

Pursuant to Article 24, Item 5 of the Statute of the City of Novi Sad – revised text (“Official Journal of the City of Novi Sad“ no. 43/08), at the session that was held on September 2nd, 2016, the City Assembly of Novi Sad passed the following

CULTURAL DEVELOPMENT STRATEGY OF THE CITY OF NOVI SAD FOR THE PERIOD 2016-2026

Introduction

The City of Novi Sad is an important national and regional centre of cultural production. Numerous cultural institutions, organisations and initiatives are active in the City. Novi Sad disposes with rich cultural heritage that includes 88 immobile cultural properties under protection. Many artists and cultural entrepreneurs are educated and they live and work in the City. The City is the founder of numerous cultural institutions: Muzej Grada Novog Sada (City Museum of Novi Sad), Gradska biblioteka u Novom Sadu (City Library in Novi Sad), Istorijiski arhiv Grada Novog Sada (Historical Archives of the City of Novi Sad), Zavod za zaštitu spomenika kulture Grada Novog Sada (Institute for Protection of Monuments of Culture of the City of Novi Sad), Novosadsko pozorište – *Újvidéki színház* (Novi Sad Theatre), Pozorište mladih (Youth Theatre), Sterijino pozorje (Sterija's Theatre Festival), Kulturni centar Novog Sada (Cultural Centre of Novi Sad), Ustanova za izradu tapiserija *Atelje 61* (Institution for Tapestry Manufacture *Atelier 61*), Ustanova za kulturu i obrazovanje *Kulturni centar "Mladost"* (Institution for Culture and Education *Cultural Centre „Mladost“*), Futog, and Ustanova za kulturu i obrazovanje *Kulturni centar Kisač* (Institution for Culture and Education *Cultural Centre Kisač*).

Numerous institutions founded by other levels of authority are also active within the City territory. Provincial institutions in the City include: Srpsko narodno pozorište (Serbian National Theatre), Muzej Vojvodine (Vojvodina Museum), Muzej savremene umetnosti Vojvodine (Museum of Contemporary Art of Vojvodina), Pozorišni muzej Vojvodine (Theatre Museum of Vojvodina), Galerija likovne umetnosti – poklon zbirka Rajka Mamuzića (Fine Art Gallery – Endowment Collection of Rajko Mamuzić), Spomen-zbirka Pavla Beljanskog (Pavle Beljanski Memorial Collection), Zavod za kulturu Vojvodine (Institute for Culture of Vojvodina), Studentski kulturni centar Novi Sad (Students' Cultural Centre Novi Sad), Izdavački zavod "Forum" (Publishing Institute "Forum"), Vojvodjanski simfonijski orkestar (Vojvodina Symphony Orchestra), Pokrajinski zavod za zaštitu spomenika kulture (Provincial Institute for Protection of Monuments of Culture), and Arhiv Vojvodine (Vojvodina Archive). Republic institutions of culture located in the territory of Novi Sad include Matica Srpska, Galerija Matice srpske (Gallery of Matica Srpska), and Biblioteka Matice srpske (Library of Matica Srpska).

There are also numerous non-institutional stakeholders at the cultural scene of the City. Within the last ten years, several hundreds of artistic associations, cultural-artistic societies, economic entities dealing with production of cultural contents, and others have applied at the

open calls for project proposals published by the City Department for Culture. Among Novi Sad associations there are only four that are members of *Nezavisna kulturna scena Srbije (Independent Cultural Scene of Serbia)*. Representative artistic associations in the territory of Novi Sad include Savez udruženja likovnih umetnika Vojvodine (Federation of Associations of Fine Artists of Vojvodina), Udruženje likovnih umetnika primenjenih umetnosti i dizajnera Vojvodine (Association of Applied Artists and Designers of Vojvodina), Udruženje filmskih i televizijskih radnika Vojvodine (Association of Film and Television Professionals of Vojvodina), Društvo književnika Vojvodine (Association of Writers of Vojvodina), and Udruženje kompozitora Vojvodine (Association of Composers of Vojvodina).

Some of larger festivals that are being held in Novi Sad include Sterijino pozorje (Sterija's Theatre Festival), Zmajeve dečje igre (Zmaj's Games for Children), EXIT, Cinema City and Festival uličnih svirača (Festival of Street Musicians), Novosadske muzičke svečanosti NOMUS (Novi Sad Music Festivities NOMUS), and Novosadski džez festival (Novi Sad Jazz Festival). More than twenty cultural-artistic societies are active in the City. Novi Sad is also an important centre for creative work of members of different national minorities. It is the seat of five national minorities' councils: Ashkali, Egyptian, Romanian, Slovak and Greek, as well as of the Institute for Culture of Vojvodina Ruthenians and Institute for Culture of Vojvodina Slovaks.

Cultural policy of the City

City Council (within which the responsibilities of a member of the City Council in charge of culture are defined) and City Department for Culture¹ are responsible for cultural policy management in Novi Sad. Within its activities, the City Department for Culture (hereinafter referred to as: CDC) primarily provides funding of institutions of culture founded by the City, and financing and co-financing of projects in the field of culture and public information via calls for proposals that are open for all civil society organisations, economic entities and institutions of culture that are not indirect beneficiaries of the City budget.

¹ Pursuant to the Decision on City Departments of Novi Sad ("Official Journal of the City of Novi Sad no. 52/08, 55/09, 11/10, 39/10, 60/10, and 69/13), the following tasks are carried out in the City Department for Culture:

- Planning of development of culture and information related activities, providing of funds to satisfy the needs in these fields and supervising the utilisation of these funds;
- Monitoring and providing for functioning of institutions of culture founded by the City;
- Defining of cultural programmes, namely parts of programmes of cultural institutions founded by the City that will be financed from the City budget;
- Providing for protection of cultural properties of significance for the City and national minorities whose members live in the territory of the City;
- Providing of funds for financing and co-financing of programmes and projects in the field of culture of relevance for the City and national minorities whose members live in the territory of the City;
- Encouraging development of cultural and artistic creative work in the territory of the City;
- Building, reconstructing and maintenance of buildings and facilities of cultural institutions founded by the City;
- Providing of funds for co-financing of building, maintenance and restoration of religious buildings, as well as of funds for co-financing of programmes in the field of culture of churches and religious communities.

Due to complexity of the cultural system of the City and a large number of stakeholders in the field of culture, the City recognised the need for strategic planning of cultural development. The need for elaboration of cultural development strategy of the City was articulated for the first time more than a decade ago. There have already been the attempts in the City to define cultural policy that would facilitate activities of both stakeholders in culture and CDC.

These attempts were initiated in the previous period by representatives of independent art scene, civil society associations and individuals in culture, artists, theoreticians, cultural and media professionals, and journalists. The first initiative occurred by the beginning of 2004 and it was titled *Inicijativa za rekonstrukciju kulture i društva "Dizalica" (Initiative for Reconstruction of Culture and Society "The Crane")*. One of the directions of its action was constructive participation in public life and creating of cultural policy both in the field of the so-called high, and in the domain of alternative and marginalised culture. The need was detected for professionalism and expertise and for evaluation of work and activities of public cultural institutions, in particular those financed by the funds collected from taxpayers. In addition to that, the initiative emphasised the need for critical thinking and public dialogue as the key, lasting, developing and never ending processes of democratic society².

Although the initiative failed to result with *Cultural Development Strategy of the City*, it raised numerous important issues through public contents, tribunes and debates.

The initiative that followed was more precisely turned to cultural policy defining. It was the Working Group *For Cultural Policies* from 2009. It was aimed at gathering of organisations and individuals in the field of culture in the City and in the Province in order to work on the issues pertaining to cultural policy, financing, reconsideration of the status and significance of culture and determining of priorities in cultural sector. The key activities of this Working Group were turned to accomplishing of transparency in public financing of projects in culture, and opening of dialogue on the topic of absence of adequate cultural policy in the City, cultural needs and utilisation of public spaces of the City for culture³.

Since the City expressed its interest in candidacy for the European Capital of Culture (ECoC) in 2011, the issue of elaboration of a strategic document was re-opened. Harmonisation of programmes with strategic development of culture, which implies the existence of strategic documents, makes one of the criteria for evaluation of candidates for ECoC.

A large number of initiatives and attempts to elaborate the strategy indicate that *Cultural Development Strategy of the City of Novi Sad* is the consequence of a long-term work, advocating and associating of different stakeholders in culture in Novi Sad.

Problems and challenges addressed by the *Strategy*

² *Inicijativa za rekonstrukciju kulture i društva "Dizalica" (Initiative for Reconstruction of Culture and Society "The Crane")*, <http://www.dizalica.org> (downloaded on 15.06.2016).

³ Working Group "For Cultural Policies – Policy for Culture", <http://www.zakulturnepolitike.net> (downloaded on 15.06.2016).

Complex and diverse challenges that the above-mentioned stakeholders in culture are facing require analytical, systematic, long-term and coherent approach to cultural development planning and encouraging. They also imply readiness for continuing reconsideration of the existing and introducing of new principles and approaches to cultural policy management, which currently include participation, dialogue and co-operation. The *Strategy* strives to provide for the assumptions for such work of the City Department and other stakeholders.

With that aim, the strategic planning process commenced with identification of the key problems that stakeholders in culture and audience alike are facing, through a field study⁴, meetings and workshops with representatives of institutions, organisations and initiatives in culture (see more in the Chapter titled “Methodology”). The following key problems have been singled out within the process:

- Absence of clear cultural development bases and directions (Including the absence of cultural development strategy or plans), as well as of reference framework for understanding of the role and significance of support and financing of cultural and artistic activities within municipal public policy;
- Insufficiently transparent and participative decision making in cultural policy field that implies insufficient participation of diverse stakeholders and public informing about decision making pertaining to capital investments in culture, selection of projects for co-financing, selection of committees and working bodies, etc.;
- Insufficient co-operation within the field of culture (e.g. public and civil society organisations, or heritage and contemporary creative work, or culture of national minorities and majority), as well as co-operation in the field of culture with other social activities (tourism, young people, education, economy...);
- Presence of obstacles for cultural participation and unequal approach to cultural contents of a large number of minority and marginalised groups, as well as citizens to who centralised cultural infrastructure is not accessible due to any reason;
- Excessive focusing on presentation of cultural contents created at other places and insufficient support to local creative work;
- Lack of basic resources for the work of non-institutional stakeholders and numerous spatial and staff problems of public institutions;
- Insufficient presence of Novi Sad artists and local contents at international cultural scene.

These specific problems of culture in Novi Sad have shaped the entire approach to strategic planning, including methods and process of drafting of the *Strategy*, selection of strategic approaches and commitments, proposed solutions and control methods, and *Strategy* monitoring and implementation, the detailed explanation of which is presented below.

4 G. Tomka, I. Volić and P. Cvetičanin, *Novosadsko polje kulture (Novi Sad Field of Culture)* (Novi Sad: Faculty of Sport and Tourism). Available at: www.bazakulture.rs/rezultati.

Methodology of the *Strategy*

Cultural Development Strategy of the City of Novi Sad is a planning document in which the City of Novi Sad determines the basic set ups and strategic directions of cultural development of the City, defines the principles of cultural policy management, recognises the key holders of cultural development and forecasts the instruments to encourage it, all based on previous analysis of the state of arts in culture.

Principles of the *Strategy*

The *Strategy* is harmonised with the main development trends and principles making the foundations of contemporary cultural policies in the world that include:

- Understanding of culture as public property and right to culture as the basic human right;
- Recognising of cultural stakeholders as important factors that contribute significantly to overall social development;
- Cultural policy management in transparent and participative way, with participation of a large number of cultural stakeholders;
- Cultural policy formulating and management based on facts;
- Observing of specific characteristics of the sector of culture and sectoral affiliation of stakeholders (public, private, civil);
- Understanding that strategic commitment, long-term timeframe and coherence make the preconditions for quality cultural policy management;
- Understanding that democratic and progressive cultural policy implies readiness to introduce new work methods and principles and passing of new institutional and procedural solutions.

Principles of the *Strategy* are based on statutory framework the core of which consists of the Constitution of the Republic of Serbia and Law on Culture of the Republic of Serbia, and on the value framework of international documents in the field of cultural development that include *United Nations Universal Declaration of Human Rights*⁵, *UNESCO Universal Declaration on Cultural Diversity, Agenda 21 for Culture*⁶, *World Charter for the Right to the City*⁷, *White Paper on Intercultural Dialogue and ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites. National Youth Strategy 2015-2025 and Strategy of*

5 http://www.poverenik.rs/images/stories/Dokumentacija/54_Idok.pdf (downloaded on 16.08.2016).

6 *Agenda 21 for Culture* was drafted based on the agreement between cities and local governments around the world on their commitment to human rights, cultural diversity, sustainability, active democracy and creating of conditions for peace. It was approved by the Fourth Forum of local authorities for social inclusion of Porto Alegre that was held in Barcelona on May 8th, 2004 within the first Joint Cultural Forum. The City of Novi Sad adopted *Agenda 21* in 2010. However, considering the fact that items from this document are not mandatory they have been rarely elaborated and applied in practice. Local cultural strategy is one of the tools set by *Agenda 21*.

ICIP, "The ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites", General Assembly of ICOMOS,

http://icip.icomos.org/downloads/ICOMOS_Interpretation_Charter_ENG_04_10_08.pdf (downloaded on 15.06.2016).

7 <http://rumboahabitat3.ec/en/news/news/182-world-charter.html> (downloaded on 16.08.2016).

Sustainable Development of Novi Sad from 2016 to 2020 were also used in elaboration of the *Strategy*.

Tasks of the *Strategy*

The *Strategy* attempts, first of all, to harmonise the existing cultural policy mechanisms and instruments with the needs of stakeholders in culture and citizens and offer the solutions for the detected problems. The tasks of the *Strategy* include:

1. Recognising and defining of priority strategic guidelines, as well as the key problems and directions of resolving each of them;
2. Defining of the main long-term directions of the City's cultural development harmonised with other relevant social and political areas;
3. Determining priority public interests in the field of culture;
4. Determining of instruments for fulfilment of these interests and recognising stakeholders in culture and other fields that contribute to fulfilment of these interests;
5. Determining the methods of monitoring, evaluation and harmonisation of strategic action with the current needs of the key stakeholders.

Strategy elaboration process

The City of Novi Sad started with the elaboration of the *Cultural Development Strategy of the City of Novi Sad for the period from 2016 to 2026* by the end of 2015 and the process was conducted in parallel with drafting of the Application of the European Capital of Culture 2021 that had already been in progress. In addition to representatives of the City, the team that coordinated the elaboration of the Draft was composed of Goran Tomka, PhD, Ivana Volić, Assis. Prof., PhD, and Predrag Cvetičanin, Assist. Prof., PhD. The team initiated participative process of elaboration of that strategic document, which made a new practice in public policy creating in the City. The role of the team in Draft elaboration process was to compile and make available the base of necessary input guidelines (results of analysis of the culture field in the City) and to gather different parties concerned thus enabling the highest possible level of participation in the process of elaboration of that strategic document. Therefore, the *Strategy* is a unified result of a large number of individual experiences, knowledge and insights.

Field Study of Novi Sad Culture Sector – the first systematic, in-depth study of this type in Novi Sad preceded the elaboration of the Draft. The study was the basis for creating of cultural policy founded on facts, which was one of the main postulates in the domain of contemporary European cultural policy. The results of this study are available at: www.bazakulture.rs.

In order to acquire the starting point for further study, it was necessary to analyse three elements of cultural sector of the City - cultural policy (decision makers), production (creators), and participation (audience) – within which important issues and challenges were mapped and analysed. The objective of the study set in such a way was the approximation of the findings with the strategic planning process and suggesting of possible directions for strategic action. Cultural policy of the City within the last ten years (2006-2015) was analysed

in the first part of the study. The study included all available documents provided by the City Department for Culture, annual financial statements of the City, relevant legal framework, and the data on cultural policy of a larger number of neighbouring cities. The second part deals with the analysis of capacities, needs and attitudes of creators in the field of culture. An electronic questionnaire was filled by 65 civil society organisations and economic entities, as well as 8 cultural institutions from the City territory.

The third segment of the study deals with cultural participation of citizens of Novi Sad. The total of 602 citizens participated in telephone survey while 156 of them filled an electronic questionnaire. The data from the second and third part were processed using statistical tools and specialised web site at the address www.bazakulture.rs was developed for the needs of the study.

As it has been said in the beginning, one of the tasks of the team for Draft elaboration was to gather different parties concerned and thus enable the highest possible participation in the process of elaboration of this strategic document. With respect of that, five round tables were organised in the period from May 4th to 23rd that were attended by professors and assistants from the Academy of Arts in Novi Sad, representatives of cultural institutions that are active in the territory of the City, representatives of civil society organisations, organisers of events in the City and representatives of minority cultures organisations, institutes and councils. The aim of round tables was to obtain the evaluation of the current status in the field of acting of the above-mentioned stakeholders and to acquire guidelines from these stakeholders for improvement of the given status, all in the domain of available cultural policy instruments. All the participants were asked the same questions, with the emphasis on the change that could be included in the strategic document. The role of the research team at round tables was primarily the one of a mediator and it implied collecting and unifying of status assessments and proposals. Upon the completion of the meetings, the issues raised by culture sector stakeholders in the City were singled out whereby some were general and pertaining to all the groups (e.g. the issue of transparency of public calls for proposals and criteria for awarding of funds, party politicization of cultural sector, lack of space for cultural contents, lack of contents outside the City centre, absence of a control body for project evaluations and monitoring of development of culture in the City) while others were specific and related only to the analysed group (e.g. absence of organisation grants that would cover the infrastructure costs and salaries of employees that are also marked as “cold drive costs”) – civil society organisations; transfer from budget to project financing – events; undigitized data – museums; insufficient communication between the City Department for Culture and minority communities. In June 2016, a round table was organised with the employees of the City Department for Culture and member of the City Council in charge of culture.

Typically defined strategic guidelines developed based on the outcomes of all round tables were sent to all the participants for a review and suggestions in order to obtain the final consensus regarding the guidelines that should be found in the *Draft Cultural Development Strategy of the City*. In addition to participants, the document was sent to those who did not participate at round tables but were interested in giving their suggestions. The document was placed on *Google Docs* platform and www.bazakulture.rs site so that all parties concerned could access them. That enabled additional entering of comments and suggestions.

The process of *Strategy* development, which was primarily based on transparency, professionalism and participativeness, suggested the change of usual communication methods and decision making in the field of city's cultural policy. Transparency and participativeness that have been initiated in the process are also the example and invitation for further cultural policy management with active participation of all stakeholders in culture sector of Novi Sad.

Strategic commitments and guidelines of cultural policy

1. Participative cultural policy

Participativeness, transparency and democratic character of cultural policy management make the main strategic commitments of the City of Novi Sad. According to the Law on Culture (Article 3), “democratic character of cultural policy“ is one of the fundamental principles of cultural development. However, this principle is not determined sufficiently by the Law. Historically, theoretically and practically speaking, cultural policy is the area of social action within which different political stakeholders, most often public/state authorities at different levels, affect shaping of cultural practice, needs and habits as well as creating, circulation and reception of cultural values, properties and services. **Contrary to authoritarian, discriminative and elitist ones, democratic cultural policy implies the role of political stakeholders by which they strive to encourage, enable and provide for equal exercising of the right to culture of all the citizens.** The right to culture consists of a set of rights pertaining to access to cultural contents, resources and knowledge necessary for cultural creative work, freedom of expression, freedom of cultural identity shaping and expressing, and freedom to professional acting and exercising of right to work in the culture sector.

However, democratic cultural policy, as CDC's commitment, implies in its full scope that the right to culture includes the process of shaping of that right and the method of its exercising. In other words, holders of the right to culture may participate equally in the process of defining the meaning of the right to culture for them. Cultural policy understood in such a way is called participative. **Participativeness in any political action implies transparency of decision making process, access to all information of relevance for decision making, access to resources, spaces and processes necessary for participation in decision making, responsibility of all decision makers and their consequences, as well as participation in shaping of the process itself.** Participation is thus much more than access and interaction that it is quite frequently made equal with.

Participation in cultural policy management implies including of the largest possible number of parties concerned in decision making regarding strategic directions of cultural development and ways of its fulfilment and encouraging. At a practical level, that implies creating of mechanisms that enable flow of information from the City Department towards other stakeholders and, vice versa, from stakeholders in culture towards the City Department. That enables monitoring of actions of all stakeholders in culture. At the same time, it means that the City of Novi Sad attempts to inspire, invite and include the largest possible number of political entities in a dialogue on cultural development issues aimed at increasing, on a long-term basis, the power of participation in a dialogue of stakeholders whose power is currently weak due to any reason whatsoever. Finally, participative cultural policy implies that cultural policy management is not exclusively the responsibility of the

culture sector; it sees culture as social value of general significance that is integrated in a wide spectrum of planning activities of different sectors (such as education, urban planning, utility affairs, economy, youth and sports, etc.).

Vision:

A large number of administration departments, institutions, diverse civil and private organisations, informal groups, citizens disposing with information and interested in public property that have the need and opportunity to participate in public meetings and constructive debates and mutually actively co-operate aiming at continuous, even and inclusive cultural development of Novi Sad participate in designing of the City's cultural development.

Detected problems:

- Communication between the City Department and stakeholders in culture is not sufficiently open, organised and focused;
- Absence of clear and publicly accessible criteria, procedures and mechanisms for evaluation of work of cultural institutions;
- Absence of clear and publicly accessible criteria, procedures and mechanisms for evaluation of project proposals;
- Absence of clear and publicly accessible criteria, procedures and mechanisms for evaluation of implemented projects supported at open calls for proposals: effects of a large number of supported projects, and the work of organisations behind them are not visible after the project completion;
- Insufficient co-operation of different sectors regarding cultural development planning, and insufficient presence of cultural stakeholders in economic and social development planning process;
- Cultural policy of the City is not based on analyses and studies, namely there are no reliable and publicly accessible data on cultural development parameters that include, first of all, the issues of cultural and artistic production, cultural heritage management, development of cultural needs and fulfilment of cultural rights of citizens;
- Cultural policy is not managed in a long-term, coherent and focused way.

Strategic solutions:

1.1. Establish a working body for culture as permanent consultative mechanism between the Department and different stakeholders

Within a year, the City Department for Culture will establish a working body for culture as a permanent body for communication between the City Department/City Council member in charge of culture and all the relevant stakeholders in culture of the City that are interested in getting included in the cultural development planning process. The objective of that body will be to improve communication between all stakeholders in culture and create a platform where problems could be presented and decisions and solutions could be proposed in the fields of:

- Selection of members and work of committees for selection of projects for financing;
- Passing of action plans and changes to strategic documents;
- Allocating of spatial and other resources to cultural activities;
- Planning of capital investments in cultural infrastructure;
- Other fields of relevance.

The principles that activities of a working body for culture are based on include: public character of work, transparency and participativeness of all culture sector stakeholders and responsibility of CDC for functioning of that working body. Working body for culture of the CDC will be convened regularly, at least once a year – on occasions when decisions of relevance for the culture sector are made in the City and in all other situations when City Council or CDC estimate that consultations with culture sector stakeholders are necessary. Working body for culture will also be convened on the initiative of a significant number of stakeholders in culture, in accordance with their needs. Precise functioning of this body will be defined in more details by the Action Plan within one year from adopting of the *Cultural development Strategy of the City of Novi Sad*.

1.2. Provide for full transparency and responsibility of financing and co-financing processes for projects in culture

Irrespective of the subject of financing, namely the field that is supported by an open call for proposals, the planned changes in the support allocating process imply that:

- Criteria for selection of projects are clear, precise and visible to all parties concerned;
- Selection and work of the committee are public and committee members are responsible for observing of transparency, professionalism and impartiality principles;
- Committee is composed of representatives of all sectors in culture of the City and the key criterion for selection of members is their professional expertise and knowledge in local culture field;
- Project evaluations, together with information about applicants and project summaries are published on the CDC's web site;
- Project evaluations are published at the same place and they imply not only the rationale for the funds spent for the set purpose but also the accomplished results in accordance with project proposals and criteria, which enables the insight and evaluation of public on public support adequacy;
- There is a clear and consistent disqualification mechanism for organisations that failed to satisfy the criteria and fulfil the set objectives;
- Legal standards regarding deadlines for publishing of results on allocated funds are observed.

1.3. Set communication platform for evaluation, planning and presentation of the city's cultural policy

During the first year of implementation of the *Strategy*, CDC will organise the first conference dedicated to most important events in the field of the city's cultural policy. The conference will be organised once a year, when deemed necessary, in co-operation with the working body for culture, external associates and performers. The conference agenda will include presentations of the analyses, reports and plans of CDC and public institutions, presentations of projects and networking of diverse stakeholders (the opportunity for newly established organisations to meet those that are already renowned, for meetings of

organisations dealing with different fields, etc.), as well as oral debates and discussions on the current status and future trends in culture of the City. Representatives of different organisations in culture will participate in drafting of the programme contents of conferences.

1.4. Improve co-operation between culture and other sectors

The City of Novi Sad encourages and fosters inter-sectoral co-operation of different departments and public companies and supports meetings intended to include cultural issues in wider urban processes (urban planning, housing, transport, economy and tourism, education, etc.). This will enable culture, understood in its wider sense, to intervene within other sectors and enhance the paradigms of the existing intra-sectoral planning of individual areas of life in the city. The contribution of such planning is reflected in direct and indirect integrating of cultural values of local community in a wide spectrum of planning activities of different sectors. The city will encourage and initiate larger projects that will require communication with representatives of other sectors who will be able to submit the proposals within their domains.

1.5. Contribute to opening and accessibility of cultural institutions

Cultural institutions undertake to implement transparent management that implies clear and visible publishing of reports, evaluations, strategic plans and programmes. The City obliges the institutions to elaborate long-term strategic plans within three years. Representatives of audience, civil sector in culture and independent cultural workers participate in strategic planning processes. The City provides necessary means for elaboration of strategic plans that include education, external consulting, etc. The selection of management boards' members of the institutions is carried out in transparent way, in accordance with the Law.

1.6. Create the information basis for cultural policy management

The City strives to base the decisions made in the cultural policy area on relevant, reliable and up-to-date insights and available information. With that aim, it initiates and finances periodical field researches and analyses of the status in culture, which cover, among other things:

- Different aspects of functioning of public cultural institutions;
- Different aspects of functioning of civil society organisations in culture, as well as work conditions of independent artists and artistic groups;
- Cultural participation levels of citizens and barriers for participation in cultural life;
- Analyses of cultural policy instruments and effects of different instruments, including open calls for co-financing of projects in culture;
- Other.

The researches are conducted at least once in five years, or more frequently, in situations when important strategic decisions are to be made in culture.

1.7. Capacity building of the City Department for Culture

Current conditions of work of the CDC make it impossible for the Department to contribute to participativeness of cultural policy. The missing resources include:

- Spatial resources;
- Staff resources that also include education, networking and training of employees;
- Communication resources.

Capacity building of CDC is aimed at turning the Department into an agent of co-operation, networking and communication between different stakeholders so that it could, among other things, launch the web site for publishing of information on its work, open calls for proposals, information about important events in the field of city's cultural policy, evaluation of work of the city's public cultural institutions, explanations and evaluations of project proposals submitted at open calls and other information of public relevance. Due to the key significance of CDC for co-ordination of participative processes in cultural policy management, the City of Novi Sad is committed to capacity building of the City Department for Culture.

2. Cultures in dialogue

UNESCO *Universal Declaration on Cultural Diversity* recognises that each society is culturally diverse and that “cultural diversity is as necessary for humankind as biodiversity is for nature” (Article 1). However, it is not rare that the biggest achievement in cultural diversity exercising is peaceful co-existence of different groups that mutually exchange little or nothing. This insight is the starting point of a *White Paper on Intercultural Dialogue* that was adopted by the National Parliament of the Republic of Serbia in 2008 and that attempts to affirm the relationship between diverse cultures as more than observing the right of others to be different. Intercultural dialogue assumes respect, interest and capacity to enter into an open and peaceful dialogue with others. It also assumes that each citizen is at the same time a member of many collectives and that he/she owns multiple cultural identities. *White Paper* suggests that “no one should be confined against their will within a particular group, community, thought-system or world view”. Diversity understood in such a way surpasses exclusive and simplified identities and sees diversity in all its forms – from national and ethnic, through sexual, gender and physical, to religious, lingual, cultural, aesthetic, social, and others. Furthermore, the relationship between different cultures is not brought down to exposure or sensation by superficial aspects of someone else’s culture but rather to a dialogue and common participation in shaping of social, economic and political reality.

In addition to universal human right, cultural diversity is the potential for identity building of the City and its promotion, as well as the resource for creating of new economic values and their exchange with other communities, through production and circulation of diverse artistic, cultural, tourist, food, wearing and other values, products and services. Cultural diversity is also a political potential since it enables setting of relations within a community and with other communities. Finally, intercultural dialogue within culturally diverse society contributes to building of solidarity, understanding and social cohesion. Due to all the above-mentioned, **promotion and encouraging of cultural diversity and intercultural dialogue are strategic commitments of the City of Novi Sad.**

Vision:

Knowledge about other cultures is available and it contributes to permanent mutual recognising and understanding of values of different social groups, based on which the needs and practice of different cultural communities are respected and all of that contributes to dynamic and rich cultural life of the City of Novi Sad.

Detected problems:

- Failure to recognise the values of different social groups as cultural and social resources;
- Absence of knowledge and understanding of needs and practice of different cultural communities;
- Insufficient communication between different social groups.

Strategic solutions:

2.1. Support the development of intercultural sensitivity of cultural contents

Possession of knowledge on other cultures, as well as sensitivity to recognise and understand the needs and practices coming from different cultural milieu make the key assumptions for intercultural dialogue. Both sensitivity and knowledge are adopted in the environment of growing up and personal development, through different learning programmes, exchange and exposure to diverse identities. Cultural institutions and organisation, as well as programmes they create, are space for adopting of such knowledge and meetings aimed at enhancing of sensitivity to cultural diversity in all its manifestations. Due to exceptional importance of dialogue and intercultural exchange, these principles are adopted as fundamental values of work of the City Department for Culture and cultural institutions. To that aim, cultural diversity of programmes and commitment to building of intercultural sensitivity and knowledge are introduced as criteria in evaluation and assessment of work of public cultural institutions and project proposals.

2.2. Improve co-operation with organisations of national communities

Cultural contents made through establishing of co-operation with organisation of national communities and creating of common contents based on equal relationships are designated not only to members of the minority culture but also to all the groups, and that is how the dynamics and intercultural dialogue are achieved. Cultural contents do not imply only the festivities, festivals and events, as it has been the case until now, but also the projects that will enable not only the participation of minority culture members but also of other social groups and thus create the basis for in-depth learning and thinking about common social reality. Improvement of co-operation implies the including of representatives of national communities' organisations in the work of committees, working bodies and other decision-making forms in cultural policy field.

2.3. Improve inter-disciplinary co-operation aimed at enhancing intercultural sensitivity and knowledge

In the absence of direct experiences, educational programmes and media contents are the key sources of knowledge and perceptions on other cultures and communities. That is why the intercultural sensitivity of these contents is of crucial importance for understanding of others. Therefore, the City encourages and supports all cultural entrepreneurs, in particular cultural institutions, to establish co-operation with media and educational institutions and organisations and implement joint projects and long-term programmes that will contribute to understanding, familiarising with and active communication of members of different groups and communities living in the City. Encouraging of intercultural sensitivity is one of important criteria for the support to project proposals and programmes of institutions and organisations in culture provided by the City.

2.4. Encourage creating of the City's cosmopolitan identity

Novi Sad is quite frequently presented as multicultural capital of Serbia because a large number of national communities live and work in it. Their heritage and contemporary creative work enrich cultural life in the City. However, in addition to national communities there are other communities in Novi Sad that do not base their cultural expressions on ethnic identity but rather on language, interests, common values, sexual orientation, gender, specific physical restrictions, etc. All these individual identities are important for the existence of wider, cosmopolitan identity that the City aspires to reach. Therefore, in addition to observing the right to cultural diversity of the existing, recognised national communities in the City the intention is to recognise and observe all other present communities. At the same time, the intention is to encourage and support dialogue and co-operation between these communities and organisations representing them. This is the attempt to enable continuous creating of even more dynamic and open culture of the City and feeling of belonging, freedom and respect for all the citizens irrespective of their cultural practice, needs and habits.

3. Participation of citizens in cultural life

The notion of citizens' participation in cultural life stems from Article 27 of the *United Nations Universal Charter of Human Rights*, which says that *everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits*. Participation in cultural life of a city may have highly diverse manifestations – from reliable and accessible information about cultural events, through visiting exhibitions, lectures, tribunes, performances, concerts and festivals, to participation in creative workshops, amateur societies and volunteer programmes in cultural organisations and institutions. As it has been said in the beginning, cultural participation is unalienable right of every citizen. However, participation in cultural life is not only the right but rather the possibility and opportunity for personal and collective development. Depending on the context, cultural needs and habits of audience, participation in cultural life may produce numerous positive effects⁸ such as:

- Development of reflexivity and better understanding of oneself;
- Development of creative skills and talents;
- Enhancing self-confidence and capacity of expression;
- Contribution to mental and physical health and subjective feeling of wellbeing;
- More self-confidence and better success at school for the young, as well as the feeling of belonging and activities for elderly people;
- Better understanding and critical reviewing of one's own environment;
- Development of political engagement and active and engaged relationship towards the society;
- Development of empathy and understanding with respect of others;
- Development of non-conflict communication skills and exchange;
- Feeling of belonging to a community and responsibility for one's own natural and cultural environment.

However, in order to exercise participation in cultural life through its emancipatory and development impact, it is necessary for diverse cultural contents to be accessible to diverse audience. As it can be seen from the case study results, cultural participation is significantly reduced as the place of residence gets farther from the city centre. Furthermore, unpleasantness and feeling of non-belonging to cultural events and spaces make frequent barriers to participation in culture, which could be attributed to underdeveloped cultural habits and unequal access to education. Many citizens wished for more cultural events, in particular of workshop type within which they could have more active role.

On the path to equal and diverse participation of all citizens in cultural life, it is necessary to make cultural and artistic contents more accessible in several ways. First, it is necessary to eliminate physical obstacles, namely provide physical access to cultural spaces and contents

8 Geoffrey Crossick & Patrycja Kaszynska, *Understanding the Value of Arts & Culture : The AHRC Cultural Value Project*, Arts and Humanities Research Council, <http://www.ahrc.ac.uk/documents/publications/cultural-value-project-final-report/> (downloaded on 15.06.2016).

to all the citizens irrespective of their own restrictions and needs with respect of mobility and sensory experiencing of cultural contents. Furthermore, it is important to eliminate geographic barriers and make cultural contents accessible to all the citizens irrespective of their place of residence – through both spatial decentralisation of cultural offer and developing of public and accessible transport. Those who offer cultural contents should also be sensitive to financial barriers that potential audience is facing and invest efforts into overcoming these barriers through diverse privileges, discounts and volunteering programmes. Finally and most demanding, free participation in cultural life implies the existence of developed and satisfied cultural need, namely to make the citizens feel invited, pleasant and sufficiently competent to participate in cultural events as both the audience and creative workers. The above-mentioned barriers, speaking more widely, produce not only the problem of access to culture but they also contribute to reproduction of social differences, divisions and inequalities. The elimination of the above-mentioned barriers and encouraging cultural participation implies continuous building of socially sensitive, competent cultural organisations and institutions that actively design interpretation and reception strategies of their programmes by different groups, including those at the margin of society.

Considering the above-mentioned benefits and obstacles for participation in cultural life, **it is the strategic commitment of the City to encourage all cultural stakeholders attempting to overcome different barriers for cultural participation and develop cultural needs and habits of different groups of citizens.**

Vision:

The citizens do not encounter physical, geographic, financial and social barriers for participation in cultural life in which they are actively involved as both the audience and creative workers.

Detected problems:

- Cultural contents are spatially centralised and citizens living outside the City centre participate to a significantly lower extent in cultural life⁹;
- Animation and mediation programmes are insufficiently present in the work of institutions and organisations;
- Insufficient visibility and offer of amateur cultural and artistic contents for diverse groups of citizens;
- Insufficient presence of cultural contents in media and school programmes;
- Inaccessibility of spaces and contents for people with disability.

Strategic solutions:

3.1. Establish better co-operation between educational and cultural organisation and institutions

The exposure to cultural contents at the earliest age has a decisive impact on the development of cultural needs and habits in consequent life. Due to that, through open calls

⁹ See: Tomka, Volić, Cvetičanin, the above quoted paper .

for proposals for co-financing and financing of programmes, CDC encourages co-operation of cultural institutions and organisations with schools in the territory of the City.

3.2. Establish better co-operation between the media and cultural stakeholders

The CDC encourages co-operation and joint production of media contents on the topics of culture and art. Co-operation projects are recognised and evaluated positively within open calls for proposals for cultural creative work and public information.

3.3. Encourage offer of cultural contents outside the City centre

It is the strategic objective of CDC to enable all the citizens, irrespective of their place of residence, to participate equally in cultural life. In that sense, CDC recognises and supports organisations that are active in communities at the distance from cultural centres. In addition, CDC encourages cultural institutions to improve co-operation with civil society organisations that are active in communities spatially distant from the City centre. Finally, CDC supports steps forward of other cultural entrepreneurs towards spaces and groups having aggravated access to cultural contents.

3.4. Support the development of animation and mediation programmes

Lack of knowledge and skills for interpretation of works of art and cultural contents, in particular those coming from temporally or spatially distant contexts is one of the most important barriers for cultural participation. Therefore, presenters of cultural and artistic contents are responsible to enable the potential audience do establish the relationship with presented artistic and cultural contents through adopting of necessary knowledge. The City encourages cultural animation and mediation programmes (workshops, lectures, presentations, mobile applications, etc.) both through regular financing of cultural institutions it is the founder of, and via open calls for co-financing of programmes and projects in the field of culture within which sensitivity for contents reception becomes one of the key evaluation parameters.

3.5. Support amateur creative work more significantly

The importance of amateur creative work pertains primarily to the development and satisfying of cultural needs and habits of citizens. “Amateur and volunteer“ aspect, namely “de-expertisation“, or emphasis on activities managed by local communities and utilisation of community resources that implies organisational capacity building for mobilisation of local community and providing of the role of non-experts is very important in a contemporary civil society.¹⁰ Contemporary approach to cultural policy implies equalizing of values of artistic production with traditionally understood diffusion of culture in cultural institutions. Higher attention is paid to the process rather than result and both professional and amateur artistic and cultural practices are evaluated.¹¹

10 S. Nikolin et al., “Karakteristike trećeg sektora u Srbiji” (“Characteristics of the Third Sector in Serbia“), in B. Petrović, *Civilno društvo i nevladin sektor (Civil Society and Non-government Sector)* (Belgrade: Čigoja, 2002) 119–137.

11 F. Matarasso, *Use or Ornament? The Social Impact of Participation in the Arts* (UK: Comedia, 1997).

3.6. Adapt spaces and contents to citizens with disabilities

All cultural spaces should have access adjusted to people with disabilities where it is necessary not only to eliminate physical barriers but also to adjust access to all the citizens irrespective of their restrictions and needs with respect of mobility and sensory experiencing of cultural contents (adaptation to persons in wheelchairs, less mobile, blind and weak-eyed, deaf and people hard of hearing).

3.7. Protect and use public spaces responsibly

In the context of this Strategy, public space is seen as physical space understood through common property that is interpreted as intangible value stemming from differences, communication and social experience.¹² Contrary to private-personal and private-commercialised space, public spaces serve as public properties that enable social communication, are accessible and open to everyone. By eliminating physical and psychological barriers, we see the interaction of different social groups living in the City in public spaces and a high level of interaction between the citizens and physical structures.¹³ This confirms and intertwines identities of different social groups and thus factual support to cultural diversity and intercultural dialogue is fulfilled in addition to a general one. *Agenda 21* also emphasises promotion of public spaces of the City and encouraging of their utilisation for culture, social co-existence and interaction purposes, as well as the support to cherishing of aesthetics of public spaces and collective properties. With respect of that, the strategic commitment of the City is to foster utilisation of public spaces through different groups of citizens not only through the right to free access but also through utilisation, both individual and collective.

12 E. Jurcan, "Babel2talk, Pulska grupa", at *Babel, Independent Biennale of Critical Housing*, www.babelbabel.net (downloaded on August 6th, 2012).

13 D. Veselinović, "Art in Public Spaces as a Means for Placemaking", in *Balkan Contemporary Magazine*, 2012, 11–15.

4. Authentic and free contemporary creative work

Professional artistic and cultural creative work is of great significance for cultural, social and economic life of a community. First, contemporary creative work represents highly needed space of freedom of expression and action. Freedom of creative expression implies the possibility to deviate from expectations, influences and requirements of any canon, convention or institution, irrespective if it is the matter of economic, political, educational, scientific, religious or other entities, within the limits of accepted legal standard. Freedom of expression includes deliberation and criticism of ideologies that value people and communities in a different way, based on their ethnic, confessional, gender, lingual and other affiliation. Freedom of expression also implies the possibility for cultural values and contents to be evaluated in different ways that are not necessarily in compliance with the current market or dominant political values. Finally, freedom requires absence of any form of discrimination, censorship and prohibition of thinking, expression or action, as well as creating of an environment for free expression. In addition to unambiguous condemnation of discrimination and protection of the right to expression, the environment for free creative work implies providing of incentives and support for professional dealing with art and other activities in culture.

As it has already been said, participation in cultural events produces numerous positive effects for the citizens, including, among others, a better insight into the environment, understanding of oneself and critical reflection in relation to the given environment. However, that is possible only if the contents that are offered and production of which is supported represent an authentic expression of creators who are active within a local environment. The value of cultural events and programmes presenting global and international contents is also big although without contents generated in a local context, culture and art lose significantly their critical and driving potential for the community in question. Hence, the value of cultural and artistic creative work is also a critical reflection of social relations, norms and practices that is only a part of the mere creative process and presentation of its outcomes. Creating works of art the artists present their view of the world they live in offering a different perspective and questioning a monolithic picture of social reality. It is therefore important to have a balance within local policy between the support to production of local contents and those coming from other communities.

In the end, core of cultural identity of a city consists of values, ideas, spaces and artefacts that arise as the consequence of artistic and cultural creative work. Every city that strives to create a recognisable and authentic identity has to support an autochthonous, local artistic and cultural production that is capable of offering an authentic expression and hence create the identity of the place. Therefore, the strategic interest of the City is, on the one hand, to be an attractive place for work and living of artists and cultural entrepreneurs and, on the other hand, to encourage the presentation and promotion of cultural contents created by local cultural and artistic creators.

To that aim, it is the **strategic commitment of the City to encourage and support the activities of independent cultural creative workers, cultural organisations and groups contributing to creating of recognisable, authentic and free culture of the City of Novi Sad.**

Vision:

Authentic local artistic and cultural production and freedom of creative expression are encouraged in different ways: through intensive co-operation and resolving of problems encountered by artists and cultural entrepreneurs, based on which Novi Sad is an attractive place for their work and living.

Detected problems:

- Majority of civil society organisations in culture do not have adequate space to create and exhibit in it;¹⁴
- Some public cultural institutions lack adequate space;
- It is difficult for young artists to start their independent career;
- It is difficult for independent artists to find necessary means for production;
- Co-operation between public cultural institutions and civil society organisations and individuals is not at a sufficiently high level;
- Absence of funds for financing of organisational costs of civil society organisations;
- Reduction of funds for artistic production at the city's open call for proposals;¹⁵
- Sporadic existence of restrictive and censorship practice.

Strategic solutions:

4.1. Provide spaces for artistic production and cultural creative work

Large number of unutilised vacant spaces in the City is the threat to citizens' safety; they disturb the appearance of urban zones and aggravate protection of spaces that are recognised as parts of cultural heritage. At the same time, many cultural entrepreneurs create in spaces that are not appropriate to their needs and needs of their audience. Therefore, in co-operation with the competent city departments, institutions and creative workers in culture who need space, the City Department creates the register of spaces that could be used for cultural and artistic creative work. The register will be published on the CDC's web site and updated in accordance with information of the competent public companies and institutions on availability and purpose of these spaces. The register will be also accompanied by the review of procedures and possibilities for renting and arranging spaces for cultural entrepreneurs who need space. In accordance with the commitment to be recognisable after its cultural and artistic production, the City intends to provide sufficient number of premises for its relevant cultural entrepreneurs.

4.2. Develop stronger support for production of unestablished artists

14 Tomka, Volić, Cvetičanin, the above quoted paper.

15 Ibid.

The City recognises specific characteristics of the status of young artists who are still not a part of cultural scene and develops cultural policy instruments it uses to support their creative work, education, linking with recognised stakeholders in the country and abroad. In that way, young talented artists do not enter an unequal competition relationship with large cultural organisations.

4.3. Improve the status of independent artists

In order to achieve richer and more recognisable contemporary art production in the City, the City of Novi Sad tries to improve the work conditions of independent artists in co-operation with professional and trade associations of artists as well. Providing the support to these organisations and learning about the needs of independent entrepreneurs in culture, the City recognises the right of independent artists and cultural entrepreneurs to professional actions.

4.4. Develop cultural institutions as action platforms for non-institutional stakeholders

While cultural institutions are characterised by stability and continuity, civil society organisations are exposed to turbulent circumstances when it comes to organisational costs (space and utility costs), funds designated to fees of the involved members and funds for project and programme activities. Therefore, the strategic commitment of CDC is further approximation of the civil and public sector in culture aimed at optimising the use of resources and enriching the contents of public institutions. Hence, the Department proposes to cultural institutions to include the associations, independent creative workers and informal groups in their work through diverse consulting bodies, co-operation networks and other forms. Openness towards non-institutional stakeholders is an important segment in evaluation of work of cultural institutions.

4.5. Provide support to civil society organisations

CDC recognises the needs for financing of a part of operating costs and expenditures (referred to previously as organisational costs or “cold drive“ costs) that include space, overhead costs and salaries of employees, which are currently not financed nor co-financed within the CDC’s open calls for proposals. In connection with that, CDC attempts to provide budget funds that would be designated to co-financing of these costs so that organisations that implement their projects continuously could improve their programme and project activities. In addition to the above-mentioned, the CDC continues to co-operate with civil society organisations with the aim to work jointly on strengthening of this sector. This means establishing of a new communication practice between public and civil society sector in culture.

5. Vibrant cultural heritage

The significance of cultural heritage is emphasised in the *Sustainable Development Strategy of Novi Sad from 2016 to 2020* within two priority areas – urban and social development. In both areas, it is pointed out that cultural heritage preservation is the City's mission, which has been operationalised with specific objectives and precisely defined activities. Considering the fact that providing of protection of cultural properties of significance for the City is one of the responsibilities of the City Department for Culture, it is of crucial importance to define key assumptions and directions of actions regarding cultural heritage.

However, having in mind contemporary heritology theories, policy and practice, the *Strategy* attempts to broaden the approach to heritage and point to importance of not only the protection but of development of heritage and development through heritage. In that sense, heritage is defined as a set of diverse values and meanings of all individuals, groups and communities generated as the consequence of dynamic and inheriting process bearing multifold meanings. As such, the inheriting process is, first of all, a creative process within which equal importance is attributed to protection and long-term, sustainable use of heritage. Thus, heritage represents the basis for building of personal and collective identities, resources for cultural, economic and social development and a meeting point of diverse communities. Hence, the right to cultural heritage is the basic right of every group or individual.

Cultural heritage understood in such a way moves the focus from protection of heritage as an exclusive obligation of the competent institutions to a wholesome and integral principle of heritage management that implies the right to participation and responsibility of all the citizens, their associations, political representatives and a wide circle of relevant institutions and organisations. At the same time, cultural heritage becomes the space for exchange of opinions, attitudes and active co-operation regarding memories, identity building and social relationships.

Based on the above-mentioned reasons, **the City of Novi Sad attempts to encourage and support active relationship of all cultural stakeholders, as well as of all the citizens, towards processes of creating, protection and utilisation of dynamic, diverse and cultural heritage of the City bearing multifold meanings.**

Vision:

Cultural heritage has left the domain of the past and exclusive responsibility of institutions and City Department and it is integrated in contemporary life of citizens who, together with institutions and other parties concerned, participate in its integrated management and utilisation, respecting all individual and collective identities related to tangible and intangible heritage.

Detected problems:

- Citizens are insufficiently engaged and included in cultural heritage conservation and management processes;
- Co-operation of different municipal institutions is sporadic and poor in this domain;
- Protection of cultural heritage is seen as exclusive responsibility of the City Department and competent institutions;
- Practice pertaining to (in particular intangible) cultural heritage is based on the idea of technical protection while the development, utilisation and social protection are underdeveloped;
- Education programmes of different groups of citizens on the City's cultural heritage and methods of its responsible utilisation are not available;
- Co-operation with the sector of tourism regarding protection and utilisation of heritage is at a low level.

Strategic solutions:

5.1. Foster cultural heritage management practice that links its sustainable utilisation and development of the City

The City fosters, first of all, the institutions dealing with protection and other relevant institutions, sectors and activities to place a higher focus in cultural heritage management processes on its utilisation, management, maintenance, interpretation, adaptation and accessibility. This implies fostering of elaboration of strategic and planning documents, such as management plans, action plans, business plans, feasibility studies, interpretation, education, tourist promotion and other plans as an integral part of restoration and conservation processes in order to ensure that investing into heritage protection will contribute actively to a long-term development of the City.

5.2. Establish co-operation between departments and sectors and joint actions of different stakeholders in the field of cultural heritage management

The City fosters projects that imply co-operation between public, private and civil sectors in the field of protection and utilisation of cultural heritage creating in such a way a complementary approach to this field. The responsibility of the institutes for protection of monuments, archives, libraries and museums is to evaluate, analyse, elaborate studies and give recommendations for protection and utilisation of different types of tangible and intangible cultural heritage. Through linking with associations and private initiatives, these institutions implement projects beyond their main activities that are aimed at cultural heritage enhancing and promotion. This is the way to contribute to cultural heritage activating and popularisation through vertical department linking. Protection of cultural heritage and institutions dealing with this activity officially belong to the field of culture; however, heritage is an inseparable element of urban planning and development of social activities since it recognises and interprets the elements of the past in the context of the present and planning of the future. Cultural heritage sector is thus inseparable from urban planning, education, science and development of economy, tourism and creative industry. Therefore, the City obliges all the institutions it is in charge of to all forms of co-operation that affirms and promotes not only the protection understood through conservation activities but also creating and active and responsible utilisation of the City's cultural heritage.

5.3. Build the capacities of civil society organisations so that they get included in the process of protection and responsible utilisation of cultural heritage

Organisations that motivate the citizens aiming at selection, research, documenting, protection, interpretation, promotion and presentation of cultural heritage are of exceptional significance for the City. The initiatives of local associations dealing with preservation of a specific segment of heritage contribute to broadening of heritage area. Through civil actions, in particular using the methods offered by participation and crowdsourcing in digital space, these organisations enrich significantly the inheritance process. That is why the City strives to support and strengthen financially and symbolically the programmes and activities of these organisations via open calls for proposals, consultations and meetings, as well as via their more active co-operation with the institutions dealing with heritage – from institutes for protection, via archives to museums, libraries and galleries.

5.4. Educate, strengthen and include the citizens into process of creating, revitalisation and preservation of cultural heritage

Heritage represents a set of values that is different for each citizen. Communicating of meanings and values and emphasising diversity of personal identities related to heritage are important in its revival and approximation to everyday life of citizens. In order to know to respect it and utilise it actively being aware of necessity of careful handling, we need to work actively on education, primarily of schoolchildren and young people regarding heritage, its official, historical narratives, but also of personal history of prominent or less known citizens. It is necessary to establish more direct and continuous co-operation between institutions of protection, associations of citizens and educational institutions for the purpose of learning about heritage and using heritage within the school curricula, from primary school level to faculties. It is important for education to be “vibrant” and dynamic, to include people in creating of different contents and foster creative and thoughtful relationship to heritage. Projects that include citizens’ volunteerism, work and creativity at site in addition to storytelling about heritage are important for creating the links with heritage, broadening of scope of heritage and possibility to combine tangible and intangible heritage and their contemporary interpretation. That is how the City encourages and fosters programmes and projects dealing with cultural heritage and strives to actively include the citizens into cultural heritage research, interpretation, protection and responsible utilisation processes.

5.5. Encourage discovering and utilisation of forgotten spaces and utilisation of cultural heritage as an inspiration for contemporary creative work

A large number of building heritage structures, including not rarely those that are protected by the law as monuments of culture, are exposed to neglect and decay. Due to neglect or lack of funds, some of them are significantly devastated and some are even destroyed. Although they have actual historical, architectural and cultural significance, many of these structures are left neglected and invisible for the citizens. Parts of cultural history of the City are thus hidden, which makes it poorer for another part of its identity. Fortunately, the “forgotten” spaces are not forgotten in architectural and conservation bibliography, nor in archive records. The existence of data and documents on threatened, devastated or destroyed spaces is a good starting point. Revealing of these data, their exiting from

hermetic space of books, studies, scientific and professional bibliography and use of the same as an inspiration and resource for contemporary creative work and education would contribute to extending of their physical lifespan and in a long-term sense enable their easier and more useful restoration and new purpose of use.

5.6. Foster digitization of cultural heritage and creating of communities gathered around the City's heritage in digital space

The City strives for digitised collections of museums, libraries and archives, as well as of monuments of culture and private collections to become a standard. This does not imply digitization in the function of protection and documentation alone, but digitised contents are rather seen as the possibility to improve accessibility of heritage and more active use of knowledge and information regarding the City's heritage. In addition, digitization process is understood as an opportunity for participation and creating of heritage related contents by different groups and individuals, which opens up a new scope of development of the City's cultural heritage, primarily learning and co-operation.

5.7. Establish better co-operation with sectors of tourism and creative industries

Tourism based on cultural heritage represents a special form of tourism that implies travelling with the aim to get familiar with heritage of a certain place. Tourists interested in this form of tourism are often educated and sensitivised for understanding of heritage, which makes a good basis for presentation of the City's heritage. However, not only this kind of visitors is to be counted on. Novi Sad is also visited by young tourists, business people, excursions, athletes and others to whom cultural heritage should also be presented and there are numerous possibilities for its promotion. Previous activities related to promotion of heritage through tourism can be brought down to presentation of certain number of representational buildings, museums and galleries; however, a much larger number of elements of heritage that the City is made up of is still missing – from buildings belonging to both older (18th, 19th and beginning of the 20th century) and more recent history (period between two World Wars and second half of the 20th century) to places of significance for history of the City, as well as for the citizens, individuals or groups that marked those places; specific cultural practice, values and activities and other forms of intangible heritage, prominent persons of the City, places that marked the introducing of new forms of cultural practice (first cinemas, photo studios, places of gathering and nights out, etc.). They are all the elements, which, if unified, make the basis for promotion of the City as the place with vibrant tradition and culture based on memories and their contemporary interpretation. For the purpose presentation of the City's cultural heritage, the CDC co-operates with the Department for Economy and Tourist Organisation of the City in order to enhance the inter-sectoral and inter-department co-operation aiming at protection and utilisation of heritage.

6. Internationalisation and presence at international scene

There are several important reasons to support international cultural and artistic co-operation and presenting of cultural creative workers to international audience. First, acquiring of international experiences, learning about different forms of artistic and production practice and exposure to different influences affect the increase of competences of individual creative workers and collectives and opens up the space for their exiting at the international scene. Second, civil society organisations in culture and cultural institutions that establish contacts with international organisations and institutions build their own capacities, which is reflected on their further activities. Exiting of creative workers, organisations and institutions out of the country and their presence abroad contributes to creating of the image of the City whose cultural entrepreneurs are active, networked, ready to learn and co-operate. All the above-mentioned contributes to better positioning of the City as international cultural centre and open new possibilities for funding and co-operation of cultural entrepreneurs. It is the strategic objective **of the City to support cultural stakeholders who are capable of presenting Novi Sad in the world.**

Vision:

Novi Sad is recognised as regional cultural capital where artists and cultural entrepreneurs from different meridians meet, and where the latest world creative work is presented and internationally relevant works of art and cultural contents are created.

Detected problems:

- Organisations to which international projects have been approved lack support at a local level;
- Absence of more significant support to mobility projects for artists and cultural entrepreneurs;
- Cultural tourism is currently concentrated on presentation of fixed cultural resources (monuments of culture and cultural institutions) and events; other elements of the cultural system are missing;
- Lack of co-operation between cultural sector and creative industries;
- Culture of national communities is not seen as resource that could contribute to diversity of cultural offer.

Strategic solutions:

6.1. Submit the City's candidacy for the European Capital of Culture

The candidacy fulfils strategic objectives of the City to present itself to international audience, link and co-operate with international cultural stakeholders and position the City on a cultural map of the Region and Europe. Successful fulfilment of the European Capital of Culture

programme could also strengthen significantly the capacities of local stakeholders to present themselves to an international audience and to present the current trends at an international artistic and cultural scene to local audience in a more direct and frequent way.

6.2. Support organisations that apply for funding from international funds with their project proposals

Since international projects are quite often challenging and require a range of competences for concept drafting, project management and evaluation, co-operation, presentation of one's own work and responsibility, the City Department for Culture provides necessary support for the approved and planned international projects in order to enable their implementation up to a full capacity and to confirm unambiguously the City's commitment to European values with respect of culture and art.

6.3. Support mobility of cultural workers

It is necessary to support programmes of travelling and further training of cultural workers from Novi Sad abroad and open the space for stay and work of selected artist from an international community in the City that are going to bring different attitudes with them.

6.4. Support the development of cultural tourism

In addition to representing an economic activity earning revenues to the city budget, tourism contributes to creating and spreading the image on cultural resources of the City. It is therefore necessary to map all cultural resources and create an image of the City based on authentic cultural expressions, local creative work and cultural heritage. Contrary to currently sectorally defined tourism related policy that recognises culture exclusively through cultural institutions, events and sacral buildings, the work should commence on creating of integrated tourism related policy that would be harmonised with cultural one which sees culture as the resource that also includes civil society organisations, collectives and individuals as an infallible element of cultural system.

6.5. Improve co-operation with creative industry

Creative industry, as a branch of economy that generates economic value based predominantly on individual and collective creative skills (fashion, industrial design, information technologies, etc.), represents a desirable field for development of partnership relations. Since local organisations that belong to creative industry are oriented towards an international market where they quite often accomplish notable results, the co-operation between culture sector and creative industry could contribute to better presentation of Novi Sad culture and art to the world and capacity building of local organisations.

6.6. Include organisations of national communities more actively in the process of international linking

Official data say that there are twenty minority communities in Novi Sad and their presence is currently not seen as the resource that could contribute to diversity of cultural offer and development of cultural-diplomatic relationships with countries of origin of national minorities.

The awareness on existence of communities is a good starting point, while linking with national councils, cultural-artistic societies, institutes and organisations regarding promotion of culture and art of their countries and cities of origin in Novi Sad would be a step forward.

7. Implementation, monitoring and evaluation of the Strategy

Processes of *Strategy* implementation, monitoring and evaluation are necessary to fulfil its objectives. Implementation of the *Strategy* represents a part of regular work activities of CDC's employees, which means that this task should be attributed an appropriate significance and time necessary to conduct it in an adequate way. Successful implementation implies, first of all, visibility of document itself, all key stakeholders being familiar with the document details, and readiness to invest necessary staff and other resources into implementation of activities planned by the *Strategy*.

In order to define these activities precisely, the implementation implies the elaboration of additional action plans with clear activities, responsibilities and authorisations and resources necessary for their implementation. Action plans are made for a shorter period, namely from two to three years, depending on the given circumstances. Furthermore, the action plan may require changes to the existing legal documents and procedures, for instance, for co-financing of projects and programmes and elaboration of new ones aiming at operationalisation of the key commitments laid down in the *Strategy*. The implementation of the *Strategy* will require providing of additional funds in the budget, which is going to be more precisely defined by action plans. The activities requiring additional funds will be introduced in phases, and the task of the groups that are going to elaborate the first action plan will be to indicate funds necessary for urgent first steps and planning of the remaining expenditures in phases and funds necessary for these purposes.

The action plan, which follows the adoption of the *Strategy*, will be elaborated and founded on the principles of participativeness as the *Strategy's* basic tenet. Operationalisation of participativeness is reflected in mandatory establishing of working groups that CDC, as the holder of action plan elaboration, will convene per sectors and stakeholders in culture who have participated in elaboration of the Draft *Strategy*. In this case, sectoral division of stakeholders in the City's culture would have functional character, in the sense of consulting the stakeholders in the field of culture who are acquainted with the needs of the field they are active within by the CDC aiming at elaboration of the most operational and functional action plan possible that will satisfy the needs of all stakeholders in culture of the City.

Successful implementation also implies adjusting the *Strategy* to newly arisen circumstances in order to place it in the function of cultural development encouraging in reality. Contrary to implementation, monitoring and evaluation should be delegated to external bodies that will check the accomplishing of fulfilment of objectives set forth by the *Strategy* based on indicators. Self-evaluation by CDC and continuing dialogue with local institutions, organisations and citizens is also important in the process.

Monitoring and valuation of the *Strategy* are important in order to measure its effect and the development of the planned strategic directions defined through operational activities in the action plan. Based on indicators it could be seen whether the activities are implemented, and if so in which way and what effects they accomplish. The results of these activities will indicate the effectiveness of the *Strategy* and its further relationship to strategic directions

leading either towards the continuation of the planned activities or re-consideration and changes of activities in accordance with newly arisen circumstances.

Good strategy implies a high level of flexibility that in turn implies including of new legal frameworks, changes in priorities and new aspirations and requirements imposed by the environment. Prior to adoption of the *Strategy*, it is necessary to set a time frame for its evaluation. In accordance with recommendations, the evaluation will be conducted three years from the commencement of implementation of the *Strategy* and, if necessary, the process of changes and amendments to the same will be initiated¹⁶

It is important to establish the term for evaluation, persons in charge of it, indicators that are going to be used, methodology of monitoring and evaluation procedures and techniques of collecting of information that are going to be used at the very beginning to enable effective monitoring.

If the *Strategy* is adopted for a ten-year period, it is necessary to revise it, preferably two to three years later. The review procedure should take into account its effectiveness, new circumstances, and potential changes in legislation and priorities. In that sense, CDC can propose changes to the *Strategy* so that main directions and frameworks are fulfilled in a more adequate way. However, changes have to be in compliance with general cultural development directions stated in this *Strategy*.

The Strategy will be published in the "Official Journal of the City of Novi Sad".

**REPUBLIC OF SERBIA
AUTONOMOUS PROVINCE OF VOJVODINA
CITY OF NOVI SAD
CITY ASSEMBLY OF NOVI SAD
Number: 6-3/2016-174/1-I
Date: September 2nd, 2016
NOVI SAD**

PRESIDENT

Zdravko Jelušić

¹⁶ *Creating Opportunities: Guidance for Local Authorities in England on Local Cultural Strategies*, <http://www.bazakulture.rs/wp-content/uploads/2016/05/Local-Cultural-Strategy-Guidance-for-local-authorities-in-England.pdf> (downloaded on 15.06.2016).