



# RESEARCH ON THE PRESENCE OF ART AND CULTURE IN THE LIVES OF YOUNG PEOPLE

**Research conducted according to contract:**

*Consultancy on the elaboration of Research on the presence of art and  
culture in the young people's lives*

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*Niš, 2020*



**Elaborated under contract:**

*Consultancy on the elaboration of Research on the presence of art and culture in the young people's lives*

*REF: PД-02-29-143/03.07.2019-ST 02-B*

Project title: „Dance and play together“

Lead partner: City municipality Medijana, City of Niš, Serbia

Second partner: Dragomir Assenov, Drama theater, Montana, Bulgaria

Priority: Tourism

Specific goal: People and networking

The general aim of the project consists in establishment of Network “Young Artists for sustainable development” through investments in art, studies, strategic measures and organization of networking events.



## *Introduction*

The period of transition, in which our country has entered, changes conditions in all spheres of social life. Therefore, the radical changes affect the sphere of culture, especially cultural policy.

In order to enable the planning and implementation of reforms in the sphere of culture and art, it is necessary to investigate the current situation in the cultural life of all social strata, especially young people, the population whose members represent the bearers of social development in the future. The obtained data can be analysed in parallel with the previous results in this area in the country and the world, with the aim of determining current development tendencies in the interests and cultural creativity of the young generation. Also, the research should provide a basis for creating a database on the cultural life and cultural needs of young people in cultural life in general in Serbia, which would be used to determine the strategy of future cultural development of young people.

Research of *cultural life*, which can fit into a complex of research on the cultural life of youth in general, has a very great social relevance today. It must be emphasized that this topic is very complex, given that it is theoretically and empirically insufficiently researched in our country. The task of such research is very complex because it includes the population to which the times of great social crises leave the most traces. The society in which we live is significantly characterized by processes of (self) destruction, which in some areas of social reality have reached a stage where it is justified to talk about a destroyed society.

Identity crisis, psychological burdens, collapse of the value system, hopelessness, economic dependence due to unemployment are the consequences that are closely related to the socio-economic and cultural-historical situation in society. The current moment in the development of our society marks the deeply contradictory character of the social articulation of life, where the basic contradictions lead to a great degree of sharpness, which directly or indirectly affects young people, their current situation and life perspectives. Therefore, the development of scientific research and organized study of

young people, which in our social sciences has not developed in an appropriate way or to the required extent, appears today as a social and scientific need of special importance. A scientifically based basis can provide an incentive for greater engagement of young people, to create an opportunity to address key issues of modern life and their future through the consideration of their own position in society. Researching the cultural life of young people in Serbia, in all its aspects, can lead us to address some important issues about the future of the society in which we live and the younger generations in general.

In the situation of lack of empirical research of this kind, the project task set in this way and its scientific execution can contribute to a better understanding of the position and perspective of young people in our social reality. Namely, the perspective of the society in the coming period largely depends on the perspective of today's youth population.

Interest in cultural life can be operationally defined as a specific way of communicating with cultural goods, and the very concept of cultural life can be defined as:

1. content, scope and form of cultural consumption;
2. cultural and social activism (cultural creation, diffusion of cultural values);
3. the presence of culture in everyday life (culture of life).

It is not uncommon for surveys of interest whose authors do not define the term interest at all, probably because they consider it to be a very general category that is very difficult to formally define, or a category whose meaning is generally known. There are numerous definitions that do not satisfy for many reasons. Such are, for example, negative, incomplete definitions (only a part of the content of the notion of interest is given) and operational definitions which determine interest exclusively on the basis of the measurement procedures used. True, theoretically based definitions are rare. It is important that the definition of interest, as well as any similar theoretical concept, is derived from a broader understanding (usually some theories of personality), then that the concept of interest falls under a more general category and to point out a specific difference. So far, the authors who tried to define interest have pointed out that it is

important for the content of this term that it is a motivational property, that it is a disposition, that it is value-colored, that it is an affective state (positive emotion), lasting positive attitude, socially acceptable activity. selective orientation and cultural need. It is quite certain that no definition can cover all these provisions, but it should not be forgotten that the definition implies emphasizing the essential provisions of the research in which it is applied. In our research, we used the following definition of interest: Interests are a form of value that is characterized by a preoccupation of consciousness with favorite content (feeling of obsession) and / or engaging in an activity to which the individual attaches a certain value.

The term cultural participation combines cultural production activities (engaging in art or some creative hobby) and two types of cultural consumption (visits to cultural institutions and events - the so-called "public cultural reception" and reception of cultural content at home - the so-called "private cultural reception"). which usually takes place through the mass media). Studies of cultural consumption are much more widespread, and research on cultural needs, interests, habits and activities usually have this theoretical basis. The greater prevalence of the study of cultural consumption is logical when one takes into account the fact that the majority of society members participate in cultural consumption activities, while a relatively small number of society members participate in cultural production. Due to the participation of most members of society in cultural consumption, it represents a significant field of interest of the cultural industry, cultural institutions, marketing agencies, but increasingly also political institutions. It should also be emphasized that from the modern theory of cultural consumption, they are divided into two groups. The first group are theories that link cultural consumption activities to social classes, while the second group are theories that believe that in modern post-industrial societies the links between cultural consumption and social classes are losing importance (the welfare state theory, the new middle class theory). and the theory of "new identities").

In research on cultural consumption, we usually distinguish four basic approaches, which could be defined as a sociological, economic, psychological and marketing approach.

The basic sociological approach to cultural consumption research seeks to establish and explore the link between cultural consumption and basic social forms of grouping (gender, age group, ethnic group, class, etc.) that is established through the consumption of certain works, activities and events that are considered to determine belonging to these social groups. The basic assumption underlying this approach is that the "objects" of consumption (works of art, genres, types of activities) are carriers of clear meanings that express the identities of social collectives, and therefore it is possible with a good knowledge of cultural objects (types of cultural activities) , works of art, genres, etc.) directly conclude about the tastes of members of these groups. However, a major problem with this conception is that it implies that cultural objects possess stable meanings that transcend the socio-historical conditions (contexts) in which they originated or of which they are an integral part. Also, in today's time, which is characterized by overlapping and mixed tastes and habits of different social strata and groups, the disappearance of the difference between elite and mass culture, the mentioned assumption has proven to be inadequate. On the other hand, today there are very influential conceptions based on the fact that in postmodern societies the connection between cultural consumption and social collectivities is broken. Unlike this basic sociological approach, there is a so-called a post-structuralist approach to researching the relationship between social groups and cultural participation, whose basic principle is that the meanings of objects and activities are constituted through the actions of individuals in certain socio-historical conditions, so that certain "cultural products" may have different interpretations and uses. This practically means that the same forms of behavior in cultural consumption may have different meanings, but also that the same "cultural products" may have different interpretations and ways of use for members of different social groups. In contrast to the psychological and traditional sociological approach, which views consumption patterns as characteristics of individuals that are common to certain groups of people, the post-structuralist approach views these phenomena as basic social



phenomena. In this approach, cultural behaviors and objects do not have immanent meanings, but their meanings are formed through the establishment of symbolic boundaries according to cultural behaviors and objects in relation to which they emphasize their diversity. Consumer models are not viewed in isolation, but their meanings are understood in relation to alternative consumption models to which they are opposed.

In the economic approach to the study of cultural consumption, the basis is the ratio of wages and costs, while individual needs and tastes are treated as "such", which depend on many socio-demographic and psychological factors. In this approach, the level of participation in cultural spending (participation) depends on the ratio of the costs of participation in a cultural activity and the costs of some alternative ways of spending free time. However, it must be emphasized here that previous research on cultural consumption has shown that the impact of purely economic factors on cultural participation is relatively small, and that their impact is more pronounced through changes in the preference of some over other cultural events depending on cost increases. ticket prices) of certain cultural events.

The psychological approach to the research and study of cultural consumption is based on the assumption that the psychological characteristics of individuals, their character traits and value systems, structure the ways of cultural consumption, but also future trends in consumption. The two most common approaches in practice are audience categorization systems Values and Life-styles (VALS) and The List of Values (LOV). Both approaches have developed as critiques of marketing practices. The essence of these approaches is an attempt to, instead of analyzing the relationship between socio-demographic characteristics of consumers and their consumption activities, analyze these relationships through the psychological profile of consumers, which combines social factors and existing psychological theories of personality and values.



The modern marketing approach to the research of cultural consumption is directed towards market segmentation and, based on that, the development of the so-called. targeted marketing. Of course, this approach has strictly practical ambitions, without any attempt to contribute to the development of theoretical principles and knowledge. The market segmentation process is based on an approach that basically has the view that the potential audience is not unique, but consists of groups of individuals who have similar characteristics, needs and consumption activities, so the potential audience can be divided into these groups, in relation to which develop specific marketing strategies.

In relation to these research approaches that we mentioned, we can state that the research of cultural life and needs of students in Serbia has the characteristics of traditional sociological approach (characteristics of cultural participation are observed in relation to the importance of activities in which it participates), but also marketing approach (part of the research is at a descriptive level).

From the title of the research topic itself, it is clear that the concept of culture is in the center of our interest. The term culture originated from lat. cultus - cultivation, cultivation, nurturing. Using the method of deduction, by culture in the broadest sense of the word we mean:

*A SET OF ALL CHANGES AND CREATIONS THAT HAVE OCCURRED IN NATURE, SOCIETY AND HUMAN THOUGHT AS A CONSEQUENCE OF HUMAN ACTION, WHICH THE PURPOSE IS TO EASE MAINTENANCE, EXTENSION AND PROGRESS OF HUMAN SPECIES.*

Therefore, the composition of culture, so widely understood, includes - tools, instruments, utensils, ornaments, clothing, ie. material culture, then spiritual culture (customs, social and political institutions, religion, art and works of art, language, science, games, inventions). Also, by culture we can mean the development of certain abilities of the mind or body through appropriate exercise, nurturing (eg physical culture, music culture), and



the character of the person formed by that process of education, ie the process of education that gave that character.

Culture is very closely connected with progress and progress in society, one of the central concepts of the science of society and politics. Progress is the most general result of the positive movement of society (ie certain areas of social life - politics, economy, science, culture and art, law, philosophy, morality, etc.), which results in facilitating the maintenance and prolongation of the human species and accelerating these processes. Progress is manifested in the realization of higher social values, improvement of technique, increasing the number of needs and fuller satisfaction of those needs and increasing the degree of personal and social satisfaction.

A subculture (subculture) and a counterculture (counterculture) should be distinguished from the general notion of culture. Subcultures are relatively cohesive cultural systems whose bearers are individual social groups. Also, these can be certain cultural areas (eg urban, rural, youth or European, American, Eastern subcultures).

While anti-cultural phenomena can be defined as cultural phenomena that usually occur in the following conditions:

- a) when an individual or social group is forced to be deprived of certain personal and social values (reputation, choice of occupation, work, income, education, etc.);
- b) when there is a disturbance in the value system of that individual, ie social control.

The term counterculture was initially used in conjunction with the term subculture in criminology, to explain the behaviors and attitudes of different social groups and individuals that are inconsistent with generally accepted ways of thinking and behaving, to be used by Yinger as meaning a culture possessing opposing values from its opposing culture.

Culture is also a part of man himself, and when we say cultural man, we mean cultural habits and needs, knowledge, contact with cultural heritage that a person acquires and

accepts during his life in the social community, which means that a person adopts the culture of a society education, socialization, in a given society through the family, school and groups to which it belongs. We must also mention one important phenomenon in the field of culture - enculturation. It represents the influence that arises when an individual comes into cultural contact with one or more cultural groups. It is a type of socialization through which an individual becomes a member of a social group (political, cultural), by accepting certain values.

The term mass culture is of more recent date and is used in various meanings. Given that this type of culture is very widespread in modern society, it is necessary to define it more precisely. The first meaning of the term is related to the democratic movements from the end of the 18th century, which demanded that the results of the progress of human society, human civilization, in the technical, economic, cultural field be made accessible to the majority of peoples. Initially, these were mostly requests for increased literacy and education of the population. Such a mass culture, which would raise the entire social classes previously neglected culturally and bring them closer to the achievements of spiritual culture, was opposed, both as a concept and as a practical demand, the so-called aristocratic culture (aristocracy in culture), ie. the fact that the results of spiritual and material culture are enjoyed by only one privileged social group.



The second meaning of the term is closely connected with the development of mass media and bringing basic educational and other institutions (free and later compulsory primary education) closer to the common man. The rapid development of technique and technology requires a more qualified workforce, so that today, secondary education is the



minimum to perform a slightly more complex job. This made the means of mass communication (radio, television, press, Internet) accessible to wider layers. Cultural content that is transmitted in these ways, for commercial but sometimes for propaganda and even educational reasons, is adjusted to the level of social groups for which they are intended (simplified content, symbols that most understand).

The third meaning of the term is derived from the second, but with reference to the notion of mass society. Namely, the bearers of this idea believe that the culture spread by the mass media is not a culture that pulls society forward (by forcing it to adopt more and more standards of opinion), but a culture that spreads mediocrity, where consumers become passive objects that are easily manipulated, without the ability to judge for themselves. Therefore, it can be said that, basically, mass culture exerts an anti-cultural influence.

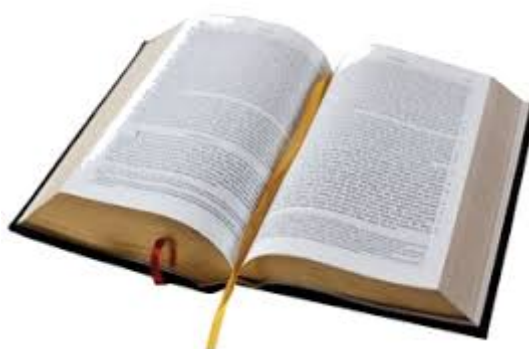
Deriving from the general notion of culture the notion of cultural life, ie. the phenomenon to which this research refers, in the broadest sense we can define it as the totality of interest in relevant cultural values in the immediate environment and participation in the creation of cultural goods. On the other hand, we must emphasize that in the concept of cultural life (within culture as a totality of social relations), we must distinguish special forms of cultural expression such as: culture of work, housing, technical culture, political culture, culture of speech, culture of interpersonal relations, material culture, physical culture, etc.

Interest in culture, as one of the most important indicators of the level and quality of cultural consumption, can be seen as the frequency of visits to some of the cultural events (cinema, theater, concert, literary evening, museum, gallery, etc.).



Cultural needs are part of the motivational structure of a person and represent goals that are met through symbolic communication. However, the term cultural need is considered relatively obsolete in modern sociology. One of the most important reasons is the use of this term in socialist and Marxist research practice. Today, the term cultural interest is used much more often, which is in line with modern postmodern theories that emphasize the instability of interests and identities that are built through them. However, the main reason why we decided to use this anachronistic term to denote one aspect of cultural practices is that the results of empirical research in this area in our country show that cultural interests are relatively stable, and take on the characteristics of needs. On the other hand, despite the great diversity of cultural interests, the results of the research show that cultural interests are socially shaped, i.e. that their variations move within clearly demarcated boundaries.

*Reading and frequency of reading should be singled out as a special form of cultural interest.*



Namely, since the subjects of the planned research are young people, who are related to the book which is an integral part of their everyday life, it can be assumed that this activity is very widespread and very stable within this social group, so more attention

should be paid to it. However, here we should take into account the difference between reading textbook professional literature and reading for one's own construction and informing, ie. methodical use of the book according to the circumstances and personal interest.

What are the motives of a man who picks up an object called a book? Whatever the meaning of the French word lecture, in any case it is a kind of communication. So reading means communicating, but reading is still different from other types of communication. Communication between the notifier and the notified is indirect. Reading is not a conversation, nor is it correspondence in the sense of writing letters. As soon as a person chooses a book, he decides on a certain type of message. He assumes in advance what the content of the message will be and hopes to extract something from the application of that message: entertainment, information, spiritual enrichment, confirmation of his own ideas. What can the assumptions of the future reader to choose a certain book be based on? The name and reputation of the author of the book is of great importance, as well as the title, illustrations, thickness of the book, length of the chapter but also the type of printed letters - all these are elements due to which a potential reader can choose or reject a message. However, printers, publishers, librarians and salespeople are also responsible for reaching the message. They represent the ways of communication that can move the writer away or closer to the reader, that is. to consciously or unconsciously prevent or establish communication. The writer, the one who sends the notice, does not know the one in whose hands his message will fall. Communication in literature is first and foremost a spread, and a one-way spread. From the moment his message was sent, ie. from the moment his work is published, the writer can no longer change or correct its content, he cannot control the path it will take, he cannot determine those to whom it was sent, he cannot check whether they have received it, nor can he guide the reading and interpretation of his work.

However, the content of the communication also changes depending on who receives that communication (message). Namely, the reader participates in reading with all his being,

bringing into that act all his culture, all his current psychic moods and everything that surrounds him at the moment. The reader builds a new message in which a part of what is read (the writer's thought) merges with his own thought. Thus, the message given by the writer later changes depending on the mental structure of each individual reader.

Of course, it is known that the level and quality of cultural interests are influenced by the so-called. cultural offer, ie. representation of certain cultural institutions in the living space of individuals or groups.

Cultural and social activism includes cultural creation and diffusion of cultural values, ie. the participation of a social group or individual in the creation of cultural values. Participation in the creation of cultural goods is the most direct cultural creation and as such must have a significant place in all research in the field of culture. This way of participating in the cultural life of a community is of great importance for the development of culture.

In the earlier definition of the concept of cultural life, there is a part that indicates a segment of this life that could be called cultural values. As this is a very important term, we must present it in more detail.

It should be immediately emphasized that the criteria for valuing creativity in culture are inseparable from the basic criteria for determining values in society. The way in which a society values newly created values, whether material or spiritual, indicates the relationship of that society to itself, therefore, to the present but also to the future. Inadequate social evaluation of cultural creativity is a disincentive and limiting factor in the development of that creativity. Thus, social evaluation is only one of the basic forms of cultural evaluation in society. Another such form is market valuation. Social evaluation is performed through awards, which can be awarded by juries appointed by state bodies or various professional bodies. Also, in addition to awards, prizes and similar social

recognitions, cultural creativity is valued professionally, through qualified criticism in professional magazines, press, radio and television or in public forums.

The market valuation of cultural values depends on commodity-money relations, the laws of supply and demand and the development of mass culture (whose values are mainly determined by the laws of the market, ie how much can be sold). But the market determination of cultural values is fundamentally contradictory. Namely, the market system can be manipulated so that, for example, with a significantly increased supply of pseudo-cultural products, we can create the illusion that such products are in demand on the market. An even better illustration is the number of tickets sold for a film, because usually the number of tickets sold (ratings) determines the success of a film, but based on that number, the number of viewers who liked the film and who did not is unknown. Leaving the market to determine value leads to a situation in which certain types of cultural activities could not survive, because it would happen that an authentic cultural product is not adequately market valued (it cannot be sold in such a way as to make a profit). In the current state of our society, where the funds for culture are decreasing, a favorable climate has been created for imposing the thesis that everything that sells well is good in culture as well.

The role of cultural institutions and cultural employees is very important in determining values, which is part of social evaluation. Cultural institutions are very important in all countries, including ours, because they deal with creativity in culture, and at the same time enable the activity of many creators and artists. Without these institutions, the personal work of creators and artists would be almost anonymous, and the cultural values that would be created would not be adequately used, that is. they could not confirm their real value in public (which, in the final analysis, they were intended for). However, creators and employees in culture are the most important factor in valuing the overall cultural creativity, because without them there are no institutions or any other type of measure of the value of a work.



At the end of presenting the factors that influence the determination of value, we must also present the influence of "interest" on valuation. This problem could be summed up in the question: does valuation, which is based on the interest of those who value, always start from the criterion of value or can current interests prevail? On the one hand, if there is a smaller number of individuals who participate in it, then the possibility of determining the value of interest is much higher, which is directly to the detriment of the good being valued. On the other hand, if the subjects who value are less interested, the logic of things dictates, then the criteria of value would be more respected.

In addition, it is necessary to clarify the conceptual difference between the terms youth and young. This difference, by the way, represents one of the most problematic points in the theory of youth: the distinction between the influence of biological and social factors in the emergence of some particular types of differentiation.

The term young refers to a group of people who are in a specific stage of the life cycle that each individual goes through, which is called young or the period of growing up and maturing. This stage has its biopsychological features and as such represents a universal phenomenon in all societies for all individuals. On the other hand, sociology and anthropology argue that there is no society, at any stage of historical development, that does not recognize the age structure and given that structure does not differentiate its expectations and attitudes toward individuals in different age groups. But, where a certain society will set the limit of young and in what relationship young people will be placed towards adults, that belongs to the domain of historical-cultural and social conditioning, and therefore it is subject to great variability. Thus, the term young conceptually refers to a natural law of human life, and from a sociological point of view it is used as a set of people who have in common to be in the age of maturation and growing up, and can have meaning only as a static category.

Sociological cognition has come to a way in which it can successfully develop a basic idea and a theoretical starting point - the idea that discussions and research on young must be

set up as discussions and research on society and vice versa. It is a strategy that, while observing and trying to clarify and understand specific manifestations of youth behaviour, does not lose sight of the social structure and processes that take place within it. In that context, the interests of the most important actors of every research of culture and processes in this part of the social structure differ. The most important interests of cultural researchers are related to discovering and understanding the most important causes of cultural tastes and their function and significance for both the individual and society as a whole, while cultural policy actors, regardless of their level, are primarily interested in trends in cultural participation. , for the socio-demographic characteristics and distribution of the potential audience, but also for the most important reasons that contribute to or hinder this participation.

The term youth carries a different conceptual meaning. In general, he would point to the historical and social conditioning and nature of a group of young people. Therefore, youth should mean a specific historical social order by which young people are socially defined, placed in social space and socially regulate the process of their maturation. Based on all the above, the term youth should be reserved for the emergence of socio-cultural creation and self-production of young people as a special historical formation, in the search for identification and creation of personal identity of individuals who make it up. However, youth should not be viewed exclusively as a product of the organization of human life and human communities in a particular mode of production, but also as a phenomenon of self-building of a social group based on a common search for identification and personal identity.

## *YOUTH CULTURE IN THE MEDIA MIRROR*

Based on the analyzed corpus of newspaper articles and television reports, the following conclusions can be made about the media representation of youth culture:

- youth culture is marginalized in relation to other cultural topics,
- young people are objects, not subjects of texts / articles in which their cultural participation is themed (they are not addressees),
- young people are reflectors - youth culture is reported with the aim of promoting different institutions and affirmed individuals, not youth culture as such,
- young people are not the addressees of messages containing texts / articles about their cultural activities,
- problems faced by young people in the field of culture are not a relevant social topic, there is no consensus in the public on the urgent need to solve these problems (obstacles), not even a more strongly articulated will to treat insufficient cultural participation seriously and responsibly in the media sphere,
- the media are not a source of positive identification models in the field of cultural participation of young people.

In other words, reading the daily press and watching the informative television program, the reader / viewer concludes that young people are passive and uninterested, that young people do not have cultural interests and cultural habits, that culture is something that does not concern them and does not contribute to it.

There are many questions that arise when we are faced with this image of youth culture in the media. Should we accept the "truth about youth in Serbia"? Why is the public exposed to a negative image of youth culture? Wouldn't it be more expedient to present young people as active, creative, self-aware, creatively oriented if young people are our

future. Because, if sociological research shows that young people participate poorly culturally, wouldn't it be more effective, given the potential of the media, to even place a construct about young people as extremely culturally active members of society? Wouldn't that have a motivational role and affirm a desirable pattern of behavior? Or is it simply not a desirable pattern of behavior? Whose interest is it to underline the negative image of youth culture in the media?

### *ON THE OTHER SIDE OF THE MEDIA MIRROR*

The question that may need to be asked first is what young people can / should do for themselves, for their culture, for the media presentation of their own culture.

What are the potential resistance tactics?

Is there room for resistance?

Youth culture is marginalized, among other things, because young people do not represent relevant centers of power in the political and economic sense, i.e. they do not provide active support to socio-economic mechanisms. The values that this social group initially inherits resist logic.

Capital that dictates the structure of media culture. Therefore, negative media presentation of their culture is one of the forms of domestication, manipulation and control. Because, there may be a key - there is always danger on the margin, a threat to the system, the margin is a space of potential subversion. Young people are moving to the field of everyday life, which is the antithesis of the official topic and the iconography of political and economic power. However, as Michel de Serto shows in his research on the everyday, everyday life, inventing itself through countless ways of poaching, is a field in which resistance to the subjects of power and the power of domination is articulated. It is the place of the Other who appropriates the codes of sociability and, by reversing them, produces their own meanings, thus, a field in which subordinates articulate their own

experience and determine their own identity with their consumption tactics (cf. De Serto 2008). In the context of media culture, in the words of another author, "in order for individuals to gain true power, they must acquire knowledge about media production, which will enable them to create content that can then be presented to the public." Increased media activism would significantly strengthen democracy, allowing different voices to be heard that were previously suppressed and marginalized" (Kelner 2004: 553). The voices of young people, among others. In the context we are considering, one of the key strategies of youth resistance seems to be mastering the media, which means understanding them, approaching them critically, decoding them, creatively adopting them.

Of course, mastering the media is only one of the strategies and it is necessary to acquire it through social conditions in order for the culture of young people to be affirmed - even for the culture itself to be affirmed as one of the supreme values of the society we live in. to be done. Considering the perspectives of media education, Divan Vuksanović points out that "media education cannot be achieved without comparative educational processes related to the promotion of universal cultural values, which together with true democratic processes, revived in a real society that affirms culture and education as self-serving, and not the means / instruments for the realization of something else, enables not only the survival of culture and basic values of the bourgeois world, but also the humanistic foundations of these values, which at least at this moment stand directly opposite to the so-called fetishistic, techno-economic ideology. media spheres" (Vuksanović 2008: 40).

When asked whether it is worth concluding the pessimistic tones that shape the image of youth culture in the media with an optimistic attitude about the possibilities of awareness and empowerment of young people, which brings media literacy and their readiness for "guerrilla warfare" with the media, let them answer.

## *SOMETHING ELSE ABOUT CULTURE ...*

According to numerous reports and guidelines of the Council of Europe and UNESCO, the concept of culture is recognized as a very important part of human existence, which allows him to express himself, critically evaluate, develop his personality and thus become unique in his social and cultural environment. In addition to a significant impact on man as an individual, culture also contributes to the development of society as a whole through the accumulation of human knowledge and capital ("human growth") and in terms of economic and social outcomes with which it is associated.

According to the French sociologist Pierre Bourdieu, human cultural capital, which he acquires or inherits in the family during his life in the form of physical and mental dispositions, cultural goods and academic qualifications, in addition to economic and social, is the basis of a society.

The fact that the future of every country and society is its young people has been said and written many times. Their ambitions, sensibilities and values are the main foundations for the development of a country. Therefore, this so-called future and culture, as a very important element of sustainable development, should exist in a permanent and strong relationship. Culture and art create the necessary conditions for social cohesion, individual development and the creation of critical thinking about the outside world, which is why it is especially important that young people are regularly exposed to art and culture and their time filled with creative activities in childhood and adolescence.

Creative activities represented in the lives of young people are most often related to commercial and popular culture and represent significant means of their communication and independence. New technologies are also a phenomenon that very often occupies the most important place and corresponds to the speed and rhythm of young people's lives. On the other hand, high culture and traditional arts are not present in the everyday life of young people, they usually find them boring, do not understand them, or feel compelled to pay attention to them. It is necessary for cultural policy to include measures that will

give young people a chance to acquire the skills necessary to understand and respect high culture and bring them closer to traditional arts and high culture in an interesting and unconventional way, which can be achieved by connecting new technologies, popular and high culture.

The adoption and dissemination of cultural content can be organized and spontaneous. Spontaneous adoption of culture, inculturation, is most dynamic in the family, the local community and the peer group. According to Predrag Cvetičanin and his "hypothesis of cultural adaptation" and "hypothesis of primary socialization", non-formal education obtained in the family shapes cultural needs and habits during childhood and youth. How active they will be in consumption and which cultural products children and young people will consume depends on the education, profession and cultural participation of their parents. Based on the research of Predrag Cvetičanin, it can be said that consuming cultural content is a rare occurrence in the average family in Serbia. Reading books, visiting museums, theatres and galleries are not part of the everyday life of adults, which directly affects the cultural development of their children. Based on these facts as well as the fact that early experiences with art greatly influence the future development of cultural needs and habits, it can be said that the primary socialization of the average child in Serbia does not sufficiently include cultural content, which is why it is possible to develop in future, regular admirer and consumer of art and culture, significantly reduced. In the cultural atmosphere of the family, a child develops who will adopt and build such a value system, develop interests, inclinations and tastes that will only be partially modified by the influence of other factors in a situation when most people in Serbia do not have developed cultural needs. low, the importance of the role of schools and cultural institutions in shaping the cultural needs of young people is growing.

### *The right to culture*

Culture, as an important part of human existence and national identity, is linked to legal instruments and is an integral part of constitutional frameworks and rules based on

international documents, adopted and proclaimed by the United Nations. The rights to cultural participation and personal development through culture and education are defined and included in Articles 22, 26 and 27 of the Universal Declaration of Human Rights, as well as in Articles 12, 13, 15, 17, 29, 30 and 31 of the Convention on the Rights of the Child. According to these documents, every child and young person has the right to access cultural content in one society. Lack of power, money, parental education or geographical location must not have a negative impact on their cultural participation. Education should also include quality cultural development programs for children and youth, as defined in these documents. By ratifying the Convention on the Rights of the Child, Serbia has undertaken to submit to the Committee on the Rights of the Child, in accordance with Article 44 of the Convention, initial and periodic reports on the application of the Convention and respect for the guaranteed rights of the child. Therefore, the Government of the Republic of Serbia has an obligation to develop cultural policy in accordance with the Convention and Article 31 and to promote and encourage opportunities for children's participation in cultural and artistic activities.

### *Artistic education*

As already mentioned, international declarations and conventions have been established to ensure equal opportunities and the right to education and cultural participation of every young and adult. The reason why art education is necessary in the educational system stems from the mentioned rights. Thus, culture and art in education are a universal human right that can lead to the full development of the individual and his understanding and respect for culture, art, artists and their work, which is crucial for preserving the culture and cultural heritage of every nation. The inclusion of art in educational programs has a positive effect on various segments of development: intellectual, cultural, aesthetic, creative, moral, emotional, physical, personal as well as social. Various art forms (music, visual arts, dance, etc.) are based on different concepts and ideas. Understanding such concepts can lead to the full development of intellectual capacities, aesthetic sensibilities and judgment. Today, in the society of the 21st century, a workforce with innovative and



creative energy, adaptable and resourceful in solving problems is required. Art education enriches children and youth with these skills, enabling them to express themselves, critically observe the environment and actively participate in various aspects of human existence. Art can be included in education in two ways: in the form of special subjects of different art disciplines that develop artistic skills and respect for art, or it can be used as an educational method by which art forms are included in the entire curriculum. This approach to acquiring knowledge enables a deepening of understanding of different subjects (theatrical expression or music is used for language learning, etc.). Art education in the form of special subjects in the curriculum can have three dimensions. The first is learning about works of art through which the student acquires knowledge by researching and learning the art form and its position in history. The second is direct contact and interaction with the work of art (books, concerts, exhibitions, film, etc.). Involvement in the creation of art is the third dimension of art education, through which the student acquires knowledge through his artistic practice. All the mentioned ways of including art in the educational system are necessary for the positive development of children and youth. "The theory of cultural models recognizes school as a significant factor in forming cultural needs, habits and interests through which a person develops his personality so that he actively acts, produces, creates new material and spiritual values, enjoys existing ones, communicates. Since they depend on education, as well as on other cultural, social and material factors, it is necessary that there is a functional connection between educational and cultural policy. "

## *WHO DEALS WITH CULTURAL DEVELOPMENT ISSUES FOR YOUTH IN SERBIA?*

The Ministry of Culture of the Republic of Serbia is one of the three ministries in Serbia that deal with issues of cultural development for young people. The official cultural policy for children and youth in Serbia is not defined. After the October 5 changes, the main goals of cultural policy were decentralization of culture, setting a new legal framework for culture (harmonization with European standards), establishing modern, efficient and creative management in culture, preservation of cultural heritage and development of creativity and artistic production. After the change of government, the new ministry set new goals. The main goals included the introduction of new standards of cultural policy, development and modernization of cultural institutions, preservation of cultural heritage, creating conditions for the development of creativity in all types of art and equal cultural development throughout the territory - decentralization. As can be seen, although cultural policy for children and youth is not defined, issues and goals related to it are not among the current as well as previous goals of cultural policy. There is also no official plan or strategy defined by this ministry to compensate for the lack of cultural policy for children and youth. The Ministry of Culture formed a working group for the development of culture for children and youth whose task was to create and define a strategy to stimulate the development of culture for children, analysis of the current situation related to this area, media analysis, development and creation of programs to stimulate cultural production. children, as well as monitoring and evaluation of the implementation of set tasks. Due to the change of government, this working group met only once and there are no official results of its work. Part of the current model of cultural policy that includes culture for children and youth are competitions for funding projects, set up in several areas, one of which includes cultural programs for children and youth. The Ministry of Education of the Republic of Serbia also deals with culture for children and youth in the form of developing programs for the implementation of art education in the education system.

The Ministry of Education of the Republic of Serbia is trying to provide education through which every child should achieve full intellectual, emotional, social and psychological development and acquire quality knowledge, skills and values, as well as linguistic, mathematical, scientific, artistic, cultural, technical and information literacy, necessary for living and working in modern society. One of the main goals of education in Serbia is to develop children's creative abilities, nurture their creativity, aesthetic perception and taste. This goal is achieved through art education programs in educational institutions that are included in the curriculum of primary and secondary schools (gymnasiums and vocational schools). Art education is also represented in music and ballet schools, as well as design schools. Higher art education in Serbia can be acquired in the field of music, fine arts, theatre, film, radio and television, while ballet, dance and choreography are not represented in higher education programs. Apart from the changes introduced by the new Law on Education (workshops and extracurricular activities of various disciplines: literature, music, fine arts and drama), there are no other significant programs of art education. In practice, it is a very common case that the content of workshops and extracurricular activities fills out the form, lacking an innovative and interesting way of bringing art closer to children. Art education also exists outside the school system.

Municipal cultural centres, cultural institutions and artists offer courses, workshops and programs, but mostly paid for by participants. The National Education Council of the Republic of Serbia has the role of an advisory body in the field of education. In addition to monitoring and analysing the situation in education at all levels, it also determines the directions of development and improvement of the quality of art education and participates in the preparation of the strategy of art education.

The Ministry of Youth and Sports of the Republic of Serbia, Sector for Youth, conducts its activities with the aim of improving the position and improving the quality of life of young people. The goal of this Sector is to prevent the previously mentioned "brain drain" (Serbia - a country from which young people will not leave) by implementing measures that will contribute to improving the position of young people. One such measure is the



Fund for Young Talents, as well as various programs and activities in the field of youth policy, education, non-formal education, leisure, volunteer work, culture, information and international cooperation. youth which was adopted by the Government of the Republic of Serbia. For the purposes of drafting the strategy, at the initiative of the Ministry of Youth and Sports, the Institute of Psychology conducted a research on the everyday life of young people in Serbia. The focus of this research was to examine the ways in which young people in Serbia spend their free time. Their value orientations, political preferences and role models were also examined. The research also mapped the problems that young people face, as well as their exposure to risky behaviours. The results of the research show that high school students most often spend their free time hanging out, watching television and with a mobile phone. After analysing the different segments of free time, it can be said that young people are primarily consumer-oriented and do not spend it in an active and creative way. Their reading habits (a third of respondents do not read books, or read only what is given in school), the choice of content they follow in the media (movies, series, "reality", sports on TV), the way they use computers (to listen to music, playing games, "chat"), choosing a place to go out, poor attendance at cultural events (almost half of the respondents, 45-47%, do not visit theatres and museums) and other data indicate that they are in favour of "easy entertainment". The results also suggest that young people from smaller communities have much fewer opportunities and chances for quality filled free time, unlike their peers from Belgrade and other larger cities in Serbia. Based on this research, it can be concluded that popular culture and new technologies are very present in the lives of young people. This phenomenon is inevitable in the 21st century and does not have to have negative consequences on the development of young people, but it is necessary to enable them to choose products of popular culture with quality content. Comparing the results of the research of Predrag Cvetičanin and the research Everyday Life of Youth in Serbia, we come to the conclusion that the results are very similar. For adults as well as for young people, television is the main source of cultural content. Both groups do not have developed reading habits, but often listen to music. Visits to museums, theatres, galleries and cultural events are not



part of their daily lives. The importance and connection between non-formal education obtained in the family and cultural needs and habits was once again confirmed.

The National Youth Strategy, defined by the Ministry of Youth and Sports and the Government of the Republic of Serbia, determines the role of the state towards young people, the possible role of young people towards society, as well as ways to establish a partnership. The general goals of the strategy are related to the active role of young people in society, cooperation of young people, equal opportunities for all young people, encouragement and evaluation of exceptional manifestations and achievements of young people, improving opportunities for quality leisure time of young people and health and safety of young people. Insight into the current situation and presentation of the situation in relation to the general goals of the strategy was achieved through the results of the already mentioned research *Everyday Youth in Serbia*. The strategy set eleven general objectives or indicators of youth policy recommended by the Council of Europe, three of which include issues of cultural development of young people, and in that sense specific goals and measures were developed and responsible bodies for the implementation of those measures were defined.

Within the specific goal of encouraging young people to actively participate in society, a specific goal is defined to improve the quality and even distribution of programs that contribute to more active participation of young people. Encouraging and valuing outstanding achievements and achievements of young people in various fields is also one of the general goals which includes the following specific goals of the strategy: encouraging the development of young researchers, scientists, athletes, artists and innovators for faster economic growth and prosperity; areas of culture and art. Improving opportunities for quality leisure time of young people as a general goal also includes specific goals related to the cultural development of young people: establishing a system of analysis and monitoring of key needs of young people and providing support to intervention programs and coordinating key actors in leisure at national, regional and at the local level, promoting the active participation of young people in the creation and

implementation of cultural policies at all levels and increasing the accessibility of cultural content, especially for young people in smaller and poorer areas.

This document with its general and specific goals covers important segments of life and development of young people, but for its successful application and implementation it is necessary to have good control over the achievement of the set goals of the responsible bodies. Also, a positive feature is the involvement of young people in shaping cultural policy, introduced by this strategy. The establishment of Youth Offices in many municipalities in Serbia has improved the connection and communication in creating cultural policy between young people and state institutions. Municipalities usually have similar problems regarding the culture of youth policy, but some of the problems are specific to each municipality, so it is important that they are addressed at the local level. Defining and adopting the National Strategy for Youth and solving the problem of cultural development of young people is very important for Serbia at this time, but in order to develop "sustainable" cultural needs and habits, the process of approaching art and culture should begin in early childhood. The Government of the Republic of Serbia and the Council for the Rights of the Child, an advisory body to the Government, have drafted a strategic document defining the country's general policy towards children. This document represents the National Action Plan for Children (NPA) by which the Government of Serbia fulfils its international obligations arising from the ratification of the Convention on the Rights of the Child and obligations from some other UN documents (Millennium Development Goals and the World Tailored to Children). The NPA is designed to fully respect the four basic principles that permeate all articles of the Convention: non-discrimination, the best interests of the child, the right to life, survival and development, and the participation of children. With this document, the Government of Serbia defines short-term, medium-term and long-term policy towards children, as well as priority issues: reducing child poverty, quality education for all children, better health for all children, improving the position and rights of children with disabilities, protection of children without parental care. , protection of children from abuse, neglect, exploitation and violence, as well as strengthening the country's capacity to address children's problems.



The strategy states that the poverty of the environment, i.e. the absence of socio-cultural infrastructure is a form of child poverty that has a specific impact on their daily lives and development and creates problems such as inadequate education and lack of equal opportunities for constructive and creative leisure time. One of the main goals of the NPA is poverty reduction through activities defined in the Poverty Reduction Strategy of the Government of the Republic of Serbia.

Other goals that include the cultural development of children and youth are related to education and building a tailor-made school that will ensure the participation of children in school and extracurricular activities and the realization of the rights of children with disabilities by stimulating their participation in cultural and recreational programs. population. As already mentioned, the Government of Serbia has defined and determined the structure of the NPA based on the most important and priority issues. Despite the fact that there is no cultural policy for children and many shortcomings in this area, apart from the already mentioned goals, this document does not include specific goals and activities related to the development of culture for children, which leads to the conclusion that cultural policy is not a priority. The adoption of the NPA is the basis for the development and adoption of the Local Action Plan for Children (LPA) at the municipal level. In some areas, the LPA has not been fully implemented, due to frequent changes in local government and undefined funds for implementation in municipal budgets. NGOs and independent cultural initiatives have a significant role to play in filling in the gaps in official cultural policy.

In Serbia, there are non-governmental organizations that have recognized the importance of child development and the position of young people in society and in that sense organize their activities and projects, creating a suitable ground for the development of culture for children and youth. The Center for the Rights of the Child is a non-profit organization whose main goal is the implementation of the Convention on the Rights of the Child. The activities of this centre are carried out on the entire territory of Serbia, and in addition to the application of laws and policies to improve the protection of children's



rights, they also include reports and publications - the results of a long-term monitoring process.

In 2008, the Centre for the Rights of the Child prepared the publication *Failure to Realize the Rights of the Child in Serbia*, which completed the period of initial reporting to the Committee on the Rights of the Child and contains information on the implementation and realization of children's rights in Serbia. There are no issues related to Article 31 of the Convention in the mentioned publication and one of the conclusions of the coalition of children and youth gathered at the Centre for Children's Rights is that for children culture and art are one of the three rights least important in their lives. Civic Initiatives - The Association of Citizens for Democracy and Civic Education has greatly influenced the establishment of the Ministry of Youth and Sports and has developed a youth program as part of its strategy to improve the position and participation of young people in society. Although this program does not include activities related to the development of youth culture, as its integral part is defined the Capacity Building Program of Youth Offices and Youth Groups, which is of great importance for the implementation of the National Youth Strategy. The work of other independent initiatives is related to educational projects for children and youth in the field of music, dance, acting and theatre.

Taking into account the situation of undefined cultural policy for children and youth, as well as the fact that art and culture are very important for children's development, and thus for the development of society, activities and programs of the Serbian civil sector must be developed to the extent possible. compensate for shortcomings and encourage the development of official cultural policy for children and youth. The most widespread cultural institutions that nurture culture for children and youth in Serbia are theatres with programs of interactive and puppet shows, workshops and educational programs. Children's theatre is present in Novi Sad, Subotica, Nis and Kragujevac, while in smaller cities, guest performances are the only theatre offer for children. Cultural centres of some





municipalities in Serbia have programs for children and youth, but the children's cultural centre exists only in Belgrade, Novi Sad and Nis; with its various programs, it promotes our cultural heritage, organizes children's international events and creates conditions for the development of children's potentials. Cultural programs are available to young people in the Student Cultural Centres in Belgrade, Kragujevac, Novi Sad and Nis and Youth Homes. These institutions offer programs and activities conducted through literary, theatrical, musical and artistic creativity, which include concerts, exhibitions, book and magazine promotions, theatre performances, workshops and other educational programs intended for young people as well as the general population.

The results of Predrag Cvetičanin's research show that the presence of cultural institutions depends on the size of the city, so it is concluded that a small number of cultural institutions are characteristic only for villages (in all regions), that the average number of cultural institutions is typical for small towns in all regions. for some large cities in southern and eastern Serbia and in Šumadija and Pomoravlje, with a large number of cultural institutions cited by respondents from Belgrade, Novi Sad and Niš. " The picture of cultural offer is very similar to the presence of cultural institutions: poor cultural offer is present in villages, average cultural offer in smaller cities and some larger cities in Vojvodina and southern and eastern Serbia. What is missing are benefits (free admission, discounts, special programs) that would motivate young people to visit institutions and consume culture. Musical youth used to have such programs, as well as educational programs that contributed to the development of "healthy" musical and critical taste towards the work of art. Such programs are lacking in Serbia today.

## City municipality Medijana, City of Niš



The project is co-funded by EU through the Interreg-IPA CBC Bulgaria-Serbia Programme.

Mediana is the central city municipality of Nis. It was founded on October 11, 2004 and is one of the five that the City of Nis has. It covers an area of only ten square kilometers, right next to Nisava, which forms the border on one side of the municipality with the city municipalities of Pantelej and Crveni Krst, and the railway towards Palilula and Niska Banja.

According to the data of the Statistical Office of the Republic of Serbia from 2016, approximately 90 thousand inhabitants live on the territory of the municipality. Preschool children make up about six thousand. There are about five and a half thousand children of primary school age. High school students make up about three thousand of the total population. There are almost 14,000 children under the age of seventeen, while the number of young people under the age of thirty is somewhat smaller. The number of women is around 45 thousand, while men are in a slightly smaller number - 40 thousand.

The City Municipality of Mediana is the educational and cultural center of the City of Nis. The children of Mediana, but also of the entire city, can attend one of the ten primary and twelve secondary schools, and the youngest residents of Nis are taken care of by the preschool institution "Pcelica" in eleven facilities on the territory of the municipality. The municipality has over a thousand children a year who attend the preparatory preschool program. In preschool education and upbringing, there are over five hundred new children under the age of three each year, and over one thousand and five hundred children over the age of three.

Twelve high schools in the area of Mediana enroll over seven thousand children during the year, while two thousand of them finish the fourth grade annually. Six of the thirteen faculties of the University of Nis are located at Mediana, as well as a large number of private faculties.

The city municipality of Mediana, as the most urban part of the city, is characterized by an extremely rich cultural life. The most important cultural events are organized in the National Theater, Puppet Theater, Symphony Orchestra, Gallery of Contemporary Art, National Museum and Synagogue.

*National theater*

<http://www.narodnopozaoristenis.rs/>

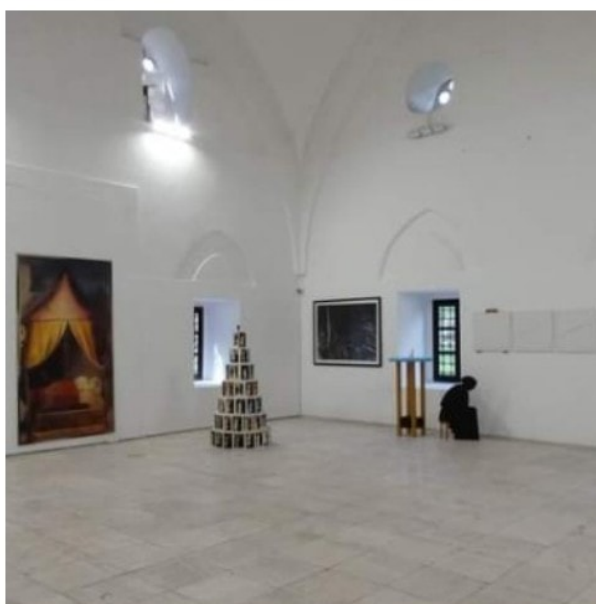
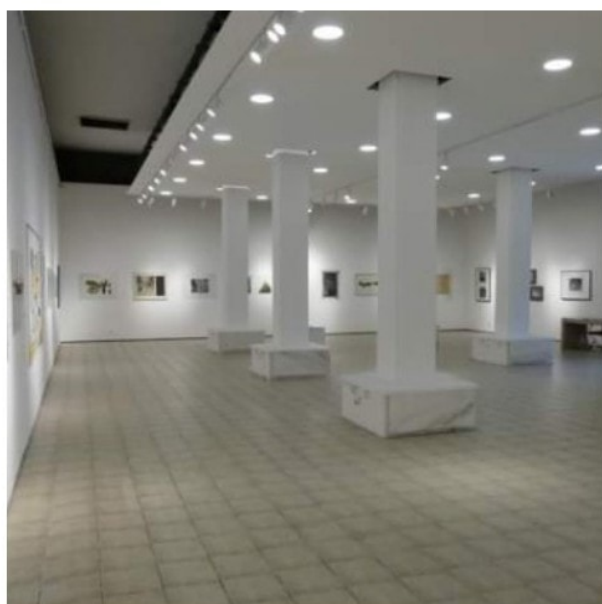


Nis is one of the first cities to enter the history of the Serbian theater with a theatrical event from 1883, a play performed on the occasion of the anniversary of the marriage of King Milan and Queen Natalija Obrenović. The first theater troupe called "Sindjelic" was founded on March 11, 1887.

Many greats of the Serbian and Yugoslav theater have passed through the stage in over 100 years. Since its founding, over 10,000 performances have been shown, which have been seen by more than 6 million people, on the Nis stage as well as on guest appearances in Serbia and abroad. The Nis National Theater nurtures the national repertoire, performs world classics and contemporary dramas.

*Gallery of Contemporary Fine Arts*

<http://www.gslunis.org/>



Today, the Gallery of Contemporary Fine Arts in Nis has a fund of 1388 artistic works recorded by collections, has three exhibition spaces: Gallery "Pavilion", arsenal space in the Fortress, Gallery "Salon 77", space Bali Beg Mosque in the Fortress and Gallery "Serbia", the area of the Officers' Home (Orlovića Pavla 28a).

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It organizes more than 30 exhibitions a year, has twenty-two employees, ten of them in the professional service (2 art historians, 2 masters of graphics, 4 academic painters and 2 art technicians). From its founding to the end of 2013, the Gallery of Contemporary Fine Arts has organized 1,089 exhibitions in all three of its exhibition spaces, of which 1,011 are exhibitions of national and 78 exhibitions of foreign art. The Gallery of Contemporary Fine Arts organizes collective and solo exhibitions of international and domestic artists. He also presents works by Serbian contemporary artists abroad.

Puppet theater

<http://www.nispuppets.org.rs/>



Puppet theater has an important role in the aesthetic and moral education of young generations. Their performances develop children's imagination with their stage action, arouse curiosity, ask questions and through stage illusion provide answers to all moral, ethical and aesthetic dilemmas to which children and young people are exposed in everyday life.

They try to ensure the accessibility of theatrical art to their children and therefore work closely with kindergartens and schools, and for all vulnerable groups they play and

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organize humanitarian performances and actions, which gives a special dimension to the work of our theater.

The basic concept of our theater is based on nurturing tradition and cultural heritage, which indicates to children the identity and heritage from which they come, but also on the diversity of themes and motives, which teaches them to be citizens of the world.

Nis Puppet Theater is the only professional theater for children in Nis and the only professional puppet theater. The repertoire includes about thirty performances in all genres known to puppetry. Their audience consists of children and young people, for whom they show 25-30 performances a month.

Symphony Orchestra

<http://www.simfonijski.com/>



The Nis Symphony Orchestra was founded in 1953 and is one of the most important cultural institutions in Serbia and the only symphony orchestra outside Belgrade. The orchestra's repertoire includes works from baroque to 20th century music, as well as vocal - instrumental works, operas and chamber music. The Nis Symphony Orchestra organizes every November the Nis Music Festival (NIMUS), a festival of classical music that has been organized in Nis for more than 40 years.

The project is co-funded by EU through the Interreg-IPA CBC Bulgaria-Serbia Programme.

Nikola Tesla University Library

<http://www.ubnt.ni.ac.rs/>



The University Library "Nikola Tesla" in Nis is a scientific library, whose fund covers the needs of all study groups of the University of Nis. It was founded on May 18, 1967, and since 1978 it has been named after Nikola Tesla.

The library has close to 100,000 books and 1,400 journal titles from all scientific fields in 80,000 volumes. Especially important is the large collection of domestic and foreign reference books, master's and doctoral theses defended at the University of Nis (in printed and electronic form), as well as the collection of valuable legacies of prominent people of this region. The library also has a collection of electronic sources, as well as a collection of non-book material. The Library is a participant in many domestic and foreign projects, the most important of which are two international Tempus projects, "Building a cooperative network of academic libraries in Serbia" (2002-2004) and "New library services at the universities of the Western Balkans" (2010-2013). publishes publications independently or in cooperation with other institutions and individuals, within three publishing units. The first two are in digital form.

The Bibliography Library includes bibliographies of works by teachers and associates of the University of Nis, bibliographies of journal articles and catalogs. The Monograph

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Library publishes books whose content is related to Nikola Tesla, the city of Nis or library activities. The Biography Library publishes biographies of prominent scientists of this region.

Permanent exhibitions of thematic exhibitions are organized once a year in the hall of the Library, while the Library Gallery is a space intended for organizing author's exhibitions, mostly young academic artists. The Library actively cooperates with a large number of domestic and foreign institutions of culture, education and science. subjects and individuals. She has been a partner and participant in several important international projects. Library staff help users learn to search catalogs and reference literature independently. The library also organizes group visits of students to introduce them to the way of work and library services, as well as presentations at colleges and high schools..

National library

<http://www.nbss.rs/>



The National Library in Nis is one of the oldest cultural institutions in Serbia and the first public library in Southern Serbia. The year of its foundation was 1879, when a group of professors from the Nis Gymnasium organized a library and a reading room within the school, which, in addition to students, was also available to all citizens of Nis.

Two important personalities marked the further development of the library, namely Jeronim Jovanović, Bishop of Niš, who left his building and 20,000 books to the Niš Library in his will, and writer Stevan Sremac, who donated 770 books to the library during his lifetime.

EVENTS - The City Municipality of Mediana organizes a whole series of events, taking into account all segments of cultural creativity, nurturing tradition, young people. , Mediana fest and Mediana sport fest.

Starting in 2017, he also organizes the manifestations "Mediana for the baby more" and "Winter days in Mediana", for which their fellow citizens, the youngest ones, but also their parents have shown great interest. A couple of thousand children play, compete, hang out with their favorite cartoon characters and Santa Claus, and they get sweets and gifts from the City Municipality of Mediana as a souvenir.

The municipality of Mediana has excellent cooperation with several cities and municipalities abroad and in the country. The Bulgarian city of Montana stands out, as a partner municipality in cross-border projects. Good relations have been established with Ohrid and Veles in Macedonia, Trebinje in Republika Srpska, Kozloduy in Bulgaria. High school students from the area of the City Municipality of Mediana visited Trebinje, and on that occasion, numerous friendly contacts were established. Also, the delegation composed of the directors of schools and cultural institutions in Trebinje, led by the then mayor Slavko Vučurević, was a guest of the City Municipality of Mediana. Novi Pazar, Senta, Loznica, Bela Palanka ... are just some of the municipalities with which the municipality has been cultivating cooperation for years.

HISTORICAL HERITAGE - The pride of the municipality, when it comes to historical heritage, is the archeological site of Mediana from the ancient period, where the Roman emperor Constantine the Great was born, who recognized Christianity by the Edict of Milan in 313. A rarity is also a medieval monument, unique in the world, Čele Kula.



On the territory of the City Municipality of Mediana, there are also the two largest Orthodox churches - the Cathedral and the Temple of the Holy Emperor Constantine and Empress Jelena.

Among the numerous monuments from recent history, we single out the monument to King Alexander and the Liberators of Nis, the monument to Vuk Karadzic on Republic Square, Petar Bojovic, Heroes' Square, the monument to the Edict of Milan 313-2013, the Museum, City Hall and City Assembly of Nis.

In addition to cultural and historical sights, tourists are also interested in the rich nightlife. A large number of cafes, restaurants, discos and clubs provide an unforgettable time for guests of our city. A special tourist attraction is Kazandžijsko sokače which has kept the spirit of old Niš with a large number of restaurants.

## MUNICIPALITY OF MONTANA



Community homes, libraries and Orthodox religious churches play a major role in preserving and promoting intangible and spiritual values in the municipality. In the city of Montana there are several cultural institutions concentrated in the central part of the urban part. Performances are held in theatres, schools and cultural clubs. Bulgarian folk dances and songs, complemented by modern dances, music and theatre.

Numerous celebrations, festivals and joint cultural events are held in Montana every year. Montana currently houses the History Museum, the Geo Milev Regional Library, the Razum Community Center and the Kiril Petrov Gallery.



The gallery is one of the best stocks of art galleries outside Sofia, containing more than 2,500 works of art. Institutions in Montana organize and hold concerts, literary events, exhibitions and lectures. Epigraphic monuments have indisputable cultural, historical and scientific value. These ancient traces are a symbol of our belonging to the roots of European civilization.

The History Museum contains a rich collection of movable cultural monuments, divided into the following sections: "Archeology", "Ethnography", "History of Bulgaria XV-XX century", "New History", "Funds", "Public Relations, Media and Advertising", "Immovable cultural monuments". The cultural infrastructure in the villages is represented mainly by places for community homes activity.

The most important events in the cultural calendar of the municipality are: The International Folklore Festival, the Festival of Wind Orchestras "Diko Iliev" and the National Biennial of the Exhibition "Tenets". Each of the settlements in the municipality of Montana has its own holiday, which becomes a kind of centre of spiritual life and protection of intangible assets and a thousand-year tradition of the place. These are the villages: Belotintsi, Bezdenitsa, Blagovo, Doctor Iosifovo, Dolna Riksa, Dolna Verenitsa, Dolno Belotintsi, Gabrovnitsa, Gorna Verenitsa, Gorno Tserovene, Klisuritsa, Krapchene, Lipen, Nikolovo, Slavotin, Smolianovtsi, Stubel, Sumridno buzeni , soldiers.

In the field of culture, investments are needed in major and ongoing repairs of cultural landmarks, computer equipment and enrichment of the book fund. Providing financial resources for financing the works of prominent local cultural figures and children with prominent creative inclinations in various fields.

Cultural institutions and events - Municipal Puppet Theatre Patilan; Geo Milev Regional Library; Canal M Radio Centre; Municipal Youth Home; Reading Room; Drama Theatre; Regional History Museum; International Folklore Festival; Holidays of the orchestra of ghosts "Diko Iliev"; EXHIBITION OF THE "TENEC" BIENNIAL – MONTANA

### Patilan Municipal Puppet Theater



### *Municipal Youth Home*

The Municipal Youth Center was founded in 1971. The goal of his team is to work in accordance with the needs of young people from Montana. The institution offers alternatives for designing free time, encourages their creativity, provides an opportunity to express their talents or work for the benefit of society. In addition to the constant work of highly qualified specialists (choreographers, conductors, coaches) with creative teams, OMD also organizes campaigns related to current problems of adolescents. Campaigns against drugs and anti-AIDS are especially popular, for which a partnership of the Red Cross of Youth is also sought. During the 4 decades of existence in OMD - Montana, 26 different creative formations and clubs of interest functioned.

The well-preserved building stock is the reason why OMD often organizes performances by other cultural institutions in Montana. Renovated in 2002 the City Council Meeting Room is also used as a ritual hall for Montana. The traditional event for OMD is the Christmas Bazaar.



## Drama theater



## Regional History Museum



The project is co-funded by EU through the Interreg-IPA CBC Bulgaria-Serbia Programme.



## *Youth and culture in the municipality Medijana - research*

The research, which was conducted with young people in August this year, was prepared and implemented by the Centre for Civil Society Development PROTECTA in cooperation with volunteers. The questionnaire consisted of 15 questions, on two sides. Some of the questions had multiple answers offered, while some young people were able to answer with Yes and No. The two questions that referred to the knowledge of cultural institutions, and the types of cultural events that they would like to have in their environment, were of an open type. The research was conducted on a sample of 30 respondents, young people, aged 15-30 living in the municipality of Mediana, City of Nis, Serbia and a sample of 15 respondents of the same age living in the municipality of Montana, Republic of Bulgaria. The research was focused on the presence of art and culture in the lives of young people. In the research, 15 young people of both sexes participated in Nis, while in Montana, this number is half as small. The questionnaire is given as an Attachment.

The aim of the research was to determine the needs related to the culture of young people from the territory of the municipalities of Mediana and Montana.

The following specific objectives have also been defined:

1. To determine how young people, understand culture;
2. To determine what are the cultural needs of young people and how they can be met;
3. To determine whether different groups of young people have equal access to cultural content and how this situation can be improved;
4. Identify barriers that young people encounter in meeting their cultural needs and how they can be removed;
5. To enable young people to make a concrete contribution to the creation of the Platform for Cultural Strategy;

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The project included qualitative research. An inductive approach was used through research techniques: individual interviews (face to face).

We believe that the advantage of qualitative research over quantitative research is that it can provide more detailed and comprehensive information, that more detailed answers can be obtained from respondents, which provides a better understanding of the problem and greater analytical awareness, creativity and ability to think about answers. Thus, quantitatively and qualitatively richer data, suggestions, thoughts, attitudes and proposals of young people are obtained that relate to meeting their needs and solving problems related to culture in the municipalities of Mediana and Montana.

Expected research results:

- determine the cultural needs of young people from the territory of the municipalities of Mediana and Montana;
- look at how different groups of young people understand urban culture;
- determine whether different groups of young people have equal access to culture;
- understand what barriers young people encounter in meeting their cultural needs and how they can be removed;
- create a basis for meeting the needs of young people from the municipalities of Mediana and Montana, related to urban culture;
- enable young people to make a concrete contribution to the creation of the Platform;



## Research results

### What does culture mean to you?

Under the term culture, young people mean different contents - there are general, generic interpretations: "Culture is education and freedom", "Culture is a set of events that are on a creative, fun, educational level", "Culture is something without which a society must not to exist ", or quite specific as: " Going to the theater, to exhibitions or concerts ", " For some it is singing, for some it is reading, it depends on upbringing - what is uncultured for some, is cultural for others ... ", " Culture is painting , acting ... For some of the interviewees, culture is not separated from education ("Learning foreign languages and getting to know other cultures", "Culture is a broad concept for me, it includes art and general culture" Culture is also education, it is very important to be represented and that it is the same for all people"). While for some of the interviewed cultures it is related to creativity, education and is an expression of a person's personal and professional development, for others culture is "part of everyday life, clothing, street behavior, speech" and "something quite ordinary: care for the environment, cleanliness your city / village, listening to music with friends ... "When we talk about culture, we mean cultural events. But culture is a way of life ", believes one of the interviewees. For others, the term implies tolerance, the way we treat others, care for nature, for the environment; culture is to love one's homeland, to know its natural and cultural features and to promote them in other countries.

**"Culture represents a lot, from the way someone speaks, thinks, how they behave," "It's part of everyday life."**

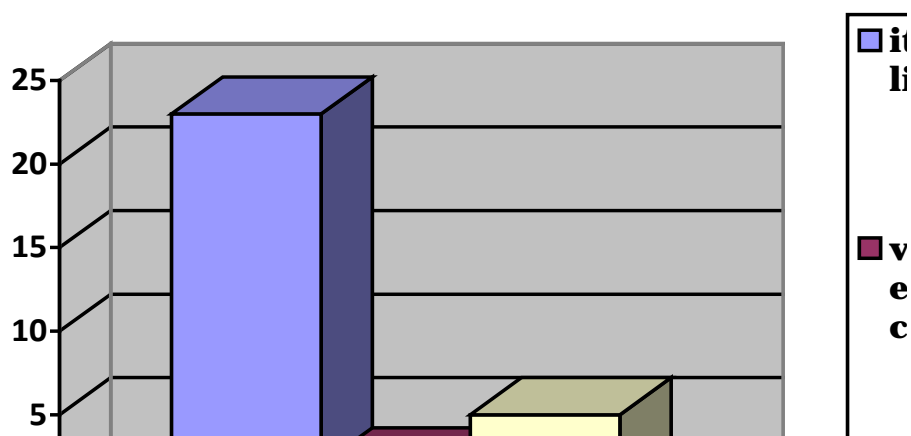
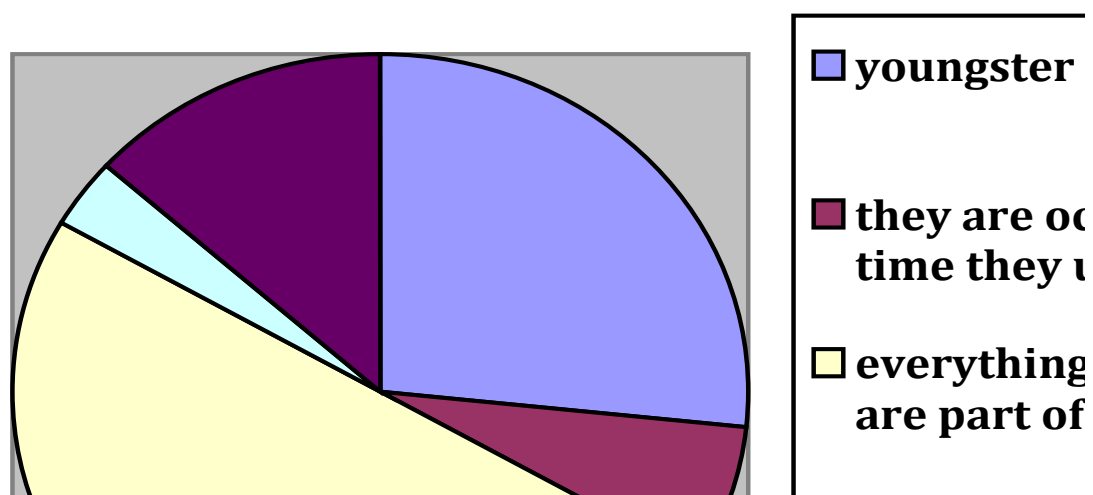


Figure 1.

As for the answer to the first question, what does culture mean to them, out of 30 young people in Nis, as many as 76% of them think that it is a part of everyday life (Figure 1).



Slika2.

We asked young people in Nis, Do and how many young people follow cultural events? Do they go to concerts, cinemas, theaters, museums (Figure 2)?

"Young people are occupied with other things. They are victims of changes, of system transitions. "

Young people do not follow many cultural events - almost all interviewees agree. "Young people do not follow cultural events well - 10 of them, only three would go to an exhibition, play or concert," estimates one of the interviewees. "Few young people follow cultural events, they prefer to get drunk in a disco," is a somewhat devastating claim. "They are preoccupied with school, and they use their free time to socialize, go out, and consume mass media. Young people like to be in trend, to do what the group does, and that determines their behavior. It all depends on the society in which they are located. Cultural habits and behaviors are determined by social groups ", is one of the interpretations of this situation. The other interviewee gives the following explanation: "Young people are occupied with other things. They are victims of changes, of the transition of the system ", while the third says that " young people think that cultural events do not concern them ". There are other explanations: "We are poorly informed about cultural events; there is little information about the performances "; "They are uninformed, communication is bad, culture is not advertised. One event is known only after it has taken place, or at most 1-2 days in advance "; "I try to follow cultural events, but that is not possible in the municipality of Mediana. There are more shows for children, and too few for teenagers "; "Information about cultural events is at the lowest possible level."

The third issue referred to visits to cultural events in recent times. 60% answered that they were at some cultural event. Most young people associate culture with free time: "In my free time I read a good book, go to a concert, an exhibition", "Culture is also free time (it depends on how it is spent) and what we do at school".

What is positive is that all young people know at least two cultural institutions in the City / Municipality, and they are mainly the National Museum, the National and Puppet Theater, the Nis Cultural Center, the Symphony, etc.

To the question of whether culture is treated adequately within education? Is culture a part of youth education, how much is it and how (and how should it be)?

The interviewees gave contradictory answers to these two questions. A small part believes that culture is adequately treated in schools: "School gives opportunities to develop culture", "Culture is treated within education", "I acquired culture within education, but not within the formal, but informal", " Cultural events are followed through organized school visits to events, theater, concerts, or "Within education, culture is represented, we are included in some sections." Most interviewees, however, believe that "there is not enough cultural content in education." One of the interviewees believes that "culture is not treated in education, so young people do not follow it and it is not their lifestyle", while the other gives an interpretation: it is more about historical development and mere transmission of information - although it seems to me that things are changing. We should work on developing the critical attitude and creative potential of young people, to learn creatively, not to group information. "Some interviewees especially criticized education related to local culture:" We live in Mediana, which is synonymous with culture, and many people (especially young people) have no idea about the cultural features of the city. More than 50% of people would not know the basic information about the city (about its age and origin, about historical monuments, the length of the ramparts) "and," Culture is very little represented in education, culture is not taught in high school. the culture of the city in which they live)". One of the interviewees points out that local culture should not be reduced only to history: "Through educational institutions, young people do not acquire enough knowledge about local culture, and local culture is reduced to history. The local culture of the present is not taught - customs, behavior, culture of living today. "

The interviewees also give some suggestions on how to overcome this situation: "It would be good to introduce culture as a special subject in schools", "Culture, perhaps, is not adequately represented in education, but only knowledge is culture",

"Culture is treated more in education in college than in high schools", "Young people at school do not pay enough attention to cultural events. They should take them to the cinema, to concerts ", or," Certainly, quality school excursions would

contribute to the cultural upliftment of the youth, which, in addition to fun and socializing, should also have an educational goal, and not turn into a vandalism and competition in alcoholism. “.

When it comes to young people, education reform should be implemented and culture introduced into education. "Young people accept culture only if it is part of the fun, they do not want to think. They do not accept culture as a form of education and as a national identity ", one of the interviewees thinks critically about his peers.



Figure 3.

Unfortunately, most young people think that culture, i.e. Cultural events are available to all young people, but young people from rural areas and young people with hearing and visual impairments and young people with disabilities have a problem following cultural events. "Not everyone can follow the cultural offer. It is created only for those who can see and hear well, while young people who have impaired vision or hearing cannot accept such an offer. They are excluded from cultural events." Respondents agree that the answer to this question is "No". The biggest problem is young people with impaired hearing and vision and those who move in wheelchairs. Participants believe that a lot can be done to change this, and that it is not always related to financial resources. Certainly, approaches (ramps) should be made and sound ones should be set up, but education and sensitization of people who do not have such problems, as well as parents, are equally important. Economic reasons are also cited as an obstacle. Not all young people can



afford expensive tickets to shows. Not everyone has the opportunity to be informed about cultural content. A special problem is non-networking, lack of cooperation and poor exchange of information. "Cultural institutions do not think that young people with disabilities make up the audience segment."

"There is no awareness of the needs of people who have problems with hearing, speech, vision or moving in a wheelchair. "Cultural institutions do not think of them as an audience, or an audience segment," said one of the interviewees. All interviewees agree that such young people cannot follow all events and that it is necessary to get closer to cultural events. "Facilities are inaccessible, for young people in wheelchairs. Architectural and urban barriers can be easily removed if municipalities are aware of it. Cultural institutions should also advocate for that. " Some of the interviewees criticize cultural institutions for the above and believe that some young people suffer discrimination: "There is no thought at all that cultural events can be 'adapted' to people with special needs", "It is discrimination against young people who cannot see or hear a play , and who can't climb the stairs to follow her. "

Critics was also directed at fellow citizens: "Other young people do not accept them, and there are no conditions for special work with them", "People are not aware of the needs of these people", "Some of the young people who have hearing problems , by speech or sight, they do not even go to school because there is a stigma, and schools do not take them, for example, to the cinema or to a show, because it is difficult to organize transportation for them. Even wheelchairs cannot get into our buses, it is very difficult. That is why children with such problems are completely excluded from the culture and entertainment of their peers. " The interviewees made suggestions and suggestions on how to overcome this situation. "Architectural barriers (steps, high sidewalks) should be adjusted to those who cannot overcome them very easily. Young people who have problems with hearing and speech should be educated and educated as much as possible, they should be worked with more intensively. They can turn to computer technology and the Internet because they provide them with a lot of opportunities for education "," The



language problem needs to be overcome, TV shows should be made for deaf people, as well as special programs or performances. The state needs to be much more engaged in that "," A lot of things can be easily translated into sign language and recorded on cassettes. Workshops for young people with special needs can be organized "," Set up information desks about cultural events in the School for children with hearing and speech disorders ".

According to some interviewees, solutions can be sought in the practice of neighboring countries: "Experience from the region tells us that this is possible - in Belgrade, some institutions are adapting films for the visually impaired (describing the scene, reading subtitles).

***Can some elements of cultural heritage be linked to youth culture and in what way?***

Young people are not familiar with the cultural heritage in the City, at least one fifth of young people think so, 63% of young people can connect some element of cultural heritage in the municipality with culture.

"Young people are not aware of their cultural heritage.

It is a product of both education in schools and upbringing in the family. "

"Young people have what they have every day, they are not aware of the wealth and beauty that surrounds them," is the opinion of one of the interviewees. Almost all the answers indicate that it is so.

"Young people are not aware of their cultural heritage. It is a product of both education in schools and upbringing in the family "," It is difficult to connect cultural heritage with young people, maybe something is transmitted through the culture of speech, but even that is less and less "," Cultural heritage is dealt with exclusively by the elderly and young people excessive "and" Young people in Mediana are not aware of the heritage, the heritage is weak and passed on to young people ", are some of the opinions.

"Cultural heritage is dealt with exclusively by the elderly, not by the young."

In essence, citizens, not only young but also older, have little interest in their own cultural heritage and authentic culture. The family in the traditional sense is dying out and the tradition is not passed on. Traditional crafts are being lost.

Do you like what is happening in the field of culture in your municipality?

"It's dead in the winter, nothing's happening."

"I like the ambience, the open sky, the stone, the smells," was the answer of one of the interviewees.

Many people like traditional manifestations: "When I think of Mediana, I see the Festival of Children's Creativity and Creativity for Children, Mediana Fest, and that's great for me, it's authentic."

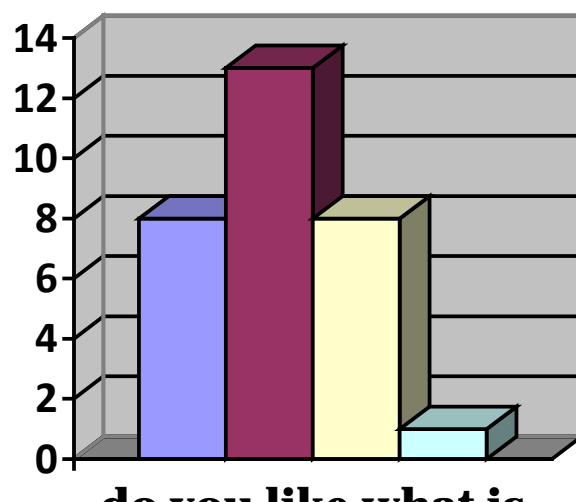


Figure 4.

As for the question related to the type of cultural events they would like in their environment, they are mostly concerts, 63% and theater performances 18%.

Considering that young people are most interested in music and music events, they suggest that, in addition to classical music concerts, concerts of other musical directions be organized. "Suggestions for new cultural events are different:" I would like to see

music concerts that are not turbo-folk "," Book Fair, "I would be interested in architectural changes in the city".

"It would be good to be informed about cultural events through the school loudspeaker, to give high school students discounts on tickets, to organize more modern performances and concerts for young people according to their wishes."

Young people would like to see more cultural events in Mediana, especially those adapted to their age and interests. Almost all interviewees stated that they would like the dynamics of cultural events to be extended beyond the tourist / summer season, and that they need to be promoted more. "It would be good to inform about cultural events through the loudspeakers at the school, to give high school students discounts on tickets, to organize more modern performances and concerts for young people according to their wishes," is one of the proposals. The second is: "I would like the educational system to work in cooperation with cultural centers, to have lower ticket prices for schoolchildren, and for young people to develop a culture of going to the theater and concerts."

"It's as if cultural institutions are not trying to establish contact with young people. Such contact could be established through schools. "

"Institutions (from the Ministry of Culture to local governments) should initiate changes, initiate as many young people as possible, have many more concerts, literary evenings, and arrange cultural centers that are very neglected and have not been renovated since the time of socialism." says one of the interviewees.

Some believe that the problem is in the level of consciousness: "I would like to change the consciousness of people because a kind of cultural elite appears in Mediana, the same people are at the same events, and decisions related to culture are made by a closed group of people."

**"I would change the principle and approach - I would still like to see a theater play, hear a live gig, but in a different way, in a different ambience: in Gradska**

**kafana, on the river bank ... I would like to see a combination of different media."**

"Cultural institutions are not open to young people. They are not even closed - they are simply indifferent. "

A large number of interviewees believe that young people in Mediana are not involved in cultural events. Opinions about the reasons are interesting: "Cultural institutions are not open enough to young people. They have no policy for attracting younger audiences. They are quite politicized. They say that young people come, but they do not have a program, they do not offer interesting content. There are no youth policies in the municipalities either. The municipality of Mediana, for example, has adopted a strategy for young people, but we do not see anything moving "," Some young people are trying to be involved and I think this is a big problem of our community "," Young people are not involved in cultural events, before they are not well informed, they are expected to get involved on their own, and it is not about bringing young people closer to culture "," Culture is decided by a narrow circle of people who do not give young people a chance ", or," Young people are a little involved. It's like they've been given anesthesia and are asleep. Cultural institutions are not open to young people. They are not even closed - they are simply indifferent. " I am sure that young people can be active creators of cultural events if the municipality or some NGOs came out to meet "," Young people can be active creators of cultural events, but they must also have the desire to do so ", is part of the answer.

**A small part of young people would like to be the creators of cultural events in the City, 8% but do not know how and in what way to get involved.**

Question 12 referred to how young people could get involved (Figure 5), as active creators in cultural events in their environment.



**"Young people would also get involved as creators of culture, and not just as consumers. They could rework, for example, plays and make them, in their direction, more interesting for their peers. "**

Everyone believes that young people should be more actively involved in cultural events and cultural planning. "Young people can, and should, create some cultural events themselves.

A serious show to rework in their own way. Why doesn't anyone try that, why aren't they given a chance, so several suggestions were given: "Sections can be organized in schools with the help of the elderly." They can get involved through amateur societies, bands, folklore groups, NGOs. Young people would help to enrich the offer with events that are different, to give more modern views of culture than the current, classical ones ", " It is sad that, for example, music academy students are not organized concerts for promotion ... ", or, " Young people can to organize, to design something themselves, to look for funds for it, but with us it is still a taboo topic - both for young people, until they understand that they need to organize, and for people from the top who need to support them. " .

"Schools should play a key role in the cultural education of young people, to help them get better informed about cultural events, to get involved in life."

Several interviewees did not have an answer: "I'm not sure how young people should get involved", "I would like to, but I don't know how to get involved".

There are also opinions that young people should be supported through municipalities or non-governmental organizations: "It is necessary for young people to be creators of cultural events, but first they need to be an audience in order to be creators. The municipality should open to see what it will look like? That would encourage young people to be active creators of culture ", is one of the opinions.

"Cultural centers should be the pillars of youth culture - to find systems for the inclusion of young people, to engage high school youth to create films, literature, amateur performances; to open space for creation. " The interests of young people should be

stimulated and included in cultural trends, and this can be most easily done through schools.

They should play a key role in the cultural education of young people, to help them get better informed about cultural events, to orient themselves in life. A lot of work needs to be done on developing the consciousness of young people, especially now because the spirit of the times negatively affects them as well. High school students should be asked for ideas, enabled to create cultural content themselves, to organize literary or poetic evenings in their own way, to start a magazine, they should be included to make scripts themselves, to be playwrights, as children once made a film on their own. It all depends on how motivated the children are. It was also stated that teachers are not motivated to work with young people outside the regular curriculum.

Participants concluded that young people can be involved in creating culture through non-governmental organizations, but also directly, through cultural institutions: "Cultural centers should be the pillars of youth culture - to find systems for youth involvement, to engage high school youth to create films, literature, amateur performances; to open space for creation. "

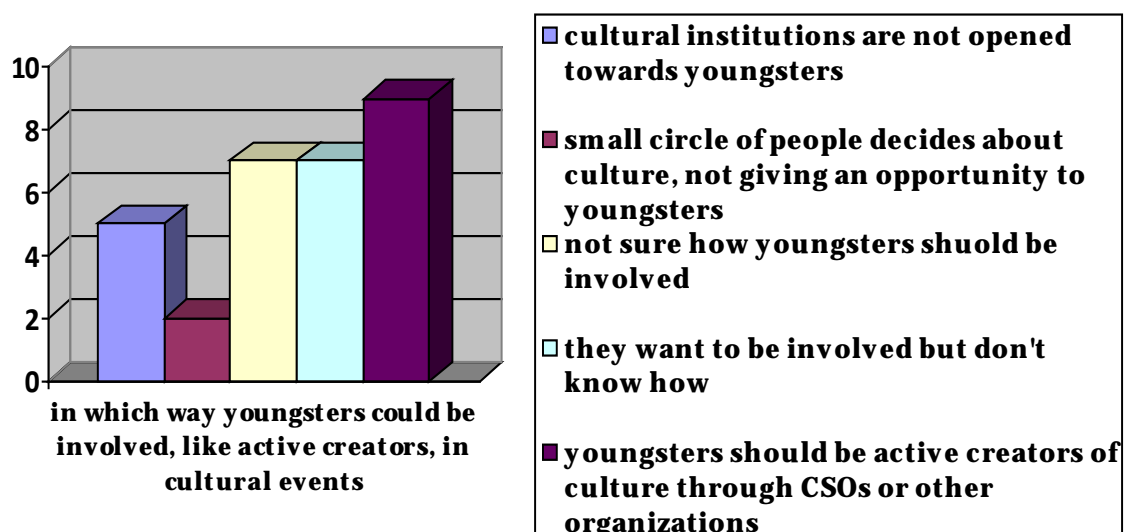


Figure 5.

*Would young people work as volunteers (with paid daily expenses)?*

Opinions on this issue are divided. About half of the interviewees believe that "there are a lot of young people who would volunteer" and that "it is very good for them to do that, to gain experience and try more things in life, to see how things are organized."

"Volunteering is not sufficiently promoted and affirmed in our country. It is usually talked about in general, but not about the benefits it brings (gaining experience, meeting people, making contacts ...) "

and that "there are not many non-governmental organizations that provide opportunities for volunteering."

Some of the interviewees believe that "only individuals would volunteer", that it is "very difficult because everyone is looking at how to make money". Opinions were also expressed that "the one who volunteers for a long time, at one point wants his knowledge to be respected, and in our country the support for volunteers is very poor" and that "a lot of people volunteer in culture, and occasionally there is a need for professional engagement".

Is there information about how young people earn from culture in the countries of the European Union or in the region?

Only one of the interviewees had some knowledge about this: "I don't know how much young people earn from culture in the EU, but in Norway I saw some who really like what they do, no matter how much they earn, which is nice to see."

When asked whether it is possible to earn from culture, and whether young people have information on how young people earn from culture in the countries of the European Union or the region, more than 50% of young people think that they probably can, only that it is difficult in our country.

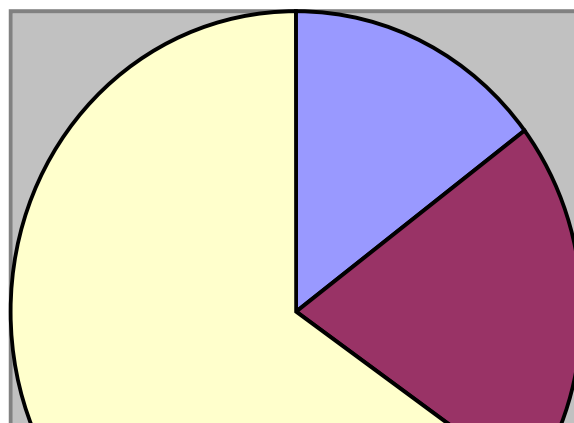


Figure 6.

As for the research in Montana, there were fewer respondents, but the results of the research are mostly the same. All respondents know two or more cultural institutions, and they are mainly Drama Theater, Puppet Theater, Youth Center, History Museum... What is interesting is that young people in Montana, unlike young people in Mediana, are more interested in cultural events such as folklore festivals and concerts, international festivals and events involving crafts.



## *Conclusion and recommendations for cultural policy*

Transition, economic crisis, inflation, corruption, materialism, "brain drain", disturbed value system, have been the key words of everyday life in Serbia for years. In a country with so many problems, finding a successful way to stimulate the development of culture for children and youth is a real challenge. Changing and improving the global situation in Serbia is a long process, but before corruption and the negative effects of a bad economy become our past, it is necessary to include measures that will mitigate their negative effects and positively affect the perception of young people, create a healthy environment for child development art and culture to young people. After analyzing the situation of culture for children and youth in Serbia and Bulgaria, it can be concluded that young people are exposed to "ad hoc" cultural development. As already mentioned, the Ministry of Culture has not included cultural issues for children and youth in the general cultural policy. Apart from the National Youth Strategy, which addresses the problem of youth culture in theory, and the National Action Plan for Children, which does not address the development of children's culture, there is no other official plan or strategy. Therefore, the definition of cultural policy for children and youth by governments, the civil sector, cultural professionals and young people themselves is a priority. One of the priorities is also the financial plan and a clear picture of the distribution of financial resources for children and youth within the budget, as well as the introduction of new types of financing. In resolving these and other issues, it is not necessary to "invent" and implement some new strategies, but to establish mechanisms and means for implementing already proven good practices of other European countries (France, Nordic countries, Great Britain, etc.), adapted to the conditions and characteristics of the situation. Serbia. Caring for children and young people at all levels is an insurance for the sustainable development of a country. Actions and programs that enable children and young people to experience art and culture and engage in creative activities can positively affect their personal and cultural development and lead to the development of cultural needs and cultural consumption in a society. In many countries, cultures have disappeared because they

have not been passed on to future generations, or have not been valued in the education system, which is why it is especially important to include the transmission of cultural and aesthetic values and identities in that system. In the development and implementation of cultural policy for children and youth, all three ministries, the Ministry of Culture, the Ministry of Youth and Sports and the Ministry of Education should cooperate with other actors - cultural and educational institutions, civil society and youth. For the successful implementation of cultural policy, the most important are the already mentioned system of financing and monitoring of implementation. It is also necessary to include new and efficient ways of financing culture for children and youth, such as financing from national lottery revenues, or through sponsorships, corporate cooperation, through taxation and legislation. As an assurance that the defined cultural policy is not just a "letter on paper", it is necessary to form an advisory body whose task will be monitoring, i.e. monitoring the development of culture for children and youth, providing basic information and helping to implement a defined cultural policy. Lack of awareness among children and young people about their cultural heritage and cultural environment is a problem that must be taken into account when building cultural policy. Cultural policy makers must take actions and measures to develop strategies that will transmit and maintain cultural and aesthetic values.

The two basic strategies for achieving effective art education, which must also be included in cultural policy, are the relevant and effective education of teachers and artists, as well as the development of partnerships between educational and cultural institutions.

Other recommendations addressed to cultural policy makers are:

- harmonize the cultural policy and legislation of the Republic of Serbia with EU policies;
- define local cultural policy for children and youth in each city / municipality;
- include programs for decentralization of culture for children and youth;
- involve young people in the development of cultural policy;
- define a general strategy of cultural institutions for children and youth with common goals; introduce an innovative approach and new technologies in

- promoting and bringing culture and art closer to children and young people;
- include representative practices and programs of other countries;
- provide cultural spending benefit programs for young people;
- put art education on the list of priorities of the cultural policy model;
- develop implementation and monitoring strategies to ensure quality art education;
- encourage innovative approaches and the application of new visions of learning through the arts;
- provide material resources necessary for the efficient provision of art education (space, materials, media, books, etc.) to all educational and cultural institutions.

The role of the civil sector in the development of cultural policy for children and youth, at this time in Serbia, is to raise awareness of the importance of cultural development of children and youth. NGOs must criticize the government and inform the public about the current situation regarding this issue, in order to create a favorable situation that would initiate the creation and development of cultural policy for children and youth. Non-governmental organizations and cultural institutions should also network in order to cooperate and define common goals and strategies, as well as to increase the number of programs of all kinds of arts.

Educational institutions and employees in these institutions have a very great responsibility in bringing culture and art closer to children and young people in a practical sense. In order to have positive effects, they should introduce into the classis's cultural contents accessible to children and young people, contents that correspond to their interests and abilities. It is also important to develop special programs for children whose parents are not consumers of cultural products, to include such children in workshops and extracurricular activities with special attention of teachers. It is also necessary for the mentioned institutions to promote the value and importance of art education, support the professional development and prosperity of teachers and artists, and create cooperative projects of non-formal art education.



*More recommendations .....*

**The development of culture is the responsibility of the state or local government.**

For young people, culture means different things: from general values such as upbringing, education, freedom, creativity, the meaning of society and the expression of personal development, to specific activities such as going to the theater, exhibitions, concerts, etc. This term also includes activities that are part of everyday life, such as dressing, street behavior, speech, caring for the environment and the cleanliness of the city / village, listening to music with friends, etc.

The current state of youth culture has been mainly reduced to the level of pub music, sound, turbo-folk and discos. Youth culture is a special segment in cultural events, but it is not treated that way in Mediana. The culture on offer is adapted to the elderly. Culture is an essential need of human beings, but the needs for culture are insufficiently developed in a number of young people. Young people, for the most part, associate culture with elitism and elites; culture is determined by social differences and the circles in which young people move.

Young people do not follow many cultural events because of poor information about cultural events, poor communication and because culture is not advertised.

Most young people follow cultural events in their free time.

Most young people believe that there is not enough cultural content in education and that culture is not adequately treated in this area, especially local culture, and this is another reason why young people do not follow cultural events.

It is considered that culture in schools is not treated in a way that is close and acceptable to young people.

Young people in Mediana do not follow and do not accept cultural content. They need help because culture is very important for the formation of their personality, the basis on which they develop.

It is necessary to organize open tribunals or round tables on the topic of youth culture in Mediana. Reforms need to bring culture into everyday life. The focus should be on the middle class as the bearer of culture. Education reform needs to be implemented and culture introduced into youth education. Young people should be the bearers of change in the field of culture; they should be provided with good role models because they easily identify with them.

Culture needs to become a part of their daily lives so that they do not perceive it as an elitist need. The medians lack a library for young people where they could read, listen to music and work as volunteers.

It was proposed to introduce culture education in schools as a separate subject. Schools should organize visits to cinemas, going to concerts, theater performances and quality excursions for students.

Adequate education of teaching staff is needed in order to bring culture closer to young people in an interesting, interesting way.

Young people would like to see more cultural events in Mediana, especially those adapted to their age and interests. The summer dynamics of cultural events should be extended beyond the tourist season.

There is a need for better promotion of culture (in schools through loudspeakers, by giving discounts to high school students, by organizing events for young people according to their wishes).

It is necessary to establish contact between cultural institutions and schools. Professional theaters are needed.

Cultural events should be organized in a different way (e.g. concerts in a different way environment); combine different arts. It takes more concerts of other music genres, not just classical music.

Architectural changes in the city should value cultural heritage. It is necessary to organize environmental actions. Culture should be more easily accessible to young people in rural areas. Mediana's cultural offer should be conceived in such a way that it generates income for both society and culture itself (the EU recommendation is that culture and tourism support themselves), and not that, as before, it is subordinated to income for individuals and individual structures.

Young people should be more actively involved in cultural events and cultural planning. Animation of young people can be performed through manifestations of a local character. Young people can get involved in cultural events through amateur societies, bands, folklore groups or through non-governmental organizations.

A special problem is the inclusion of young people with impaired hearing, speech, vision or stuttering, who could be actively involved in cultural events if they were adequately helped.

The interests of young people should be stimulated and included in cultural trends, and that is possible easiest to do through schools.

Schools need to take a key role in cultural education, to help will be overcome by poor information about cultural events. Cultural sections can be organized in schools.

High school students should be asked for ideas, enabled to create cultural ones on their own content, to organize literary or poetry evenings in their own way, to start a magazine, to write scripts and to be the authors of plays.

Young people can create some cultural events on their own, remake plays and make them more interesting in their directing.

Cultural centers should be the pillars of youth culture - to find systems for the inclusion of young people, to engage them in films, theater, literature.

A lot of work needs to be done to raise the awareness of young people, especially now that the spirit of the times is negatively affecting them as well. Volunteering indirectly brings profit (making contacts, learning, gaining knowledge and experience, creating a portfolio, chances for employment in the future).

Artists need managers to be able to charge for their work.



The culture of the Median needs to be coordinated in order to act as the culture of the region.

Young people can get information through leaflets in markets or cafes, through displays, radio shows, websites.

Positive examples of youth involvement in traditional ones should be promoted manifestations.

Much can be done to ensure that young people with impaired hearing and vision and those in wheelchairs have access to cultural events; it is not always related to financial resources.

It is important to educate and sensitize people who do not have such problems, and especially parents.

Positive examples should be followed in Mediana: making accesses (ramps) and setting up sound traffic lights, removing architectural barriers (steps, high sidewalks), etc.

Young people who have problems with hearing and speech should be educated and educated as much as possible, they should be worked with more intensively. They can turn to the internet because it provides a lot of educational opportunities.

They need to overcome the language problem, they need to make TV shows for the deaf, as well as special programs or performances. Many things can be easily translated into sign language and recorded on cassettes.

Workshops for young people with special needs can be organized.

Free tickets for performances or concerts should be provided.

## **Annex 1. Questionnaire**

Koliko imaš godina:

1. Šta za tebe predstavlja kultura?

- To je samo za elitu.
- To je deo svakodnevnog života.
- Odlazak u pozorište, na izložbe ili koncerte.
- Nešto sasvim obično: briga o životnoj sredini, o čistoći grada/sela, slušanje muzike s prijateljima...
- Drugo (navedi šta).

2. Da li i koliko mladi prate kulturne događaje? Da li idu na koncerte, u bioskope, pozorište, muzeje.

- Mladi slabo prate kulturna dešavanja;
- Zaokupljeni su školom, a slobodno vreme koriste za druženje, izlaske, konzumiranje mas-medija;
- Sve zavisi od društva u kome se nalaze;
- Slabo nas informišu o kulturnim dešavanjima;
- Trudim se da pratim kulturne događaje;

3. Da li ste skoro prisustvovali nekom kulturnom događaju?

DA          NE

4. Da li znaš koje su institucije kulture u tvom Gradu?Bar dve...

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5. Da li se kultura tretira na adekvatan način u okviru obrazovanja mladih?

- Da





- Ne
  - Samo u okviru sekcija
6. Da li je kultura dostupna svim mladima?
- Da.
  - Mladi s oštećenim sluhom i vidom i mladi u kolicima ne mogu uvijek da prate kulturna dešavanja;
  - Mladi u seoskim naseljima teže mogu da prate kulturna događanja;
  - Nešto drugo (navedi šta).
7. Da li se mogu povezati neki elementi kulturnog nasleđa u vašem Gradu/selu s kulturom mladih i na koji način?
- Da
  - Ne
  - Nisam upoznat sa kulturnim nasleđem u mom Gradu;
8. Da li ti se dopada ono što se sada dešava na polju kulture u mom gradu, selu, kraju...?
- Da
  - Ne
  - Nisam informisan;
  - Ne zanima me kultura;
9. Kakve bi kulturne događaje voleo u svojoj sredini?
- Više koncerata;
  - Sajmova knjiga;
  - Pozorišnih predstava;
  - Nešto drugo\_\_\_\_\_
10. Kakva kulturna dešavanja bih ti kreirala/o?

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11. Da li mladi smatraju da bi trebalo da budu aktivni tvorci kulturnih dešavanja, ili je dovoljno da budu „u publici“?

- Da
- Ne
- Mladi mogu biti aktivni tvorci kulturnih dešavanja, ali moraju imati i želje za tim;

12. Na koji način bi se mladi mogli uključiti, kao aktivni tvorci, u kulturna dešavanja u svojoj sredini?

- Kulturne institucije nisu otvorene prema mladima;
- O kulturi odlučuje uzak krug ljudi koji mladima baš ne daje prilike;
- Nisam sigurna kako bi mladi trebalo da se uključe;
- Želeli bi, ali ne znaju kako da se uključe;
- Mladi bi trebalo da budu aktivni tvorci kulture preko neke NVO ili drugih;

13. Da li se od kulture može zaraditi?

- Da (navedi na koji način);
- Ne.
- Možda, ali ne kod nas;
- Možda, ali ne znam na koji način;

14. Da li bi mladi ljudi radili volonterski u oblasti kulture?

- Da
- Ne
- Naravno uz neku malu nadoknadu;



15. Da li imate informacije o tome kako mladi zarađuju od kulture u zemljama Evropske unije ili regionu?

- Da
- Ne
- Ne interesuje me;