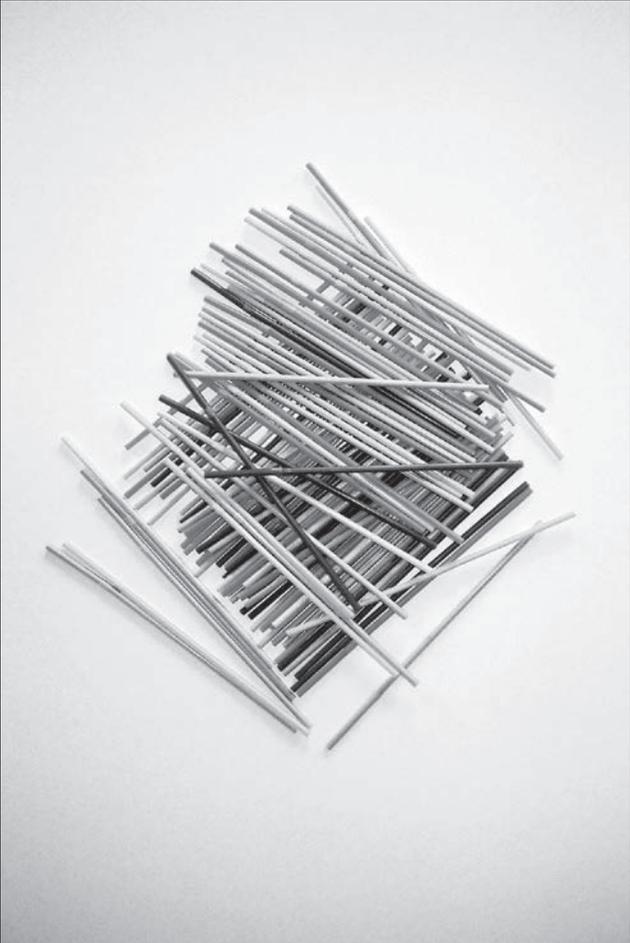
Ministarstvo kulture i informisanja RS, 2005

Diskriminacija

Diskriminacija je nejednak tretman pojedinaca ili društvenih grupa isključivo na osnovu njihove pripadnosti određenoj kategoriji definisanoj na osnovu bilo kog socio-demografskog obeležja (rase, pola, starosti, političke orijentacije, vere, etničke pripadnosti i sl.)

UNESCO Konvencija o zaštiti i unapređenju raznolikosti kulturnog izraza,

Ministarstvo kulture i informisanja RS, 2005



Socijalna isključenost

Socijalna isključenost jeste stanje u kojem se nalaze pojedinci, odnosno grupe istisnute iz ekonomskog, političkog, kulturnog ili društvenog sistema čime bivaju sprečeni da svojim punim kapacitetima učestvuju u društvenim odnosima i tokovima zbog svog siromaštva ili nedostatka osnovnih znanja i mogućnosti za doživotno učenje, ili kao rezultat diskriminacije. Ovakve pojave pojedinca ili grupe stanovništva udaljavaju od mogućnosti za zaposlenje, ostvarivanje prihoda i mogućnosti obrazovanja, kao i od uključivanja i učešća u društvenim mrežama i aktivnostima u zajednici. Isključeni pojedinci, odnosno grupe imaju nedovoljan i neadekvatan pristup institucijama, organima vlasti i procesima donošenja odluka.

Internet prezentacije Tima za socijalno uključivanje i smanjenje siromaštva Vlade RS,
<http://socijalnoukljucivanje.gov.rs/rs/socijalno-ukljucivanje-u-rs/recnik-termina/>

Dostupnost kulture i participativnost

Pristup i učešće u kulturi su usko povezani pojmovi. Politike pristupa i participativnosti teže da osiguraju jednake mogućnosti učešća svih građana u kulturi kroz identifikaciju nedovoljno vidljivih grupa, kreiranje i sprovođenje inicijativa ili programa sa ciljem povećanja participativnosti i uklanjanja postojećih barijera. Koncept „pristupa“ fokusiran je na omogućavanje učešća nove publike u kulturi. Tako se „otvaraju vrata“ ne-tradicionalnoj publici kako bi bila u prilici da učestvuje u kulturnoj ponudi ili baštini kojoj je prethodno bilo teško pristupiti usled postojećih barijera. Naglasak na participativnosti (u donošenju odluka, u kreiranju procesa, u izgradnji značenja) podrazumeva publiku kao aktivnog sagovornika, onog kojeg treba konsultovati – ili barem uključiti – u planiranje i kreiranje kulturne ponude.

Evropska agenda za kulturu, Plan rada 2011-2014, izveštaj radne grupe eksperata zemalja članica EU o boljem pristupu i većem učešću u kulturi http://ec.europa.eu/culture/policy/strategic-framework/documents/omc-report-access-to-culture_en.pdf



Tim za socijalno uključivanje i smanjenje siromaštva Vlade Republike Srbije

<http://socijalnoukljucivanje.gov.rs/rs/socijalno-ukljucivanje-u-rs/recnik-terminal/>

Kulturni život i potrebe učenika srednjih škola u Srbiji, S. Mrđa

<http://zaprokul.org.rs/kulturni-zivot-i-potrebe-ucenika-srednjih-skola-u-srbiji-publikacija/>

Voice of Culture
www.voiceofculture.eu

Publika Narodnog pozorišta u Beogradu, S. Mrđa

<http://zaprokul.org.rs/publika-narodnog-pozorista-u-beogradu-publikacija/>

European Audiences: 2020 and beyond

www.culturenet.cz/res/data/016/001795.pdf

Posetioci jesenjih beogradskih manifestacija i festivala, B. Jokić, S. Mrđa, Zavod za proučavanje kulturnog razvitka, Beograd

<http://zaprokul.org.rs/posetioci-jesenjih-beogradskih-manifestacija-i-festivala-publikacija/>

Kulturne prakse građana Srbije, P. Cvetičanin, M. Milankov

<http://zaprokul.org.rs/kulturne-prakse-gradjana-srbije-publikacija/>

Muzejska publika u Srbiji, D. Martinović

<http://zaprokul.org.rs/muzejska-publika-u-srbiji-publikacija/>

UNESCO Konvencija o zaštiti i unapređenju raznolikosti kulturnog izraza

<http://zaprokul.org.rs/wp-content/uploads/2015/03/Convention.pdf>

EENC Report: Audience building and the future Creative Europe Programme

www.eenc.info/wp-content/uploads/2012/05/audience-building-final-report.pdf

Evropska agenda za kulturu, Plan rada 2011-2014, izveštaj radne grupe eksperata zemalja članica EU o boljem pristupu i većem učešću u kulturi

http://ec.europa.eu/culture/policy/strategic-framework/documents/omc-report-access-to-culture_en.pdf

Kulturni život i potrebe studenata u Srbiji, S. Mrđa

<http://zaprokul.org.rs/kulturni-zivot-i-potrebe-studenata-u-srbiji/>

Pozorišna publika u Srbiji, S. Mrđa

<http://zaprokul.org.rs/pozorisna-publika-u-srbiji-publikacija/>

Bela knjiga o interkulturnom dijalogu

www.coe.int/t/dg4/intercultural/Source/Pub_White_Paper/WhitePaper_ID_SerbianVersion.pdf

Access of Young People to Culture, Final Report

www.interarts.net/descargas/interarts1833.pdf



O Desku

Kreativna Evropa Srbija

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Desk Kreativna Evropa Srbija je implementaciono telo programa Kreativna Evropa, glavnog programa Evropske unije za podršku projektima u kulturi, oformljeno u okviru Ministarstva kulture i informisanja Republike Srbije. Potpisivanjem sporazuma o učešću u programu Kreativna Evropa, svaka država se obavezala da oformi implementaciono telo Programa Kreativna Evropa, koje deluje na nacionalnom planu. Republika Srbija potpisala je sporazum 19. juna 2014. godine u Briselu.

Zadatak Deska je informisanje šire i kulturne javnosti o programu Kreativna Evropa, te pružanje podrške ustanovama kulture i organizacijama civilnog društva u Republici Srbiji koje žele da obezbede učešće u programu Kreativna Evropa. Kultura desk Srbija implementira potprogram Kultura, dok MEDIA desk Srbija implementira MEDIA potprogram. U cilju povećanja broja učesnika iz Srbije Desk Kreativna Evropa Srbija, kontinuirano organizuje:

Aktivnosti koje se izvode su:

- Seminari, obuke i druge edukativne aktivnosti kojima se prenose znanja i veštine neophodne za konkurisanje za finansijsku podršku;
- Konferencije iz oblasti kulturne politike i menadžmenta u kulturi;
- Projekti animacije potencijalnih aplikacija iz Republike Srbije;
- Promocije programa Kreativna Evropa i drugih evropskih programa;
- Različite vrste projekata koji se tiču razvoja publike, razvoja karijera, savremenih poslovnih i programskih modela, kao i drugih prioriteta programa Kreativna Evropa;
- Obuke u ustanovama kulture, u formi direktnog rada sa zaposlenima (In house obuke);
- Predstavljanje uspešnih projekata iz Srbije, regiona i Evrope;
- Istraživačke projekte čiji je cilj unapređenje domaćeg kulturnog sistema i međunarodne saradnje;
- Izdavanje publikacija o programu Kreativna Evropa i aktivnostima Deska Kreativna Evropa Srbija u cilju promocije programa i olakšavanja procesa konkurisanja domaćim kulturnim organizacijama.

Šta radimo?

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Desk Kreativna Evropa Srbija pruža stručnu pomoć i daje savete pri popunjavanju aplikacija, kao i informacije o potencijalnim regionalnim i evropskim partnerima. Važan deo aktivnosti Deska Kreativna Evropa Srbija jeste i animiranje kulturnih organizacija javnog i civilnog sektora koje do sada nisu konkurisale za finansijska sredstva programa Kreativna Evropa, putem internet prezentacije deska, fejsbuk stranice, mejling liste, različitih publikacija koje promovišu program i dodatno pojašnjavaju programske procedure, medijskih nastupa, mapiranja kulturnih organizacija sa potencijalnim i postojećim kapacitetima za međunarodnu saradnju, kao i putem svih animacionih i edukativnih aktivnosti Deska.

Posebna aktivnost Deska Kreativna Evropa Srbija je pravljenje baze podataka o istraživanjima i statističkim podacima u kulturi, koji se direktno i indirektno tiču međunarodne saradnje, ali isto tako i pokretanje istraživanja i drugih projekata kojima se podstiče razvoj celokupnog sistema kulture u Srbiji.

Šta Desk Kreativna Evropa pruža ustanovama kulture, organizacijama civilnog društva i profesionalcima u oblasti kulture?

- Informacije o programu Kreativna Evropa i konkursima programa;
- Pomoć u pisanju aplikacija za program Kreativna Evropa;
- Informacije o prioritetima programa Kreativna Evropa;
- Savete kako da se uspešno konkuriše za finansijska sredstva programa Kreativna Evropa;
- Pomoć u pronalaženju evropskih partnera;
- Pomoć u koncipiranju projekata;
- Informacije o evropskim ustanovama, organizacijama i mrežama kulture, kao i posredovanje u komunikaciji (pospešivanje kontakata između domaćih i evropskih kulturnih organizacija);
- Lobiranje za obezbeđivanje finansijskih sredstva iz drugih izvora;
- Pomoć u obezbeđivanju veće vidljivosti projekata;
- Informacije o drugim programima Evropske unije;

Šta želimo?

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Desk Kreativna Evropa Srbija želi da:

- Promoviše savremene koncepte međunarodne saradnje;
- Promoviše savremene programske i poslovne politike u oblasti kulture;
- Jača kapacitete domaćih ustanova kulture i organizacija civilnog sektora za međunarodnu saradnju;
- Podstiče interdisciplinarnost, interresornu i intersektorsku saradnju;
- Saraduje sa svima javnim, civilnim i privatnim sektorom, pojedincima, neformalnim grupama i mrežama.

Vizija Deska Kreativna Evropa Srbija je da bude jedan od ključnih činilaca podrške i razvoja sistema kulture u Srbiji, mesto dinamične saradnje ustanova kulture, organizacija, mreža i pojedinaca, kao i njihov zastupnik i promoter u evropskim okvirima. Takođe, Desk Kreativna Evropa Srbija vidimo kao pokretača nekih od najznačajnijih projekata iz oblasti menadžmenta i kulturne politike.

Antena Deska Kreativna Evropa Srbija

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Na osnovu Sporazuma o učešću Srbije u programu Kreativna Evropa koji su potpisali ministar kulture i informisanja Republike Srbije i evropska komesarka za obrazovanje, kulturu, višejezičnost i omladinu, predviđeno je formiranje Antene kancelarije kao sastavnog dela Deska Kreativna Evropa Srbija. S tim u vezi, predstavnici Ministarstva kulture i informisanja i Fonda „Evropski poslovi“ Autonomne pokrajine Vojvodine potpisali su Sporazum o formiranju Antene Deska Kreativna Evropa Srbija čime se stvaraju uslovi za sveobuhvatno implementiranje programa Kreativna Evropa, za teritoriju AP Vojvodine.

Pored toga što pruža podršku Desku Kreativna Evropa Srbija u sprovođenju Programa Kreativna Evropa, misija Antene je da se brine o specifičnim potrebama AP Vojvodine – jačanju programsko-organizacionih kapaciteta ustanova i organizacija u kulturi koje deluju na nivou AP Vojvodine, očuvanju kulturnog diverziteta, interkulturnom dijalogu i internacionalizaciji.

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