QUADRENNIAL PERIODIC REPORT
2005 Convention on the Protection and Promotion of the Diversity of Cultural Expression
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<th>Serbia</th>
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<td><strong>Date of ratification</strong></td>
<td>2/7/2009</td>
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EXECUTIVE SUMMARY

Please summarize in max 3500 characters the main achievements and challenges in implementing the Convention and the outlook for the future. Please note this is not an introduction to the report or an annotated table of contents:

The ratification of the Convention 2005 (“Official Gazette of RS”, no. 42/09 – International Agreements) and its implementation contributed to further development and reform of the cultural system in the Republic of Serbia. In the observed period (2014-2017), the Republic of Serbia adopted several new regulations and laws aimed at promoting the diversity of cultural expressions.

The ratification of the Convention in Serbian Parliament provided the conditions for the application of the first international instrument that regulates the protection and promotion of cultural diversity, significantly affecting the exercise of fundamental freedoms and rights of the citizens. The adoption of a new legislative framework that introduced provisions relating to cultural diversity, financial support for the promotion of cultural diversity, and defined cooperation with the civil sector are considered to be the main achievements in its implementation. In 2013, Serbia submitted the First Quadrennial Periodic Report to UNESCO. In February 2017, as part of the EU negotiating process of the Republic of Serbia, Chapter 26 (Education and Culture) was opened and temporarily closed in Brussels, with the 2005 Convention being the only acquis communautaire.

The CCI sector in Serbia is developing faster than any other branch of the economy; employment in that sector is on the rise and its GDP increased by 16.4% between 2014 and 2016, exceeding other sectors of the Serbian economy during this period (Creative Industries Policy Note, Republic of Serbia (2017), prepared by the World Bank under the Results Based Management Reimbursable Advisory Services Agreement (P163203))

In her 2017 address, the Prime Minister highlighted the importance of the CCI as the driver of economic and social development of Serbia, recognizing its developmental potential, as well as its potential to boost local economy and employment, and connect Serbia with the world through an exchange of creative products through traditional and digital platforms. The Government of Serbia also recognizes the importance of the 4th digital revolution, which brings innovation, competitiveness and growth, and emphasizes the importance of digitization in all segments of society. The Government of the Republic of Serbia, appointed in 2017, recognized creative industries as the vector of development of all society. The Prime Minister’s Office has demonstrated its commitment to improving the position of the CCI by appointing an advisor to the Prime Minister on Creative Industries, Film and Tourism at the beginning of its mandate. In addition, the establishment of the Council for Creative Industries is planned for 2018.

A new Department for the Development of Digital Research Infrastructure, created within the Ministry of Culture and Media, among other activities grants financial support to institutions for digitization process in culture. The Serbian Chamber of Commerce has had an Association for Creative Industries since 2010.
The Government of Serbia and the Ministry of Economy have recognized the development of entrepreneurship as one of the priorities of Serbian economic policy and the year 2016 was declared *Year of Entrepreneurship*.

In 2016, the *Law on Culture* was amended to encompass creative industries and digitization as part of its general interest in culture. Since 2017, cultural policies have been focused on creating measures as well as offering support for building infrastructures and environment for the CCI. The best examples of this are tax incentives for the audiovisual industry and the growth of the creative industry in general in Serbia; development of new CCI local strategies; new creative hubs and clusters; support for projects aimed at developing new media (virtual reality, visual effects, and gaming).

As for the media, in 2014, the National Assembly of the Republic of Serbia adopted a set of media laws, which were harmonized with the EU legal framework (the Law on Public Information and Media; the Law on Electronic Media; the Law on Public Service Broadcasters), while the new media strategy (a follow-up to the previous strategy, which expired in 2016) is being drafted.

The principal challenges for the Ministry of Culture and Media in the continued implementation of the goals of the 2005 Convention are: digitization processes as support to the universal approach to culture in a digital environment, the development of an online market in the culture sphere, and the application of principles of the Convention at the local level.

As for specific activities, financial incentives were introduced for the production of foreign films and TV programs on sites across Serbia, and support was increased for national production and co-production capacities through international agreements. Furthermore, initiatives for the development of new media were encouraged, such as virtual reality, visual effects and gaming. The Ministry of Economy of the Republic of Serbia and the Serbian Developmental Agency have supported further clustering in the area of creative industries and the economy, while the clusters themselves have established cluster associations and networks. Finally, there is a growing trend of creative hubs emerging across the country.

In 2016 the city of Novi Sad was declared the European Capital of Culture for 2021, according to the decision issued by a panel of independent experts of the European Commission, during a session in Brussels. The project acknowledges the role of culture as the fourth pillar of sustainable development, with Novi Sad recognized as Serbia’s “creative city”, where creative industries are developed in the local community. The musical festival “EXIT” plays a major role in the growth of these industries, and it was declared the Best European Festival in 2017 (by the European Festival Award), while the World Tourism Organization (UNWTO) recognized it as a socially responsible campaign.

**Describe the multi-stakeholder consultation process established for the preparation of this report**

In the consultation process, National Point of Contact UNESCO Convention 2005, the Ministry of Culture and Media of the Republic of Serbia and the Center for Study in Cultural Development, drafted the second Quadrennial report, based on research studies and data from the existing database for the period 2014-2017. Other relevant sources were used in the process (the Ministry of Economy; Ministry
of Trade, Tourism and Telecommunications; the Ministry of Education, Science and Technological Development; the Ministry of Youth and Sports). Contacts were established with the Serbian Chamber of Commerce, the Film Center of Serbia, the Statistical Office of the Republic of Serbia, the National Library of Serbia, the Business Registers Agency, the Press Council, Sokoj – the Organization of Music Authors of Serbia, UNESCO Chair for Cultural Policy and Management at University of Arts in Belgrade, the Foundation “Novi Sad 2021 – European Capital of Culture”, the National Youth Office, the Creative Economy Group, the National Bank of Serbia, the Regulatory Body for Electronic Media. They also relied on data from the Serbian Development Agency, the Innovation Fund, the Science and Technology Park Belgrade; as well expert research – the Creative Economy Group, the SeCons Group for Development Initiative, the Institute for Territorial Economic Development, the Institute of Economic Sciences, etc.

In 2015, the UNESCO Regional Office in Venice granted financial support to the Ministry of Culture for the implementation of a specific methodology pertaining to culture statistics. In this way, Serbia joined the countries that had already implemented this innovative UNESCO Culture for Development Indicators (CDIS) methodology in the SEE region. The results of the implementation of the CDIS methodology have been used in drafting the future Strategy for Cultural Development in the Republic of Serbia, as well as in a report on the status of cultural industries within the international platform for cooperation between China and countries of Central and Eastern Europe – the 16+1 Mechanism. Under the auspices of this platform, the First Forum of Cultural and Creative Industries of China and the countries of Central and Eastern Europe was held in 2016 under the title: Our Common Future: Creative Industries and Cultural Trade.

A special consultative procedure was undertaken to obtain report from civil societies about the implementation of the Convention 2005. Cooperation was established with the Civil Society Office of the Government of the Republic of Serbia and the association Independent Cultural Scene of Serbia, an umbrella organisation that gathers more than 80 cultural organizations at the national level.

**Overview of the cultural policy context**

*Parties shall describe the key objectives and priorities of their current cultural policy and the impact the Convention has had in their formulation or reformulation. They will also report on the opportunities and challenges to promote the diversity of cultural expressions in a digital environment: (max 3500 characters)*

In the period 2014-2017, the Republic of Serbia continued to implement the goals of the Convention 2005 through various mechanisms for improving and protecting the diversity of cultural expressions. The ratification of the Convention enabled *cultural diversity* to become one of the basic evaluation criteria when choosing projects for co-financing. The ratification of the Convention enabled cultural diversity to become one of the basic evaluation criteria when choosing projects for co-financing. Despite the economic crisis and limited financial resources, support was provided for the promotion of the diversity of cultural expressions and for projects from civil sectors in culture and other participants (Article 6, items b and e of the Convention). In the period 2014-2017, by organizing an open call for co-financing projects related to contemporary artistic creation (literature and publishing, theatre, artistic
dance, music, visual arts, film, children and youth, national minorities), the Ministry of Culture and Media financially supported 3,132 projects with about 10.9 million euros, i.e. 1,308,173.195 dinars. The fact that a total of 9,349 applicants submitted their projects during the said four years serves as evidence of the importance of this type of support to the production, distribution and promotion of cultural expression for civil society institutions and organizations.

The Government of the Republic of Serbia, established in 2017, has recognized the sector of creative industries as one of Serbia’s key development opportunities. The cabinet of the Prime Minister has demonstrated its commitment to improving the position of creative industries by appointing an advisor to the Prime Minister for Digital and Creative Industries, Film and Tourism; within the Ministry of Culture and Media, there is a Sector for Contemporary Artistic Production and Creative Industries and in October 2016, a special Sector for the Development of Digital Research Infrastructure in the Area of Culture and Arts was created within the same Ministry. The Serbian Chamber of Commerce has an Association for Creative Industries. In her address, the Prime Minister stressed the importance of creative industries as economic and social drivers of Serbia, recognizing creative and digital industries as activities offering major opportunities for economic development, employment and connecting Serbia with the world, through an exchange of creative products through traditional, but also modern, digital platforms. The importance of culture was also mentioned by the former prime minister, today Serbian President, who underscored, in his own address before the Parliament, the development potentials of culture, its manifestations, localities and institutions. The Government of Serbia also recognizes the importance of the digital revolution, as a catalyst of innovation, competitiveness and growth and emphasizes the importance of digitization in all segments of society. Creative industries in Serbia are developing faster than other branch of the economy; employment in that sector is on the rise and its GDP increased by 16.4% between 2014 and 2016, exceeding other sectors of the Serbian economy in that period.

Has the Convention been integrated into the policy development process in any of the following ways?

a) It is (or has been) the basis for changing one or more policies? YES

How:

The concept of cultural diversity entered the legislative framework, primarily through the systematic Law on Culture (Official Gazette of RS, no.72/09, 13/2016 and 30/2016), where it is presented as one of the principles of cultural development and the basis for fulfilling the objectives of the general interest in culture, after which it entered the framework of other laws (e.g. the Law on Cinematography – Official Gazette of RS, no. 99/11 and 2/12-corrigendum and 46/2014 – Decision of the Constitutional Court; Law on Librarian and Information Activity – Official Gazette of RS, no. 52/2011). In 2016, the 2005 Convention led to amendments to the Law on Culture in force, with key changes in Article 6 which defines general interest in culture, adopting the principles of the Convention. Changes were also made to items 7, 10, 13, and 21: amendments in relation to ensuring the conditions for the accessibility of cultural content (item 7a), creating the conditions for the free flow and exchange of cultural expressions and
content (item 10a), and encouraging innovation and creativity in culture (item 10b), encouraging the
digitization process and the development of digital research infrastructure (item 13a), encouraging the
development of creative industries (item 21a), encouraging cultural production of socially vulnerable
groups (item 21b), and encouraging interministerial cooperation (item 21c).

Since 2014, the Ministry of Culture and Media of the Republic of Serbia has been launching open
calls for co-financing organizations that have already received support from international funds, not only
to encourage cultural participation, but also to improve the quality and capacity of supported projects.
A total of 116 projects were supported (2014 -2017) in the total amount of 71,564,548.00 dinars (about
593,305.00 euros).

Another cultural policy measure introduced by the Ministry in 2015 was co-financing the mobility
of artists and professionals in the cultural sphere. The aim of this measure is to provide systematic
support for international cooperation and the promotion of Serbian culture and arts, as well as exchange
and networking, and resulted in a total of 285 mobility projects for artists and professionals in the
cultural sphere, in the amount of 15,769,776.00 RSD (about 130,739 euros).

The concept of cultural diversity has established its presence in local cultural policies, and
encouraging diverse cultural expressions is recognized as a criterion for project evaluation in open calls
for co-financing programs in culture in several cities and municipalities.

**b) It is (or has been) a tool to promote policy discussion? YES**

**How:**

Promotional activities of the Convention 2005 include an annual event held on the occasion of
May 21st, *World Day for Cultural Diversity for Dialogue and Development*, which gathers a wider audience, representatives of the media and academia, in order to inform them about the results, new
tendencies and challenges in the implementation of cultural diversity both nationally and globally. The UNESCO National Commission is also a valuable and important partner in this event, which has become a tool in promoting policy discussions. Annually held, this event has an international nature and brings international experts into dialogue with each other (round tables, conferences, forums). Experts are mostly from the region of South East Europe, but also from France, Canada, Germany.

The CDIS project involves numerous representatives of the government, the private and civil sector, as well as different ministries (of economy, education, communication, governance, heritage, participation, gender equality), all of whom are involved in the dialogue and cooperation process. The dialogue with stakeholders relevant for the CCI has also been recognized as exceptionally important for the implementation of activities within the platform of cooperation between China and countries of Central and Eastern Europe – the 16+1 Mechanism.

In implementing the 2030 UN Agenda, through the national campaign *The Serbia I Want*, a part of the global *The World I Want* campaign, more than 300.000 individuals were contacted. The general goal of the second stage of consultations on the post-2015 period was to integrate culture in the Development Agenda. The consultations touched upon many important issues relevant for culture and development.
c) It is (or has been) a reference for ongoing policy development? YES

How:

The concept of *cultural diversity* entered long-term planning documents such as the Strategy for the Development of the Public Information System in the Republic of Serbia until 2016 (Official Gazette of RS, no. 75/11) and the Draft of the Strategy for Cultural Development of the Republic of Serbia 2017-2027. The Draft Strategy for Cultural Development, specifically its Action Plan, includes the measure *Developing entrepreneurship in culture, entrepreneurial culture and creative industries*.

The *Developmental Partnership Framework (DPF) for Serbia* for the period 2016-2020, a strategic document produced in close cooperation and partnership of the Government of Serbia and the UN Team in Serbia, also embraces the Convention’s principles, especially the pillar regarding culture and development, stating that it is expected that by 2020 Serbia will establish inclusive policies that improve the cultural industry sector, promote cultural diversity and manage cultural and national heritage, as drivers of sustainable development.

Every year for the last seven years, Serbia has financially contributed to the International Fund for Cultural Diversity – IFCD. The Serbian project, *Creative Economy Group / Strengthening Local and Regional Institutional Capacities to Develop Cultural Industries Policies in Serbia* was the only project from Europe to gain financial support within the 5th cycle for funding projects from the IFCD in 2014, demonstrating the capacities of the Serbian cultural sector, which recognizes the importance of the Convention.

**POLICIES AND MEASURES**

I Cultural Policies

1. Incentives for the development of (creative) entrepreneurship

b. Key objectives of the measure:

The Government of Serbia and the Ministry of Economy have recognized the development of entrepreneurship as one of the priority goals of the Serbian economic policy and the year 2016 was declared *Year of Entrepreneurship*. In 2017, it evolved into the *Decade of Entrepreneurship* program. In the course of the *Year of Entrepreneurship*, concrete incentive packages were implemented for the benefit of the private sector, based on an entrepreneurial approach. A strategic action was also conducted aimed at mobilizing the widest social effort possible in order to inaugurate the principle of entrepreneurship as a way of thinking in the fields of economy, education, culture, government policies, and all major social processes.
The general goal of the *Year of Entrepreneurship* is boosting entrepreneurship, helping entrepreneurs who are starting or trying to grow a business and providing financial and non-financial support for long-term goals:

- Encouraging the business of legal persons and entrepreneurs
- Boosting employment
- Sustainable and comprehensive development
- Encouraging entrepreneurship among women and youth, as well as social entrepreneurship
- Improving the efficiency and institutional support for business and the development of MSMEs improving business, investments, exports and innovation.

c. What is:
c.1. the scope of the measure: Local, Regional, National, International
c.2. the nature of the measure: Regulatory, Financial, Institutional
c.3. the main feature of the measure:

*The Year of Entrepreneurship* is based on the strategic guidelines of the *Strategy for the Support to the Development of Small and Medium Enterprises, Entrepreneurship and Competitiveness 2015-2020.* The strategy particularly recognized the importance of developing highly-innovative and high-tech companies in the field of ICTs and creative industries. Owing to significant results and the high level of interest, the *Year of Entrepreneurship* evolved in 2017 into the *Decade of Entrepreneurship* program, which brought more than 30 support schemes to entrepreneurs. Financial and expert assistance in the *Decade of Entrepreneurship* was provided to small and medium enterprises and entrepreneurs in the following categories: support to start-ups, support to development (including a separate scheme for boosting the development of the film industry), support to exports and support to employment.

The support schemes include:

- The financial support program (start-up, self-employment, youth employment), as well as non-financial support for starting a business (specific training, mentoring, teaching people how to make business plans and other steps in the concretization of basic business ideas, student companies projects, and support schemes to local governments in managing youth policies)
- Growth and development [schemes for SME](#) (business improvement, investments, exports, innovations)

It is important to note that, in the scope of various sets of schemes intended for boosting entrepreneurial strengths, entrepreneurship in culture represented an important factor of economic development.

In addition to incentives for the film industry, as a specific support scheme, support was also given to innovative projects and ideas, aimed at creating new intellectual property, through the Innovation Fund.
d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?
Women, youth (18-30 years of age), hard-to-employ categories (people older than 45, especially those that were laid off in the privatization process and persons with disabilities), persons from devastated areas.

e. What are the results expected through the implementation of the measure?

- Improved access to sources of financing, business transformation through innovation, expert and consultant structures, higher exports volume, and inclusion in international value chains
- Creation of a reliable and predictable business environment, ensuring legal security, eliminating unnecessary obstacles to the growth of SMEs
- Increased overall number of SMEs and entrepreneurs (SME number of employees in the SMEE sector, number of employees in the SMEE sector)
- Encouraged entrepreneurial spirit, especially among youth, through trainings, professional development, requalification, additional training and support for employment.

f.1 Name of agency responsible for the implementation of the measure *

The Ministry of Economy, Development Agency of Serbia (DAS), Chamber of Commerce of Serbia, Development Fund, National Employment Service, Ministry of Youth and Sports, Ministry of Trade, Tourism and Telecommunications, Ministry of Education, Science and Technological Development, Ministry of Culture and Media, Film Center of Serbia, Agency for Insurance and Financing of Exports, Ministry of Labor, Employment, Veterans’ and Social Affairs, Faculty of Technical Sciences, University in Novi Sad and Faculty of Technology and Metal Industries, University of Belgrade, Innovation Fund, EU IPA 2013.

f.2 Financial resources allocated to implement the measure:

For the year 2016, as the first one in the Year of Entrepreneurship, a total of 16 billion dinars (about 130 million euros) were earmarked, along with the planned 4.4 billion dinars (about 35.7 million euros) of grants, while in 2017, as the first year in the Decade of Entrepreneurship, a total of 18.24 billion dinars from the budget were earmarked (about 148.2 million euros), including 7.67 billion dinars (62.5 million euros) of grants.

As per specific calls, through which, inter alia, projects related to creative industries were supported, the designated purpose of the allocated resources were as follows:

- Start-up through which the subsidies were allocated, first for the purchase of material, equipment, assets, providing the requisite working conditions and starting a business, in the total amount of 500 million dinars (about 4.1 million euros)
- Self-employment through which subsidies were granted for 3,880 unemployed persons in the amount of 632 million dinars (about 5.1 million euros)
• Youth employment – subsidies intended for organizations implementing measures aimed at encouraging youth entrepreneurship, primarily in the area of information technologies in the total amount of 77 million dinars (about 625,000 euros)
• Training and mentoring (41.2 million dinars – about 335,000 euros)
• Internationalization and assistance to micro, small and medium enterprises for product placement on the international market, design improvement, participation in fairs, in the total amount of 90 million dinars (731,000 euros)
• Institutional infrastructure – subsidies in the total value of 130 million dinars (about 1.1 million euros) intended for the development of entrepreneurship and improving the business environment; the biggest number of projects were related to creative industries, and help and assistance was given to design and business incubators and creative clusters
• About 400 million dinars were earmarked for the film industry (about 3.3 million euros) invested in the production of eight audiovisual works and one marketing work
• The designated start-up was supported with 110 million dinars (about 894,000 euros) and aimed at initiating independent businesses by those entrepreneurs who, among other things, established businesses in the textile or audiovisual industries, or in the sphere of modern web and graphic design.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Type of Involvement:

Certain calls and financial support schemes were available to the civil society sector, namely to organizations involved in issues of youth policy, human rights, culture, information technologies and environment protection.

h. Was this measure introduced or revised in order to:

h.1. Implement the provisions of the Convention? Yes
h.2. Support/nurture policy discussion inspired by the Convention? No
h.3. Other reasons unrelated to the Convention? Yes

i. Has the implementation of the measure been evaluated? Yes
i.1 At what level the evaluation was conducted? National
i.2 What were the main conclusions?

The report of the Ministry of Economy about SMEs and entrepreneurship for 2016 states that the majority of the observed business indexes posted real growth, which reflected on the growth of the GVA of the SMEE sector in the total GVA of Serbia’s economy by 2 structural points (from 32.8% to 34.8%). In 2016, the number of SMEE increased by 15,512 or 4.8%, the number of employees grew by 35,813 or 4.5%, GVA grew by 10%, turnover increased by 3.6%, and exports increased by 4.1%.

Close to 12,000 companies, start-ups, local governments and clusters applied for participation in one of the 33 schemes and about 8,000 economic entities received support. In addition to financial
support, about 11,000 entrepreneurs took part in educational schemes, as part of how-to-start-a-business trainings, and 3,000 secondary school students were included in the schemes.

### i.3 Which indicators were used to determine impact?

The number of calls, supported projects, number of companies, number of employees, total turnover, GVA, foreign trade balance, investments in fixed assets, number of established economic entities and those that were shut down.

***

### 2. Support for the development of business incubators and creative hubs

#### b. Key Objectives of the Measure *

The main goals of the state-sponsored *Support Program for the Development of Business Incubators*, launched in 2015 by the National Regional Development Agency and finalized by the Development Agency of Serbia, with the assistance of the program of the German government *Support to the Development of the Private Sector in Serbia* (GIZ ACCESS), were:

- Creating a more favorable environment for establishing and developing business incubators, as one of the instruments for regional and local economic development
- New jobs in the SMEE sector
- Accelerated growth, and developing entrepreneurship and innovation

The specific goals of the scheme are:

- Support for establishing new businesses
- Increasing the opportunities for the survival of newly-established SMEEs
- Incentives for entrepreneurship and innovation in all sectors
- Using new scientific findings and technology transfers
- Support for socially vulnerable categories

The goals and activities of this scheme recognized the importance of supporting creative incubators and hubs for the development of the creative economy.

#### c. What is:

**c.1. The scope of the measure:** Local, Regional, National, International

**c.2. The nature of the measure:** Regulatory, Financial, Institutional

**c.3. The main feature of the measure**

Creative hubs, with their constantly growing contribution to CCI development, also participated in the scheme as incubator models of users with specific skills and innovative business ideas, most often related to creative industries and the IT, which offer jobs for artists, designers, application developers, or start-up entrepreneurs.

The scheme is based on an analysis of the current situation of business incubators and recognizes the problem of their non-sustainability without institutional support, as well as on an analysis of the
international practice in this field which indicated that incubators need to be encouraged and supported through programs at the national and local level, until they become independent and self-sustainable. The scheme consisted of the following activities:

- Support to the operating business of business incubators
- Support to the management team
- Support to marketing activities
- Infrastructure projects
- Equipment for business incubators

The scheme involved **Nova Iskra**, the leading design hub in the region, which encourages creative entrepreneurship and has recently implemented projects based on contemporary and responsible design, sustainable architecture, digital and IT industry, as well as projects aimed at engaging in international cooperation. The creative hubs also recognized in Serbia are **Mokrin House**, **Impact Hub**, **Deli** – creative action space, **Pomak**, **Startit centers** in Belgrade, Novi Sad and six other cities in Serbia.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention? Yes, youth and women.

e. What are the results expected through the implementation of the measure?

- A manual was designed and produced, which facilitates the path to establishing and developing new business incubators in Serbia.
- Financial support was put in place and the business conditions for business incubators in Serbia have been improved.
- The final activity of the scheme – the Day of Business Incubators – was held in the **Science and Technology Park in Belgrade**, as the new technological hub of the city – having a crucial impact, through various programs and activities, on the development of the innovation ecosystem in Serbia.

f.1 Name of agency responsible for the implementation of the measure

The Development Agency of Serbia, the Ministry of Economy, the Ministry of Education, Science and Technological Development, the National Economic Development Agency, the German Federal Ministry for Cooperation and Development (BMZ), Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ)

f.2 Financial resources allocated to implement the measure

The financial package was utilized by 16 business incubators, through 48 projects, in the total value of 20,000,000 dinars (about 165,659 euros). The resources were spent on improving the business conditions of business incubators in terms of purchasing equipment, infrastructure, marketing activities and raising the capacities of business incubators.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Type of Involvement:
3. Support scheme for the development of innovation clusters

b. Key Objectives of the Measure *

The Government of Serbia is carrying out a long-term implementation of the Cluster Development Support Scheme under different names and support terms. During the reporting period (2014-2017), the Scheme brought out innovation and internationalization of clusters as the topics in focus.

The general goals are:

- Increasing the productivity and competitiveness of domestic companies and entrepreneurs by linking them to clusters, as well as boosting the cooperation of MSM enterprises and entrepreneurs with science and research organizations.
- Internationalization of clusters for greater presence and income on the international market.

The specific goals of the Scheme are:

- Strengthening the capacities of companies for technological development and innovation through an active partnership between companies and science and research organizations, and through their inclusion in commercial projects.
- Establishing a strategic partnership aimed at increasing specialization, developing material and human resources and infrastructure relevant for productivity growth.
- Increasing the value and scope of the business of companies and entrepreneurs on the national and international market.
- Establishing cooperation with clusters in the region and preparation for joint projects.
- Developing new products that will be competitive on the international market.

The goals, activities and users of the Cluster Development Scheme encompass the creative industries as well, with clusters from the ICT sector, textile, fashion and clothing industry, and film industry receiving significant support.

c. What is:

c.1. The scope of the measure: Local, Regional, National, International

c.2. The nature of the measure: Regulatory, Financial, Institutional

c.3. The main feature of the measure:
Networking companies and empowering the CCI sector by establishing clusters and creating conditions for member companies to develop products and services to market nationally and internationally.

Grants were allocated for:
- Making and/or implementing innovation projects concerning the development of new products, processes, and cluster services, or for the improvement of existing ones
- Making and testing prototypes, new product designs and packaging
- Protection of intellectual property

Especially successful clusters with a large membership are clusters in the ICT sector, which include the IT Cluster of Vojvodina, the Nis Cluster of Advanced Technologies, ICT Cluster of Central Serbia, the Serbian Network of Technological Parks. As a public cluster support organization, the Clusters Council at the Chamber of Commerce of Serbia is also very active; the Cluster House and Association of Serbian Clusters have been established. Among the major clusters in the area of creative industries, the most notable are: the Cluster of Fashion and Clothing Industry of Serbia – FACTS, Cluster of Creative Industries of Central Serbia, Cluster of Creative Industry of Vojvodina (KKIV), Serbian Film Association, Re:Crafts Cluster, Design and Print cluster DiŠ Niš.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention? Yes, women and youth

e. What are the results expected through the implementation of the measure?

- A market of competitive creative and innovative industries created through the development of clusters, as one of the pillars of the development of the national economy
- The sector of SMEs improved through clustering and incentives on using new business models and integrating themselves into new production chains

f.1 Name of agency responsible for the implementation of the measure *
Ministry of Economy, Development Agency of Serbia

f.2 Financial resources allocated to implement the measure *
Through the Cluster Development Support Scheme in 2014, a total of 8,345,000 dinars (69,121 euros) was allocated for implementation, as well as a total of 10,000,000 dinars (82,830 euros) in 2015. In 2016, the Development Agency of Serbia implemented the Support Scheme for the Internationalization of Companies, Entrepreneurs and Clusters, with a total budget of 90,700,000 dinars (736,680 euros), of which 40 million dinars (324,886 euros) were for big companies and clusters.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:
Type of Involvement:
Above-mentioned networks are registered as associations (see section c.3.).

h. Was this measure introduced or revised in order to:
h.1. Implement the provisions of the Convention? No
h.2. Support/nurture policy discussion inspired by the Convention? No
h.3. Other reasons unrelated to the Convention? Yes

i. Has the implementation of the measure been evaluated? Yes

[if yes] i.1 At what level the evaluation was conducted? National
[if yes] i.2 What were the main conclusions?

According to the research study of the Institute for Regional Development Clusters Ten Years Later, the positive effects of the state development scheme are the increased networking of companies and promotion. Furthermore, it is estimated that their positive effects have also been achieved in the cooperation between companies and science and research institutions. The scheme managed to contribute to the development of several clusters, primarily in the ICT sector, which became major players in promoting the development of their respective sectors.

[if yes] i.3 Which indicators were used to determine impact?

The number and goals of open calls, the number of networks established, productivity, exports, innovation, employment.

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4. Tax Incentives for Investors for the Production of Audiovisual Work in the Republic of Serbia

Key Objectives of the Measure

- Increase in economic activities and employment of professionals in audiovisual production
- Economic development by connecting the sectors that film production relies on (tourism, economy, transport, etc.)
- Development of the production value chain and investments in film infrastructure

c. What is:
c.1. The scope of the measure: Local, National, International
c.2. The nature of the measure: Legislative, Regulatory, Financial
c.3. The main feature of the measure:

In 2015, the Government of the Republic of Serbia passed the Decree on Incentives for Investors for Producing Audiovisual Works in the Republic of Serbia. The aim of the Decree is to encourage economic activity, by increasing employment in the film industry, the use of infrastructure, and production and service activities. Incentive grants in the amount of 20% are allocated to investors as non-refundable, through reimbursement of part of the eligible costs incurred in the Republic of Serbia. The condition for seeking reimbursement is to make a certain amount of investments in different
categories of production. Incentive grants are allocated based on a permanently open public call issued by the Ministry of Economy.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention? No

e. What are the results expected through the implementation of the measure?

- Increased employment rate and number of foreign projects filmed in Serbia
- Improvement of the quality of both production and audiovisual recording services
- Positioning Serbia as an internationally successful film destination
- Increase of public revenues at the local and national level as a result of the increase of productions on locations
- Transfer of professional skills and knowledge of filmmakers
- Increased number of participants (production companies) in the production process
- Increased technical capacity and investments in film production infrastructure
- Increased employment due to engagement in main and supporting activities in audiovisual and film production

f.1 Name of agency responsible for the implementation of the measure
The Ministry of Economy, The Film Center of Serbia

f.2 Financial resources allocated to implement the measure
Regarding the allocation of incentive grants to investors for the production of audiovisual works in the Republic of Serbia, a total of 731,146,472 RSD (about 5,981,727 euros) was allocated – in 2016 a total of 336,343,304 RSD (2,731,833 euros), and in 2017 a total of 394,803,168 RSD (3,253,693 euros).

Type of Entity (Options: NGO, Private Company) Name, Name of NGOs and/or private companies engaged in the implementation of the measure, Type of Involvement

The Serbia Film Commission is an independent, nonprofit, professional association of production companies and other service providers in the spheres of film, TV, advertising and post-production, as well as numerous associates, freelancers, people from the business sector and hotel industry, who are the main partners in the production and promotion of films. Since 2009, the Serbian Film Association has been engaged in the international promotion of production services, locations, infrastructure, film crews, and in improving the business environment for film production and professionals. The Serbian Film Association, in cooperation with cities, provides support to foreign productions regarding all necessary resources for filmmaking in Serbia. In line with the protocol on cooperation, the SFC and the Film Center of Serbia are working together on the international promotion and communication of incentive programs.

h. Was this measure introduced or revised in order to:

h.1. Implement the provisions of the Convention? No
h.2. Support/nurture policy discussion inspired by the Convention? No
h.3. Other reasons unrelated to the Convention? Yes
i. Has the implementation of the measure been evaluated? Yes
i.1 At what level the evaluation was conducted? National
i.2 What were the main conclusions?

The Ministry of Economy and the Serbian Film Association are continuously monitoring the implementation of film projects, as a form of evaluation. The Ministry of Economy announced that as for projects completed in 2016, the total amount of funds spent in the Republic of Serbia amounted to about 2.5 billion dinars (around 20,307,000 euros), while investments in film production in 2017 amounted to 3,833,556,000 dinars (31,593,505 euros). Thus, the ratio of incentives to investments in 2016 was 1:6 (each dinar of incentives invested netted in more than 6 dinars for the economy of the Republic of Serbia in 2016), while in 2017 this ratio increased to 1:9.6. An analysis of the results shows that, thanks to incentives, over 2,000 project jobs were created in the first 16 months of implementation, and the production of feature films increased by 54%. Over the course of two years a total of 37 projects were supported (eight films, six TV shows, 18 commercials, and five projects that included only visual effects). As a result of the successful implementation of the Decree, since 2018 the incentive grants have been allocated in the amount of 25% of qualified expenses.

i.3 Which indicators were used to determine impact?

- Number of foreign produced films in the Republic of Serbia
- Number of productions resulting from incentives for filming in Serbia
- Amount of funds allocated to incentives for recording audiovisual works in Serbia
- Number of project jobs thanks to the engagement
- The ratio of paid incentives to investments

***

5. Support for the Development of the National Audiovisual Industry

b. Key Objectives of the Measure

The audiovisual sector is a significant pillar of creative industries, and has been recognized as a strong cultural resource with an economic and development potential for Serbia, both by public institutions and private initiatives.

By improving the normative and institutional framework, as well as through financial incentives to support the audiovisual sector and complementary activities, the Ministry of Culture and Media, together with relevant institutions and other stakeholders, aims at improving the capacity and strengthening the position of the audiovisual sector as a whole (from creation and production, distribution and screening, promotion and placing on the market, to the protection of the audiovisual heritage and improving the quality of national film festivals and events).

With the aim of further improving the legal and regulatory environment, as well as alignment with EU regulations, a draft of the new Law on Audiovisual Activity is under way, as are the amendments to the Law on Copyright and Related Rights (Official Gazette of RS, no. 104/2009, 99/2011, 119/2012 and 29/2016 - decision of the CC)). In terms of the normative framework, the film industry in Serbia is
regulated by the Law on Culture (Official Gazette of RS, no. 72/2009, 13/2016 and 30/2016 - corr.) and the Law on the Cinematography (Official Gazette of RS no. 99/2011, 2/2012 – corr. and 46/2014 – decision of the CC); also relevant for this area are the Law on Copyright and Related Rights and the Law on Optical Discs (Official Gazette of RS, no. 52/2011)).

c. What is:
c.1. The scope of the measure: National, International
c.2. The nature of the measure: Regulatory, Financial, Institutional
c.3. The main feature of the measure:

To operationalize the implementation of cultural policy in the film industry, the Republic of Serbia has acquired the founding rights from the Association of Film Artists of Serbia (AFAS) to the Film Center of Serbia (FCS), an institution that encourages activity in the film industry sector. FCS coordinates and announces the national calls for co-financing filmmaking projects, supports and coordinates the production of debut films from young auteurs, encourages the participation of Serbian producers in international co-productions, promotes the national film industry at international festivals and events, national festivals in Serbia, and promotes film culture, engages in production, financial control and analysis, collects statistics on film creation, and documents activities in the film industry in the Republic of Serbia.

To finance these activities, in the relevant reporting period the FCS introduced new calls for co-financing audiovisual works, focused on: the production of genre-determined domestic feature films with commercial potential (commercial repertoire films); the production of domestic experimental films and video art; production of domestic feature films on national topics; the development of projects related to domestic feature animated films; the production of student graduation films. Furthermore, the budget for the call for minority co-productions in the reporting period has doubled (from 30,000,000 dinars – about 255,754 euros in u 2014 to 70,000,000 dinars – about 576,891 euros in 2017). Moreover, there has been a record-breaking increase of support in the area of production and placement of documentary films (in the 2014-2017 period, the number of projects from the area of documentary film that were supported on FCS competitions grew from 15 to 41, with the financial contribution of 37,048 euros to 711,350 euros). In 2016, to support documentary film making, the DOKSERBIA association was established – a professional association comprising of documentary filmmakers, writers and producers from Serbia, with the aim of supporting the overall development, production and screening of Serbian creative documentary films, both in Serbia and internationally. The same year, to improve the promotion of domestic film, the FCS signed an agreement with the national broadcaster Radio Television of Serbia about (co)financing projects in the film industry (feature and documentary films) and securing TV rights to broadcast supported films.

In addition to incentives relating to the development, production, distribution and screening of domestic and minority film works, implemented through calls coordinated by the FCS, the Ministry of Culture and Media also supported audiovisual activities, by co-financing projects related to media content production, offering financial support to projects in the field of film and other audiovisual
creative works through a specific segment of the call intended for creative industries (for providing funding for film events, festivals, awards, cultural and educational programs, colonies, film markets, online promotions and projects relevant for the development of the film industry and audiovisual market in Serbia). The Ministry of Culture and the FCS also support the participation of films from Serbia in international festivals, such as the Cannes Festival, the Venice International Film Festival, the Berlin Film Festival, festivals of short film, as well as other relevant film festivals.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?
Yes, young film authors, women in the audiovisual sector, as well as minorities and vulnerable groups.

e. What are the results expected through the implementation of the measure?
- Improved normative framework for the regulation of the audiovisual field as well as the protection of copyrights
- Improved status through the promotion of national film production on the national and international market
- Notable presence of domestic audiovisual works at important international events
- Increase of co-production projects
- Diversified budget for the audiovisual sector
- Larger budget for documentary films
- Revitalized cinema theatre network
- Increased viewing figures for domestic audiovisual works (both the commercial repertoire, and artistic films/films with engaged content)
- Promoted gender equality, as well as the rights of youth, minorities and vulnerable groups and suppressing all forms of discrimination in audiovisual production
- Improved diversity of audiovisual expressions and opening up to new media and video art
- Enhanced modernization and introduction of information technologies in audiovisual industries
- More screenings of domestic films in cinema theatres and on television, as well as increased media coverage and advertising of domestic films
- Improved digital promotion of audiovisual works
- Improved development of the audiovisual market in Serbia
- Decentralization of film festivals and events in Serbia
- Improved conditions for the education of film professionals in the country and abroad, as well as an increased number of educational programs for children and youth in the area of audiovisual activities.

f.1 Name of agency responsible for the implementation of the measure
The Ministry of Culture and Media, the Film Center of Serbia, Radio Television of Serbia.

f.2 Financial resources allocated to implement the measure
In the period 2014-2017, the Ministry of Culture and Media earmarked funds for projects related to the film industry, a total of 1,360,445,234 dinars (about 11,278,770 euros) which were awarded in annual competitions of the Film Center of Serbia. More precisely, a total of 136,000,000 dinars (about 1.1 million euros) were allocated through the Film Center of Serbia in 2014, while 178,000,000 dinars (about 1.5 million euros) were allocated in 2015. In 2016, the funds earmarked for the development of domestic films increased – a total of 534,945,234 dinars (4,314,074 euros) were allocated in 16 competitions, with 124 projects supported; in 2017, a total of 511,500,000 dinars (4,215,428 euros) were earmarked for 24 calls. These funds served to support 161 projects in 2017.

Through the calls by the Ministry of Culture and Media for contemporary creative works and creative industries projects, a total of 260,356,400 dinars (about 2,158,484 euros) were allocated for film and audiovisual works, specifically for film festivals, events, workshops and colonies in the period 2014-2017, with a total of 277 projects supported (in 2014, a total of 55 projects with 48,630,000 dinars – 414,578 euros; in 2015, in 2015, 78 projects with 69,976,400 dinars – 579,610 euros; in 2016, 66 projects with 70,500,000 dinars – 568,548 euros; in 2017, 78 projects with 71,250,000 dinars – 593,750 euros).

In accordance with the Law on Public Information and Media and the Rulebook on Co-Financing of Projects for the Realization of Public Interest in the Area of Public Media, the Ministry of Culture and Media earmarks funds for co-financing projects through calls and individual contributions. In this manner, the Ministry supports the development of the audiovisual media industry. The funds earmarked by the Ministry of Culture and Media for project co-financing of media content in the period 2014-2017 amount to a total of 858,034,049 dinars – about 7,077,346 euros (in 2014, 91,937,000 dinars – about 783,777 euros; in 2015, 248,850,549 dinars – 2,061,215 euros, in 2016, 255,410,000 dinars – 2,074,480 euros and in 2017, 261,836,500 dinars – 2,157,874 euros).

Type of Entity (Options: NGO, Private Company) Name, Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Type of Involvement:

Based on the records of the Film Center of Serbia, activities in the film industry involve 233 production companies, 38 distribution companies, 15 associations, 11 film schools, six institutions, two world sales companies and 29 providers of post-productions services, equipment rental and laboratory services.

h. Was this measure introduced or revised in order to:
h.1. Implement the provisions of the Convention? No
h.2. Support/nurture policy discussion inspired by the Convention? No
h.3. Other reasons unrelated to the Convention? No

i. Has the implementation of the measure been evaluated?
i.1 At what level the evaluation was conducted? National
i.2 What were the main conclusions?
The number of calls and the amount of funds set aside for the development of the national film industry is continuously growing, as well as the quality and number of supported projects. Serbian films have achieved great global success and have become increasingly recognizable on the international market. The number of co-productions with international partners is also growing. The incentive to co-finance the production of minority co-productions has yielded positive results both at the national and international level, as have the incentives for the participation of domestic films on foreign festivals. Encouraging screenings of domestic films in cinemas, as well as the agreement with the public broadcaster, have made recent domestic films more present in cinemas and in the media, with an increased number of viewers. Substantial institutional and financial support to documentary filmmaking has yielded noticeable results in international festival networks, and increased the presence of Serbian documentary projects at the most relevant training programs, pitching forums and co-production markets.

According to the database of the Film Center of Serbia, a total of 401 films were made in the reporting period (119 films in 2014, 120 films in 2015, 79 in 2016, and 83 in 2017), of which 56% are short films and 38% feature films. According to the e-Culture database (e-Kultura) of the Center for Study in Cultural Development for 2017, the films were seen by 3.2 million viewers annually, which amounts to about 220 visitors per 1000 inhabitants. In 2017, domestic films were screened 8,288 times and foreign ones 115,112 times. Over the course of the year, about 100 film events and festivals were organized in Serbia, including film award shows. Films produced in Serbia were screened at festivals in Cannes, Berlin and Venice – the most prominent festivals in the world – as well as those in Sundance and Toronto, the two most significant North-American festivals for film business success. It is noteworthy mentioning the awards won at film festivals in Berlin, Sundance and Venice in the period 2014-2017.

### i.3 Which indicators were used to determine impact?

- The number of calls for supporting film production and the promotion of Serbian films
- The budget for the film industry
- Overall annual film production
- The number of awards and participations of national films in international events and festivals

### 6. Supporting and boosting festivals as a platform of economic growth

#### b. Key objectives of the measure:

- Supporting and boosting festivals as a platform for development and growth aims to:
  - Diversify the cultural offer and production and promote the culture of diversity nationally
  - Encourage the mobility of artists, professionals, goods and services, and intercultural dialogue
  - Support economic development of local communities by supporting the event industry through an intersectoral approach (tourism, economy, culture)
  - Increase cultural participation
• Foster private-civil-public partnership
• Positioning festivals as platforms for sustainable development, social responsibility, and an equal, open, and inclusive society
• Boosting cultural tourism
• Networking

### c.1. The scope of the measure:
Local, Regional, National, International

### c.2. The nature of the measure:
Regulatory, Financial, Institutional

### c.3. The main feature of the measure:
Support mechanisms in the relevant period (2014-2017) are related to:

- Financial support through open calls by the Ministry of Culture and Media, as well as support from other ministries, the Autonomous Province of Vojvodina and local governments – once a year, open calls to support projects in culture for institutions, NGOs, and individuals.
- Asuring stable budget for long-term flagship festivals and projects which are of special national interest.
- Establishing an office in charge of festivals at a city level, for a more efficient management of festivals (CEBEF was founded in 2014, a cultural umbrella institution of the City of Belgrade that coordinates almost half of the cultural festivals and events significant for the Serbian capital).

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

- Youth – many projects and festivals have been dedicated to youth activism and culture. Young people are involved in organizing these programs, bringing them closer to the customs and needs of the youth.
- Women – a number of events have been dedicated to promoting gender equality, female creative activities and expression.
- Socially vulnerable categories – an increasing number of projects to respond to the needs of socially vulnerable categories, with some programs that directly aim to promote their rights.
- Minorities – there are 26 national minorities and ethnic communities in Serbia and almost every town has a festival that promotes their local creativity and identity.

### e. What are the results expected through the implementation of the measure?

As a result of the support mechanism, and an example of the developmental role that cultural events at the local and national level may have, Serbia has seen an increased number of cultural projects and programs, as well as festivals. The most prominent ones are: Exit Festival, the International Book Fair of Belgrade, the International Film Festival FEST, the Belgrade Dance Festival, Mixer Festival, the International Film and Music Festival Kustendorf, the International Film Festival Palić, the Dragacevo Brass Festival. The best example in terms of economic, social and cultural effects is the Exit music festival, based in Novi Sad, which features 600 concerts taking place over 25 stages, with around 200.000 visitors
from almost 60 countries. EXIT developed as a platform based on cultural and creative resources. In 2013, the EXIT Foundation was established, followed by the launching of other festivals in the region (in 2014, the Sea Dance Festival was launched in Budva, Montenegro; in 2015, RE:vision in Timisoara, Romania; in 2017, the Sea Star in Umag, Croatia). At the European Festival Awards in the Netherlands, the EXIT Festival was declared Best Festival in Europe in 2017. The EXIT Foundation participated in nomination preparations for the European Capital of Culture 2021, and the city of Novi Sad won the title. The impact analysis for the EXIT Festival has shown that in 2017 the festival contributed to the Serbian economy with 14.4 million euros, and about 34 million euros to the regional economy. An example of decentralized event that became national in scope is the Belgrade Dance Festival, which started as a Belgrade-based initiative; today, part of the program is organized in other Serbian cities, enabling the festival to broaden its audience, as well as to satisfy and develop their needs for high quality forms of artistic expression. Similarly, the aforementioned film festivals develop and satisfy the needs of the audience for non-commercial artistic films.

f.1 Name of agency responsible for the implementation of the measure *

All the aforementioned (See Section e)

f.2 Financial resources allocated to implement the measure:

Through a mechanism of annual public calls for various fields in culture and the media, in 2017 the Ministry of Culture and Media invested 255,520,000 dinars (2,105,992 euros) in projects and festivals on the national level, which is 3,7% of the total programming budget. The majority of these funds was invested through calls for funding projects related to contemporary production and the CCI (249,550,000 dinars – 2,056,787 euros), of which 105,050,000 dinars – 865,820 euros (42%) were allocated to the audiovisual industry. The City of Belgrade supported numerous cultural events and organisations, as well as projects and programs considered of importance, as the founder and main sponsor of 11 events (according to the Rulebook of Permanent Manifestations in the Field of Culture of Significance to the City of Belgrade), of which some have a long-lasting tradition (the International Film Festival FEST, the Belgrade International Theater Festival BITEF, the Belgrade Musical Ceremony BEMUS, the Belgrade Summer Festival BELEF, the Belgrade Festival of Documentary and Short Film, the October Salon, International Gathering of Children of Europe “Joy of Europe”, the Belgrade Book Fair, the Film Festival in Sopot SOFEST and the Belgrade Jazz Festival). Furthermore, it has supported about 70 cultural events in Belgrade. In 2016, the City of Belgrade invested a total of 164,891,600 dinars (1,339,433 euros) in cultural events of the city.

Recognizing the EXIT Festival as a Serbian brand, in 2016 the Government of the Republic of Serbia signed a MoU with the EXIT Foundation, which provides funding for the festival for the next six years. In 2017, the budget of the Ministry of Youth and Sports included 30 million dinars, i.e. 247,259 euros for the EXIT Festival, recognized as important for the development of youth culture, while 35 million dinars, i.e. 288,469 euros were earmarked in the budget of the Ministry of Trade, Tourism and Telecommunications, due to the festival’s tourism potential. Additionally, the Autonomous Province of
Vojvodina earmarked for EXIT, through the call, a total of 17 million dinars – 140,113 euros, while the City of Novi Sad earmarked 10 million dinars – 82,420 euros. According to publicly available data, in 2017 the EXIT Festival benefited from public sources a total of 92,000,000 dinars – 758,262 euros.

**g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:**

The majority of the festivals are founded by local municipalities, cultural institutions, civil society organisations, or private entities, and include dynamic cooperation on a national, regional and international level. The private sector also contributes, the best examples being the Belgrade Dance Festival and the VIP mobile partnership, Oil company NIS and the Festival at Mokra Gora (founded by the famous film director Emir Kusturica), the MTS telecommunication company (which provides support to institutions and individuals in the process of digitisation in the fields of art and culture, as well as for events and festivals, e.g. FEST, EXIT, Mixer Festival, Balkan Tube Fest)

**h. Was this measure introduced or revised in order to:**

- **h.1. Implement the provisions of the Convention?** No
- **h.2. Support/nurture policy discussion inspired by the Convention?** No
- **h.3. Other reasons unrelated to the Convention?** No

**i. Has the implementation of the measure been evaluated?** Yes

- **i.1 At what level the evaluation was conducted?**

  At an annual level, the cities, provincial governments and ministries in charge for culture, economy, finances, etc., conducted the evaluation.

  Every three months, the Ministry of Culture and Media is obliged to report to the National Assembly of the Republic of Serbia, the Committee for Culture and Media, on the whole sector, which includes this field as well.

  The institutions that received support to organize events are in charge of collecting statistics on the number of visitors and conducting evaluation, as well as an impact analysis.

- **i.2 What were the main conclusions?**

  Festivals contribute to economic development at all levels, and are vital to local creativity, identity, employment, etc. The effects are visible and reflect positively on the diversity of cultural expressions, formation of cultural identity, and boosting networking and international cooperation. Having in mind that they are the most visited type of cultural programmes (Jokić, B&Mrđa, S (2014), Visitors of autumn Belgrade events and festivals, Center for Study in Cultural Development), they have a large impact on the national cultural policy.

- **i.3 Which indicators were used to determine impact?**

  - The number of supported projects, visitors, national and international recognition, and participation
  - Contribution to economic development at the local and national level
7. Development of the Gaming Industry

b. Key Objectives of the Measure *

- Building a supportive environment for the development of the gaming industry
- Increased employment
- Economic development
- Bringing together different actors to create an innovative platform, that relies on the most recent technology in the digital entertainment industry

c. What is:

c.1. The scope of the measure: National

c.2. The nature of the measure: Institutional

c.3. The main feature of the measure:

In 2017, the first Computer Graphics & Arts Conference was held in Belgrade, with the aim of becoming the biggest annual gathering of computer graphics professionals for visual effects, 3D animation, gaming and virtual reality in the Balkans. Also, the Serbian Games Association was established, regrouping the leading gaming companies in Serbia: Cofa Games, Eipix, Fortuna E-sports, Nordeus, Mad Head Games, Two Desperados, Zero Gravity and 3Lateral. The Association coordinates its activities with the Government of Serbia, as well as business and non-profit organizations. Serbia’s potential in the area of digital entertainment is also recognized by the Digital Serbia Initiative, a non-profit organization established by the leading companies in Serbia - Infostud, Microsoft, Nordeus, PricewaterhouseCoopers, Ringier Axel Springer, Seven Bridges Genomics, Startit, Telekom Srbija and Telenor, the BioSens Institute, Karanović & Nikolić, New Frontier Group, Raiffeisen banka and Societe Generale Srbija. Their activities are supported by the Government of Serbia.

Several globally successful companies operate within Serbia’s gaming industry, as well as a number of smaller, independent studios, which develop a wide range of video games of different genres. The leading digital entertainment/gaming and VR company is Nordeus, which makes mobile video games. It is an internationally renowned company with more than 170 million registered users and offices in Belgrade, San Francisco, Skopje, London and Dublin, around 170 employees and an annual revenue of about 75 million USD (according to 2016 data). Since 2015, the Mad Head Games, an award-winning and ever-growing game development studio, organizes GameUp, an event dedicated to the local and regional game development community, giving get-together networking opportunity for professionals, enthusiasts and video games amateurs, aimed at improving gaming as a growing domain in the region. In the previous three years, 50 indie teams presented their games at this event to more than 2500 visitors.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention? [if yes] List targeted individual/social groups (at least one): No

e. What are the results expected through the implementation of the measure?
• Development of creative potentials of the gaming industry in Serbia
• Recognition of Serbia as a country of new trends in creative industries
• Increased employment and entrepreneurship rate in the gaming industry
• Contribution of creative industries to the national economic development

f.1. **Name of agency responsible for the implementation of the measure**
The Serbian Games Association, the Digital Serbia Initiative, the Government of the Republic of Serbia

f.2 **Financial resources allocated to implement the measure**
N/A

g. **Name of NGOs and/or private companies engaged in the implementation of the measure, if any:**
Type of Involvement:
See section c

h. **Was this measure introduced or revised in order to:**
h.1. **Implement the provisions of the Convention?** No
h.2. **Support/nurture policy discussion inspired by the Convention?** Yes
h.3. **Other reasons unrelated to the Convention?** No

i. **Has the implementation of the measure been evaluated?** No

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**II International Cultural Cooperation**

1. **Participation of Serbia in international programs supporting the development of the audiovisual sector**

b. **Key Objectives of the Measure**
• Participation of Serbia in international grants for the audiovisual sector
• Enhanced international cooperation through signing bilateral and multilateral agreements, as well as corporation agreements, and increased participation in festivals, markets, trainings, co-productions, and the awards nomination process
• Development of partnership cooperation projects
• Serbia’s contribution to the development of the macro-regional and regional audiovisual market
• Development of co-production projects
• Improved promotion of Serbian cinematography and its placement on the European and international market
• Co-production treaty with China
- Opening up to extra-European markets
- Increased mobility of filmmakers and audiovisual artists
- Diversified financial sources and national co-financing
- Better support for networking and participation in educational projects and programs
- Innovation and diversity as criteria in international participation programs
- Development of new technologies and digital platforms for the distribution of audiovisual works to an international audience

c.1. The scope of the measure: National, International

c.2. The nature of the measure: Financial, Institutional

c.3. The main feature of the measure *

Since 2005, the Republic of Serbia has been a member of a fund which assists the co-production, distribution, exhibition and digitization of European cinematographic works – Eurimages. So far, the fund has participated in the financing of 37 Serbian co-productions, with a total of 7,040,000 euros. Several cinema theatres in Serbia were also digitized with the support of Eurimages. In the period 2016-2017, it supported 10 co-production projects of Serbia, in the total amount of 1,530,000 euros (2016 – 590,000; 2017 – 940,000). Serbia participates in several of the Fund’s working groups (for co-production, film distribution and gender equality, respectively) and has submitted a request for participating in the working group for promotion and placement.

In 2014, Serbia joined Creative Europe – the Culture subprogram – as the first non-EU country to take part in it. The Creative Europe Desk was established within the line Ministry, as an advisory body for applicants. In 2016, Serbia joined the fund of another subprogram of Creative Europe – MEDIA. The MEDIA program desk is managed by the Film Center of Serbia. In 2016-2017, 50 projects were supported, in the amount of 1,431,184 euros – In 2016, applicants received 660,530 euros for 19 projects and four companies within Automatic Support. Best examples are five successful applications within the Single Development Call and one successful application for the Development of Video Games (the maximum amount granted was 150,000); in 2017, 31 projects, four companies within Automatic Support, and 11 cinemas via Europa Cinemas Network were supported with 770,654 euros. Success stories include the first successful Slate application from Serbia, four successful Single development applications and, for the second year in a row, Beldocs’ successful application to the Call for entering the market. Distribution companies were awarded with 110,000 euros for the distribution of 21 non-national European films.

Serbia is one of the founders of the South Eastern Europe (SEE) Cinema Network, which includes a fund for supporting development projects for feature film. So far, this fund has supported 12 Serbian feature films in the amount ranging from 8,000 to 15,000 euros and 10 short feature films (up to 7,000 euros). Since 2010, the members of the SEE network – Serbia, North Macedonia, Bulgaria, Bosnia-Herzegovina, Croatia, Slovenia, Cyprus and Montenegro have been participating in the Film Market in Cannes at the SEE Pavilion.

During the reporting period, in 2016, the Film Center of Serbia and the French National Center for Cinema and the Moving Image (CNC) signed a MoU, a platform for cooperation and a preliminary step towards signing an international agreement between Serbia and France on joint film production.
With the goal of opening its market to China, a cooperation agreement was first signed in 2014 between the Ministry of Culture and Media of the Republic of Serbia and the Beijing District Bureau for Press, Publishing, Radio, Film and Television of the People’s Republic of China. It was followed in 2017 by the signing of the cooperation agreement of the Beijing Film Museum and the Yugoslav Film Archive, and a Memorandum of Understanding between the Film Center of Serbia and the Beijing District Bureau for Press, Publishing, Radio, Film and Television, providing cooperation in the film industry. The memorandum serves as a basis for the exchange of film programs and identifying projects from Serbia suitable for co-production with China. Activities for the signing of a co-production treaty between the Film Center of Serbia and the China Film Co-Production Corporation are currently under way.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?
Yes, youth and women/creators of audiovisual works.

e. What are the results expected through the implementation of the measure?
- increased number of international co-productions
- greater visibility of the Serbian national film industry worldwide
- expanded market
- facilitated access to European and international audiovisual markets and online business tools
- increased online, VOD, cinema and TV distribution of Serbian film at the international level
- diversified budget

f.1 Name of agency responsible for the implementation of the measure
The Ministry of Culture and Media, the Film Center of Serbia

f.2 Financial resources allocated to implement the measure

Serbia pays a fee of 11,000 euros for its membership in the South Eastern Europe (SEE) Cinema Network.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:
Type of Involvement:
/

h. Was this measure introduced or revised in order to: *
h.1 Implement the provisions of the Convention? No
h.2 Support/nurture policy discussion inspired by the Convention? No
h.3 Other reasons unrelated to the Convention? No

i. Has the implementation of the measure been evaluated? Yes
i.1 At what level the evaluation was conducted? National, International
i.2 What were the main conclusions?
The number of co-productions with international partners is on the rise, with an increase of visibility, networking, and the overall capacity of the audiovisual sector due to its participation in international funds/cooperation programs.

i.3 Which indicators were used to determine impact?

- Number of projects submitted to competitions, co-productions, the success of Serbian film on the international market and at festivals, awards and outcomes
- Diverse applicants list and projects supported
- Sustainable budget

2. Improving cultural cooperation through the mechanisms of the People’s Republic of China and countries of Central and Eastern Europe 16+1

b. Key Objectives of the Measure

This measure focused on policy mechanism in the “16+1” framework of cooperation between countries of Central and Eastern Europe and China relating to culture, creative industries and cultural heritage platforms, and aims at:

- expanding the market for cultural products and services from Serbia
- opening the national market for different cultures from different regions
- creating an international innovative platform for exchange, innovation and mobility of artists and experts
- enhancing cooperation with the region and China for the CCI

c. What is:

c.1. The scope of the measure: International

c.2. The nature of the measure: Regulatory, Financial, Institutional

c.3. The main feature of the measure:

The 16+1 mechanism is an initiative of the People’s Republic of China, aimed at intensifying cooperation with 16 Central and Eastern European countries (Albania, Bosnia-Herzegovina, Bulgaria, Croatia, the Czech Republic, Estonia, Hungary, Latvia, Lithuania, North Macedonia, Montenegro, Poland, Romania, Serbia, Slovakia, Slovenia) in the area of investments, transport, finances, science, education and culture.

At the first ministerial forum on cultural cooperation held in 2013, guidelines were adopted at the level of Ministers of member countries, which define the need for further cooperation and activities in culture, aiming to maintain cultural diversity, connect cultural institutions, artistic groups and festivals, and look for new models of exchange between the parties.

As part of the 16+1, the Ministry of Culture and Media of the Republic of Serbia and the Ministry of Culture of the People’s Republic of China, in cooperation with the National Institute of Cultural Development of the Beijing University for International Studies, organized in Belgrade in June 2016, the
First Forum of Cultural and Creative Industries of China and the Countries of Central and Eastern Europe titled *Our Common Future: Creative Industries and Cultural Trade*. The Forum gathered more than 100 experts working in the fields of cultural policy, film and television, performing arts, creative design, animation and online games, cultural tourism, museums and galleries, who exchanged their experiences on the development of cultural and creative industries and examined the potential for future cooperation. A MoU was signed on that occasion between the National Institute of Cultural Development of the Beijing University for International Studies and the Center for Study in Cultural Development of the Republic of Serbia. It was the first such document ever to be signed between the People’s Republic of China and a European country. The following year, in 2017, Belgrade hosted the First Cultural Heritage Forum as part of the 16+1 mechanism. Apart from the multilateral cooperation within the 16+1 platform, Serbia and China increasingly cooperate bilaterally, with considerable activity in terms of program exchange, mobility of artists and experts. In addition, the first cooperation project between China and Serbia in the film industry has been announced.

**d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?**

[if yes] List targeted individual/social groups (at least one): No

**e. What are the results expected through the implementation of the measure?**

- Development of cooperation in the field of cultural production with all countries signatories of the Memorandum
- Exchange and promotion of products and services by expanding the culture market
- Development of research programs and tools for the evaluation of economic aspects of culture.

One such program was the study on the state of play in cultural and creative industries, initiated and published in 2016 by the China Institute for Cultural Trade Research, *Rediscovery: International Map of China and Central-Eastern European Countries’ Cultural Creative Industry*, and resulting from the cooperation between China and 16 countries of Central and Eastern Europe that submitted the required data according to the defined methodology.

**f.1 Name of agency responsible for the implementation of the measure**

Government of the Republic of Serbia, The Ministry of Culture and Media

**f.2 Financial resources allocated to implement the measure:**

/

**g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:**

Type of Involvement:

/

**h. Was this measure introduced or revised in order to:**

h.1. Implement the provisions of the Convention? Yes
h.2. Support/nurture policy discussion inspired by the Convention? Yes
h.3. Other reasons unrelated to the Convention? Yes
i. Has the implementation of the measure been evaluated?
Through the existing 16+1 mechanism (annual conferences related to cultural and creative industries, cultural heritage, Ministerial conferences – ministries of culture, Art forums, etc.)

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III Preferential Treatment

1. Support for artists through residency programs

b. Key Objectives of the Measure

Create in Residence is a residency artistic program, a platform for the cooperation of creative hubs and institutions from Sweden and Serbia, with the aim of:

- creating cultural exchange between the two countries
- establishing new connections between the literary and design scene, as well as between artists and experts from Serbia and Sweden
- transforming cultural diversity into a field of creative possibilities and market potentials
- interdisciplinary work, which includes planning each of the residential stays according to the individual needs of the artists and their host organizations

c. What is:

c.1. The scope of the measure: Local, Regional, National

c.2. The nature of the measure: Regulatory, Financial, Institutional

c.3. The main feature of the measure:

Create in Residence is a multidisciplinary international program initiated in 2014 by the Swedish Institute. In Serbia, it is implemented by Nova Iskra, a creative hub formed with the aim of bringing together creative industries, technology and people in order to enable the development of critical thinking, the creation and articulation of good ideas, new organization models and the development of innovative businesses that understand the challenges and fast changes occurring in the present. It organizes residential stays for authors from Serbia together with six partner organizations from Sweden, as well as stays for Swedish authors with three organizations from Serbia. The Create in Residence program is an umbrella project, focused during its pilot phase (September-December 2014) on three fields – literature, comic books and design – through the programs “Writer in Residence”, organized in cooperation with the Krokodil festival, the Baltic Center for Writers and Translators and the Comic Arts Center from Malmö; and “Designer in Residence”, intended for young, motivated creators and professionals from a wide range of design disciplines. The program is also supported by the Embassy of Sweden in Serbia.

The participants of the program get to spend a month in Sweden, with their travel, accommodation and work space costs, as well as monthly allowance, covered by the organization.
Furthermore, the local partners provide them with additional support by connecting them to similar institutions, organizations, and colleagues in Sweden. Monthly allowances for residential visits to Sweden are 1.100 EUR. Since 2016, the “Designer in Residence” platform has extended its activities to other countries: after a public call, Nova Iskra organized a one-month residential stay in Marseilles for designers, with the aim of expanding knowledge in the area of digital fabrication.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention? No

e. What are the results expected through the implementation of the measure?

The format of residential stay within this program is regarded as an important instrument of public diplomacy and international cooperation. Since 2014, the program included more than 30 authors. Apart from Serbian designers who got to work in Sweden and France, Nova Iskra hosted many Swedish, French and Slovakian designers and authors, which got to know the local creative scene, took part in Nova Iskra’s programs, and organized exhibitions and events, in addition to their daily work in Nova Iskra’s co-working space.

f.1 Name of agency responsible for the implementation of the measure:
Nova Iskra (Belgrade), Krokodil (Belgrade), Baltic Center for Writers and Translators (Belgrade), Comic Arts Center (Malmö), Swedish Institute (Stockholm), The Stpln Cultural Center (Malmö), University in Malmö and Form/Design Center (Malmö).

f.2 Financial resources allocated to implement the measure:
N/A

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:
Type of Entity:
Nova Iskra (Belgrade), Krokodil (Belgrade) and the Baltic Center for Writers and Translators (Visby, Sweden) are implementing the program in Serbia, the Comic Arts Center (Malmö) and the Form/Design Center (Malmö) belong to the civil sector, hubs participating in the implementation of the project in Sweden.

h. Was this measure introduced or revised in order to:
h.1. Implement the provisions of the Convention? Yes
h.2. Support/nurture policy discussion inspired by the Convention? No
h.3. Other reasons unrelated to the Convention? Yes
Developing the potential of young artists through mobility and education; practical activities; getting to know artists from other countries and their work.

i. Has the implementation of the measure been evaluated? No

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IV Integration of Culture in Sustainable Development Policies

IVa National level

1. Cities in focus

b. Key Objectives of the Measure

*Cities in Focus* is a program that supports infrastructure development of local communities, in order to enhance sustainable local development, introduced by the Ministry of Culture and Media in 2016. The general and specific goals of the program correspond to the principles of the 2005 Convention, and are focused on the decentralization of culture and strengthening the capacities of local governments, thereby contributing to a more even local and regional development. The program complies with the requirements referred to in Article 7 of the 2005 Convention, by securing financial support that is necessary for the creation, production, dissemination and distribution of cultural and creative expressions that correspond to the needs of the local community.

The *Cities in Focus* program is an annual call, which provides opportunities for cities and municipalities to improve their infrastructural capacities and cultural offer, in cooperation with institutions, artistic and other associations, individuals (artists, associates, and culture experts), and other entities. The selected local governments are labelled *City in Focus*, thus gaining recognition as relevant national centres for the development of culture and earning visibility on the national cultural map.

The call directly refers to the 2005 Convention when evaluating project proposals and their contribution to cultural diversity and intercultural dialogue.

The aim of the call is to encourage local development by supporting annual programs or activities of the selected local governments, in accordance with the program’s general goals, which pertain to improving culture and arts, creating a better cultural offer, encouraging the development of creativity and cultural diversity, and recognizing the specific features of cultural identity and sustainable development of the local community.

The specific goals of the project are as follows:

- encouraged contribution of culture to long-term and sustainable development of the respective local government unit in accordance with their strategic priorities
- strengthened capacities in culture at the local level, as well as improved transversal (education, research, environment, urban development, social policy, economic development and cultural tourism) and inter-sectoral (public, private and civil sector) cooperation
created conditions for improved cultural infrastructure, cultural participation, including heritage preservation, cultural participation and production

c. What is:

c.1. The scope of the measure Local, Regional, National

c.2. The nature of the measure Regulatory, Financial, Institutional

c.3. The main feature of the measure

The Cities in Focus program supports projects and initiatives by local governments, in order to improve the overall cultural system at the local level, with an emphasis on infrastructure, enabling new projects and initiatives to contribute to long-term sustainable development of the local community.

In this respect, the program supports projects that are relevant for the local community. The program is implemented with local governments in Serbia in the form of infrastructural works, equipment purchase, cultural and artistic events, and educational programs, focusing on rural and undeveloped regions.

This measure affects the sustainable cultural development and decentralisation, raising the awareness of local authorities about the importance of investing in culture; it also influences cultural exchange, cooperation, and networking between towns.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention? Yes. The program encourages cultural participation, with a special emphasis on vulnerable social groups: national minorities, rural population, women, children, elderly persons and persons with disabilities.

e. What are the results expected through the implementation of the measure?

• sustainable development through local cultural policies
• decentralisation
• improved (cultural) infrastructure

f.1 Name of agency responsible for the implementation of the measure

The Ministry of Culture and Media of the Republic of Serbia and local government authorities

f.2 Financial resources allocated to implement the measure

Through calls issued by Cities in Focus, over the course of two years, a total of 16 projects from the same number of towns and municipalities received support (Novi Becej, Kikinda, Zrenjanin, Kragujevac, Uzice and Sabac in 2016; Backa Palanka, Vlasotince, Sremska Mitrovica, Sid, Vranje, Kraljevo, Bela Palanka, Mionica, Trstenik and Kucevo in 2017) in the total amount of 291,963,442 dinars (about 2,388,640 euros).

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

In selecting the project, the inclusion of CSOs was particularly valued; various local citizens’ associations from 16 towns were engaged in the implementation of the projects.

h. Was this measure introduced or revised in order to:
h.1. Implement the provisions of the Convention? Yes
h.2. Support/nurture policy discussion inspired by the Convention? Yes
h.3. Other reasons unrelated to the Convention? Yes
i. Has the implementation of the measure been evaluated? Yes
i.1 At what level the evaluation was conducted? National
i.2 What were the main conclusions?

A comparative analysis of the calls 2016 and 2017 showed an increase in the interest and participation of local governments. The 2016 call resulted in 28 applications (6 projects were supported), while in 2017 a total of 58 applications were filed (10 of which received support). The program contributed to a more even development of culture across the country as well as decentralization, with the supported projects increasing capacities in 16 local communities. By strengthening infrastructural capacities, the position and importance of culture improved at a local level, while cultural participation and social inclusion of various groups increased.

i.3 Which indicators were used to determine impact?

- the number of supported projects
- new projects and programs, such as festivals, created at a local level
- participation of the CSOs, the private sector, and vulnerable social groups
- the number of local institutions, associations and other authorities/representatives engaged
- contribution to local economic development

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2. Network of Creative Cities and Municipalities of Serbia

b. Key Objectives of the Measure

*Strengthening local and regional institutional capacities for supporting creative industries* is a project of the Creative Economy Group Foundation, supported by UNESCO, the International Fund for Cultural Diversity and the Ministry of Culture and Media of the Republic of Serbia, aimed at the development of evidence-based cultural policies, which have a direct impact on the creation, production, distribution and access to the diversity of cultural products, services and activities at the local and regional level in Serbia.

Short-term goals:

- Increasing the knowledge of local decision-makers and other stakeholders about the importance of developing evidence-based policies and good governance in the area of cultural industries
- Contribution to understanding the 2005 Convention at the local level
- Providing the first methodological and practical guide for the development of the policy of support to cultural industries in Serbia, designed to help local decision-makers and other
stakeholders in the process of creating, monitoring and evaluating local policies/strategies/action plans and/or development programs for cultural industries

- Identifying the most efficient methods and practices for organizational tasks, consultations, meetings and work with different parties, data collection and analysis in the area of creative economy at the local level
- Developing a case study on the policy of supporting cultural industries at the local level (City of Pirot)
- Improving communication and exchange of information in relation to good governance in cultural industries at the local and regional level

Long-term goals:

- Encouraging public policy representatives to integrate creative industries in the decision-making process
- Establishing a network of facilitators for developing public policies that support cultural institutions, along with the strengthening of the local and regional institutional infrastructure
- Increasing the number of strategies/action plans/programs for developing cultural industries at the local level, which would have a direct impact on the creation, production, distribution and access to the diversity of cultural expressions, including cultural products, services and activities
- Encouraging public-private dialogue and better coordination of key players in the area of cultural industries at the local and regional level

c. What is:

**c.1. The scope of the measure** Local, Regional, National

**c.2. The nature of the measure** Regulatory

**c.3. The main feature of the measure**

In a 16-month period, the following activities were implemented: all players in the creative economy of the city of Pirot were mapped and a database of over 230 entrepreneurs was set up (including artists, as well as professionals in design, film, digital media and IT). Participative workshops were held with the representatives of the public, private and civil sector (88 participants) in relation to improving the market and creating other initiatives for developing local cultural and creative industries.

The *Agenda for the Development of Cultural and Creative Industries of the City of Pirot 2015-2020* was published, as a strategic document; a planning and management manual for the local level entitled *Local Development and Cultural Industries* was also published, with guidelines for good governance and the development of evidence-based political support to creative industries at the local level. The manuals were distributed to local governments in a total of 105 municipalities across Serbia, which later may continue using while defining their local plans in this field.

A training curriculum was developed for creating policies/programs/action plans for the development of cultural industries, with 20 modules. Educational programs were implemented under...
the name “School of Creative Economy” for the representatives of local governments, cultural industries, NGOs, business associations and other stakeholders from the districts of Pirot, Nis and Toplica, aimed at raising the awareness and improving capacities for recognizing local resources and opportunities and using these resources for economic development, market development, creative entrepreneurship and cooperation with the private sector. Educational trainings have four modules, with 35 lecturers and trainers and about 50 students.

In June 2016, the final project activity was held – a public conference Third Creative Economy Forum – Local Sustainable Development and Creative Economy: The Power of New Horizons. The Forum gathered 150 participants, representatives of the government, private and civil sector from across Serbia, along with visiting high UN representatives, the World Intellectual Property Organization (WIPO) and the EU. The conference represented the principles of the 2005 Convention. The topics included: the contemporary institutional aspects of creative economy and its prerequisites for its development at the global level; the development domains of creative economy and sustainable local development in Serbia; good practice examples of the integration of culture and creative industries in sustainable local development from the perspective of improving competitiveness of the local economy.

The Pirot model of the development of creative industries has also been implemented in the municipalities of Kikinda and Paracin, which joined the process of mapping creative industries and creating institutional conditions for the development thereof.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention? [if yes] List targeted individual/social groups (at least one): Yes
The women’s association from Pirot, creative entrepreneurs from rural parts of Serbia, creative entrepreneurs of the Roma minority.

e. What are the results expected through the implementation of the measure?

- a manual was made for developing a policy for supporting evidence-based creative industries, as a guide for establishing holistic management of the development of creative economy at the local level, and it was disseminated through the network of the Commissioner of the Standing Conference of Towns and Municipalities
- a training curriculum was made for developing public policies/programs/action plans/strategies for managing creative industries and resources
- stakeholders were identified and dialogue was established between the relevant stakeholders in the city of Pirot, and the agenda/action plan was set up for the development of cultural and creative industries of the city of Pirot
- training was held, improving the capacities and operating know-how of the representatives of local governments, institutions, the civil sector, as well as of the representatives of creative industries for identifying and managing creative potentials
• a network of creative cities and municipalities was set up, and information and experiences were disseminated through public gatherings, platforms and conferences between the representatives of local governments and other stakeholders on good governance in cultural industries.

Based on the findings of the aforementioned activities, the Creative Economy Group established a digital platform for the promotion and affirmation of creative entrepreneurs in rural areas of Serbia. Entrepreneurs were mapped on the territory of Pirot, as well as other municipalities – Bela Palanka, Babusnica, Dimitrovgrad and Kikinda – and presented on the web platform expo.kreativnaekonomija.com, where one can get information on the creative activities in the selected municipality, in the form of an online catalogue. The project was supported by the U.S. Embassy in Serbia.

The findings of the project have helped raise the awareness of citizens on the importance and potential of cultural and creative industries. By increasing the visibility of creative industries, it was possible to organize young people in Pirot working in the ICTs and digital media to set up the “Cilim Tech” local IT initiative, in order to set up educational programs and practical seminars, dedicated to the development of mobile applications and games and the digitization of creative economy. More than 20 entrepreneurs of the Pirot district started entrepreneurial initiatives in creative industries owing to the Creative Entrepreneurship Lab.

f.1 Name of agency responsible for the implementation of the measure
The Foundation for Creative Economy (GKE) https://www.gke.kreativnaekonomija.com/

f.2 Financial resources allocated to implement the measure
UNESCO’s International Fund for Cultural Diversity (IFCD) supported the project with 64,655 USD in 2014; through an open call for co-financing projects supported through international funds, the Ministry of Culture and Media of the Republic of Serbia allocated in 2015 a total of 815,080 RSD (6,751 EUR roughly equals 7,488 USD).

g. Name of NGOs and/or private companies engaged in the implementation of the measure (The user can and more than one) Name Type of Entity (Options: NGO, Private Company)

The project owner is the Group for Creative Economy, a non-profit and non-governmental organization and academic think-tank involved in research and affirmation of creative industries and socio-economic potentials of the creative industries sector in the Western Balkans.

The Standing Conference of Towns and Municipalities, an association of local authorities in Serbia, a non-profit and non-governmental organization that gathers towns and municipalities in the Republic of Serbia for the purpose of developing and improving local self-governments, that protects formulates, and presents their common interests. Association was partner in the project, involved in organizing the 3rd Forum of Creative Economy, as well as activities related to the development of the manual for planning and management at the local level – Local Development and Cultural Industries.

The Regional Development Organization South, founded by number of public-private-civil partners, was in charge (in the project) of organizing educational programs for the representatives of 15
municipalities from the districts of Nis, Pirot and Toplica, and provided an advisory support to municipalities for the development of local action plans, as well as the promotion of the manual for good governance of cultural and creative industries at the local level.

Associations of entrepreneurs, SMEs and CSOs in the city of Pirot.

h. Was this measure introduced or revised in order to:
   h.1. Implement the provisions of the Convention? Yes
   h.2. Support/nurture policy discussion inspired by the Convention? Yes
   h.3. Other reasons unrelated to the Convention? No

i. Has the implementation of the measure been evaluated? Yes
   i.1 At what level the evaluation was conducted? Local, Regional, National, International
   i.2 What were the main conclusions?

   The project was declared an example of good practice in achieving the goals of the UN Sustainable Development Agenda 2030 at the local level. The outcomes of the project and the assessment of the contribution of cultural and creative industries to the improvement of sustainable local development were published in UNESCO’s “Towards 2030: Creativity Matters for Sustainable Development”.

   The project is a model for civil society’s contribution to the development of guidelines for good governance in the area of cultural and creative industries.

   The agenda for the development of creative industries in the city of Pirot, as an action management tool, is a model of good practice for other local governments units in Serbia. This model for developing local policies for supporting cultural industries has shown to be easily applicable to other regions and the institutional infrastructure in Serbia. The initiative expanded to other municipalities in Serbia, such as Kikinda and Paracin. Furthermore, it sparked the development of complementary initiatives, like the association of young digital entrepreneurs, as well as the Expo Creative Economy Serbia platform. In addition, it brought about the recognition of creative industries as a model for the economic empowerment of the Roma community in Pirot, Zrenjanin, Novi Becej, and Zemun.

   The project has significantly contributed to the dissemination of ideas and knowledge on governing the creative sector for the purpose of developing it, through conferences and activities in cooperation with the Standing Conference of Town and Municipalities, as well as educational programs on creative economy, which resulted in 30 certified creative economy analysts.

   The project involved 2,200 direct beneficiaries from the sector of cultural creative industries, 1000 providers from cultural industries; 126 municipalities with 160 coordinators from local governments and 400 representatives of local offices, as well as 7500 indirect beneficiaries, representatives of local cultural industries, cultural entrepreneurs, NGOs and individuals. Project activities resulted in intersectoral and interministerial cooperation, a higher recognition of the role of cultural industries by various groups and citizens, as well as better awareness and communication between various stakeholders on good governance in cultural institutions at the local and regional level.
The project contributed to the development of inclusive policies and thereby to the implementation of Goal 16 of Sustainable Development, as well of Goal 1 of the 2005 Convention, related to supporting the management system in culture.

i.3 Which indicators were used to determine impact?

- Evidence-based policy document on socio-economic contribution of the CCI created on the example of the city of Pirot;
- The draft action plan for the development of cultural industries of the city of Pirot;
- The number of consultants and stakeholders;
- The manual for good governance in creative industries at the local level;
- The specification of the training curricula;
- The number of participants in educational activities;
- The number of conference participants;
- The number of media representations;
- The number and content of new initiatives.

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IVb International level

1. Culture and development: post-2015 national consultations in Serbia

b. Key Objectives of the Measure

Under the auspices of the United Nations, Serbia was chosen to participate in leading the national consultations for the period after 2015, i.e. Millennium Development Goals Agenda, with the goal of defining the development problems and addressing them, as well as contributing to the development of the agenda for the period after 2015. In the first stage of the post-2015 consultations *The Serbia I Want*, held in 2013, people in Serbia emphasized as a crucial the development of culture and boosting the spirit of responsibility, tolerance and social cohesion. As a result, Serbia was selected as one of the six countries to host the *second stage of the post-2015 consultations*, focused on culture and development. In June 2014, the UN Team in Serbia, led by UNESCO, UNFPA and the Office of the UN Resident Coordinator in the Republic of Serbia, in cooperation with the national expert organization SeConS, initiated a new cycle of national consultations about culture in the service of development. The second stage of consultations was conducted in direct cooperation with the Government of the Republic of Serbia through a working group led by the Ministry of Foreign Affairs. In the course of this process, a structured dialogue with the civil sector was also held.
The general goal of the second stage of the consultations on the post-2015 period was the integration of culture, as the essential element of a human rights-based approach, in the Development Agenda.

c. What is:

c.1. The scope of the measure: National, International

c.2. The nature of the measure: Regulatory

c.3. The main feature of the measure:

Starting from the framework of the UN General Assembly Resolution on Culture and Development, the national and global consultations about culture and development have considered the contribution of culture in the next six subtopics, operationalized as follows:

- culture and poverty reduction (economic participation in cultural and creative activities, the perception of local cultural heritage as part of the tourism offer; the values related to social justice and inequality; cultural participation and practices of marginalized groups; local cultural and developmental policies as a tool for local development and poverty reduction)
- culture and education (improving cultural sensibility in educational institutions; adapted education for minorities and marginalized populations from isolated areas; values conducive to development and humanist values in educational programs: creativity, solidarity, responsibility, sustainable cities and urban planning; cultural heritage and sustainable cities and communities, urban development policies in cities)
- culture, environment and climate change (beliefs and values related to preserving the environment; environmentally friendly behaviour practices; the floods from 2014; environmental policies)
- culture, inclusion and reconciliation (values related to non-discrimination and social inclusion; social inclusion and reconciliation policies)

The methodology of consultations consisted of the following sub-components: a) opinion poll conducted on a representative sample of the population over 15 years of age; b) online poll; c) consultations on social media (Facebook and Twitter); d) direct consultations (focus groups discussions, workshops, World Café session, in-depth interviews).

More than 10,000 people have participated in the Consultations - via the web portal, social networks and events. Information about the process has reached as many as 250.000 citizens of Serbia, through media and social networks. Dialogue was led on the importance of culture for development. Furthermore, the potential of culture was recognized as a major pillar of sustainable development, aimed at connecting the fields of the environment, society and the economy.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?
Yes, children, youth, women, minorities.

e. What are the results expected through the implementation of the measure?

The main results:
• Providing an adequate political framework for the affirmation of culture as a driver of development.

• Integrating the cultural dimension in sustainable development strategies and completing the cultural development strategy. It is particularly important to support these processes at the local level.

• Increasing allocations for cultural policies both at the national and local level, but also diversifying the sources of financial support by securing access to EU funds and strengthening public-private partnerships. Improving and maintaining the essential cultural infrastructure in order for culture to have a greater role in employment and gaining revenue.

• Devising an intersectorial approach in order to have a fruitful synergy as the foundation for sustainable development and greater visibility of the cultural determinants of development.

• The development of cultural industries and cultural tourism; introduction of schemes emphasizing the advantages of cultural activities tailor-made for local needs and giving guidelines for opening businesses.

• Changing teaching curricula and building professor abilities; systemic approach to the development of education in the field of entrepreneurship, as well as creating partnerships between educational and cultural institutions.

• Using cultural resources in order to further improve gender equality, by raising awareness and creating real-life opportunities.

• Clearly defining what are the cultural components of urban living, what is their role in developing the city, how they can be financed and managed.

• Protecting and promoting natural heritage sites. It requires not only promotional campaigns, but also investments in infrastructure and adequate management of these sites.

• Developing tolerance and avoiding discrimination through learning about other cultures. That can be achieved in various artistic ways, but also by travelling and getting to know other cultures and their heritage. Schools and educational programs should play a key role in this.

• Recognizing the important role of the media in shaping cultural models and social cohesion; organizing workshops and training for journalists and editors in order to dissect the role of culture in various aspects of development.

The results of consultations in the post-2015 period were also used for preparing the new UNDAF for Serbia 2016-2020.

http://rs.one.un.org/content/dam/unct/serbia/docs/Publications/DPF_SRB_30_May_2017_FINAL_SIG NED.pdf

f.1 Name of agency responsible for the implementation of the measure

The consultations were conducted by the UN Team in Serbia, led by UNESCO, UNFPA and the Office of the UN Resident Coordinator in the Republic of Serbia.
The consultations were led by SeConS – Development Initiative Group, based in Belgrade, an organisation engaged in inclusive and sustainable socio-economic development.

The Government of the Republic of Serbia took an active part in the process. The Ministry of Foreign Affairs, together with the National Commission of the Republic of Serbia for UNESCO, was the leading national partner in this process, along with the Ministry of Culture and Media, Ministry of Youth and Sports, Ministry of Science and Technology, Ministry of Agriculture and Environment Protection, Ministry of Health, Ministry of Labor and Social Policy, the Statistical Office of the Republic of Serbia, and the Center for Study in Cultural Development.

f.2 Financial resources allocated to implement the measure
/

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any: SeConS – the Development Initiative Group, as an independent expert association – an organization responsible for the consultative process, preparing and conducting discussions with partners from the Government, coordinating activities with the Office of the UN Resident Coordinator and two of the leading agencies for this thematic framework – UNFPA in Sarajevo and UNESCO.

The participation of CSOs (NGOs, trade unions), as well as Serbian entrepreneurs, in the three thematic workshops in Belgrade, Novi Sad and Nis, conducting in-depth interviews.

h. Was this measure introduced or revised in order to:

h.1. Implement the provisions of the Convention? No

h.2. Support/nurture policy discussion inspired by the Convention? Yes

h.3. Other reasons unrelated to the Convention? Yes

i. Has the implementation of the measure been evaluated? Yes

i.1 At what level the evaluation was conducted? International

i.2 What were the main conclusions?

Outcome Evaluation | Building the Post-2015 Development Agenda: Open and Inclusive Consultations:


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<th>V Emerging Transversal Issues</th>
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1. Boosting intersectoral cooperation between culture and education

b. Key Objectives of the Measure
The Ministry of Culture and Media and the Ministry of Education, Science and Technological Development signed in December 2017 the Agreement on Establishing a Joint Body to Coordinate Activities for the Establishment and Distribution of Educational Services in the Area of Culture. This body was established to coordinate work on a digital platform for creating digital content in the culture sphere, specifically for students and teachers to address the topic of culture at school classes. The measure is supposed to highlight the role of culture in education through the use of technology, communication tools, and computer infrastructure.

The overall objective of the Agreement is improving the educational experience of students via digital platforms, which will acquaint them with culture-related content in a simple and familiar way, in order to spark their interest in cultural heritage and contemporary artistic creation.

The specific goal is the digitization of the cultural sector.

c. What is:
c.1. The scope of the measure: National
c.2. The nature of the measure: Legislative, Regulatory, Institutional
c.3. The main feature of the measure:
   The tasks of the joint body include the planning and implementation of joint projects, cooperation in establishing and disseminating electronic educational services in culture, as well as coordinating all other activities aimed at applying information and communication technologies to improve the accessibility of cultural heritage and contemporary creativity, as well as the educational experience of students. In this way, this measure contributes to the modernization of the education system in Serbia and enables the development of art and cultural literacy, i.e. the development of cultural needs and habits at the earliest age in school children.

The Ministry of Culture and Media has assumed the duties and responsibilities in the digital and telecommunications infrastructure sector, while the Ministry of Education, Science and Technological Development is in charge for education and support to the users of electronic services, which are, in turn, aimed at supporting the teaching and learning process.

The Strategy of Development of Education in Serbia until 2020 also focused on interministerial cooperation. Furthermore, data from the study Teachers and Educators - Cultural Education and Cultural Participation conducted by the Center for Study in Cultural Development in 2017 shows that 88% of the respondents agree with the viewpoint that, for the purpose of successfully connecting schools and cultural institutions, such cooperation should primarily be regulated at the national level, by passing a strategic document and/or special regulations.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention? [if yes] List targeted individual/social groups (at least one): Yes
   Children and youth.

e. What are the results expected through the implementation of the measure.
   • continuous and efficient cooperation between culture and education;
• support for artistic education;
• cultural heritage and contemporary cultural production education implemented in school curricula;
• higher knowledge and interest for culture among the student population for a variety of cultural expressions;
• an improved method of creative learning and interactive teaching through the application of digital tools in the school system.

f. 1 Name of the agency responsible for the implementation of the measure

f. 2 Financial resources allocated to all stakeholders to implement the measure
Unknown amount of allocated funds, since the Agreement entails the development of several joint projects on content planning, establishment and distribution.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:
Type of Involvement:
/

h. Was this measure introduced or revised in order to:
h.1. Implement the provisions of the Convention? No
h.2. Support/nurture policy discussion inspired by the Convention? No
h.3. Other reasons unrelated to the Convention? Yes

i. Has the implementation of the measure been evaluated? No

2. The digitization process and increasing the accessibility of culture in the digital environment

b. Key Objectives of the Measure
The process of digitization in all areas became during the focused period one of the Government’s key priorities, which recognized its potentials for the development of creative industries, its significance for educating youth on culture, as well as the possibilities for intersectoral cooperation and transversal cooperation between science, culture and art.

In accordance with the digitization process, as a focus area of the Government of the Republic of Serbia and the Law on Culture, the Ministry of Culture and Media established in October 2016 a specific Department for the development of digital research infrastructure in the area of culture, which will lead this process in the fields of heritage and cultural production.

Key goals and activities:
• setting up a database of digitized data on cultural institutions
• establishing a central register of digitized material
• support for initiatives and projects aiming to translate arts and culture into digital content (app’s, VR exhibitions, etc.) in order to improve cultural participation

The plan of the Ministry of Culture and Media is to create a National Culture Portal of the Republic of Serbia, i.e. a centralized database and register of digitized data on cultural institutions, with digital access provided to cultural institutions in Serbia.

c. What is:
c.1. The scope of the measure: National, International
c.2. The nature of the measure: Legislative, Regulatory, Financial, Institutional
c.3. The main feature of the measure:

In scope of the plan to digitize libraries, cultural heritage and archives, several institutions in Serbia are participating in EU projects for digital content Europeana: the National Library of Serbia, the University Library Svetozar Markovic, the Library of the City of Belgrade, the Museum of Applied Arts and the Yugoslav Film Archive. In addition to national-level institutions, the Ministry of Culture and Media announced it will support cultural institutions at the local level to bring their content into Europeana. Apart from participation in aggregators of the European Library, projects such as the Europeana Collection 1914-1918, LoCloud, European Awareness, Europeana Fashion, Europeana Film Gateway, EFG1914, in Belgrade in 2015 the national aggregator was launched for collecting cultural heritage as part of the pan-European Digital Research Infrastructure for the Arts and Humanities – DARIAH. The project for building digital infrastructure DARIAH-RS strives to present even more cultural content on Europeana, by setting up a national register of digitized cultural heritage of Serbia. With the creation of the national aggregator for Europeana, all cultural institutions will be able to make their digital heritage accessible through Europeana’s Collections.

A MoU was signed between the Ministry of Culture and Media, the telecommunications company Telekom Srbija and the Institute of Mathematics of the Serbian Academy of Sciences and Arts. The goal of the MoU is to enable the digitization of culture through the development and strengthening of the infrastructure of cultural institutions, crucial for implementing digitization.

In January 2017, a call for financing or co-financing projects relating to cultural heritage digitization was launched. It is planned that next year the call will include projects related to digitization of contemporary art.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?
No

e. What are the results expected through the implementation of the measure?

The Initiative for the National Aggregator for Europeana was supported by Europeana, the Ministry of Culture and the EU Delegation in Serbia. At the moment, around 2000 items are available
from the European Collection 1914-1918 project, 700,000 digitized pages from the University Library, 400,000 digitized newspaper pages, 500,000 museum fashion exhibits from the Museum of Contemporary Arts, and 63 films on the Great War from the Yugoslav Library. Through the “Europeana Awerness” project, the Belgrade City Library managed to obtain material on World War One from private collections in three public libraries in Serbia (http://dariah.rs/category/projekti/). Apart from providing for the digitization of material, the participants in Europeana program in Serbia are educating institutions on how to digitize material for Europeana and launch open calls to a wider audience for contributing to the national register.

In September 2017, the Ministry organized the Regional Symposium on the Digitization of Film and Television Material in cooperation with Filmske novosti (national cultural institution), the Public Service Broadcaster RTS (national broadcasting television) and the International Federation of Film Archives. The representatives of national televisions and film archives from the region attended a series of workshops and practical training sessions in the field of digitization and presentation of audiovisual materials.

In late 2017, the Yugoslav Film Archive started a successful cooperation with VIP Mobile Srbija with the purpose of digitally restoring national and regional films created in the period 1968-1993. Under this project, ten films were digitally restored in the course of one year and preserved for future generations. The films selected for digitization were recognized as “national cultural property” of outstanding significance – Ko to tamo peva (Who’s Singin’ Over There, Dir. Slobodan Sijan, 1980), Skupljači perja (I even met happy Gypsies, Dir. Aleksandar Petrovic, 1967), Tri (Three, Dir. Aleksandar Petrovic, 1965), Kad budem mrtav i beo (When I Am Dead and Pale, Dir. Zivojin Pavlovic, 1967), WR – Misterije organizma (WR: Mysteries of the Organism, Dir. Dusan Makavejev, 1971), Buđenje pacova (The Rats Woke Up, Dir. Zivojin Pavlovic, 1967), Maratonci trče počasni krug (The Marathon Family, Dir. Slobodan sijan, 1982), Ljubavni slučaj ili tragedija službenice PTT (Love Affair, or the Case of the Missing Switchboard Operator, Dir. Dusan Makavejev, 1967), Marš na Drinu (March on River Drina, Dir. Zivorad Mitrovic, 1964), and Podzemlje (Underground, Dir. Emir Kusturica, 1995). After the completion of digitization, the Yugoslav Film Archive will organize public screenings of these films across Serbia and, in that way, increase access to these paramount works of the national film industry.

f.1 Name of agency responsible for the implementation of the measure
The National Library of Serbia, the University Library Svetozar Markovic, the Belgrade City Library, the Museum of Applied Arts and the Yugoslav Film Archive.

f.2 Financial resources allocated to implement the measure
The Ministry of Culture and Media earmarked a total of 26 million dinars (about 214,274 euros) for 35 projects involving the digitization of culture.

Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Type of Involvement:
h. Was this measure introduced or revised in order to:
   h.1. Implement the provisions of the Convention? Yes
   h.2. Support/nurture policy discussion inspired by the Convention? No
   h.3. Other reasons unrelated to the Convention? Yes

i. Has the implementation of the measure been evaluated? Yes
   i.1 At what level the evaluation was conducted? National
   i.2 What were the main conclusions?
       In scope of the call of the Ministry of Culture and Information, the evaluation process will be
       conducted every year and investment and support trends will be observed. The main conclusions point
       to a continuous trend of increased financial assistance. Furthermore, the number of applicants (projects)
       increase every year.

   i.3 Which indicators were used to determine impact?
       - The legal and institutional basis for the digitization process
       - The budget from the Ministry of Culture and Media for digitization of culture
       - The number of supported applicants (projects)
       - The number of institutions participating in the digitization process

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3. Reform and digitalization of media

b. Key Objectives of the Measure
   - Enhancing the legal framework in the field of audiovisual policy
   - Transition from analogue to digital signal and enabling all citizens to have access to the media
     signal
   - Fostering media pluralism and the diversity of media content

c. What is:
c.1. The scope of the measure: National
c.2. The nature of the measure: Legislative, Regulatory, Financial
c.3. The main feature of the measure:
   On August 2, 2014 the National Assembly of the Republic of Serbia adopted the following set of
   media laws: the Law on Public Information and Media (“Official Gazette of RS, No. 83/14”), the Law on
   Electronic Media (“Official Gazette of RS, No. 83/14”) and the Law on Public Service Broadcasting
   (“Official Gazette of RS, No. 83/14”), which came into force on August 13, 2014. The new media
   regulation is completely harmonized with the relevant EU legislation framework, notably with the
   (AVMS) Directive 2010/13/EU. The new media laws enshrine all fundamental freedoms: freedom of
   expression, freedom of media, and freedom of reception and transmission of television broadcasts.
In June 2015, the process of media digitization was completed, i.e. the transition from the analogue to the digital broadcasting model. This opened a new world of services with greater content availability, as well as new opportunities for economic development – from the digital dividend and better broadband internet connection, to better mobile coverage. The expected revenues of the state from this process are almost 100 million euros. Technological innovation brought about by digitization has improved the realization of other rights too, such as broadcasts in national minority languages and the availability of content to people with hearing loss. Also, in addition to electronic media, all mainstream daily newspapers have launched digital editions. There are also multimodal news portals offering video clips, or an entire YouTube channel in addition to text and photography. This enables everyone in Serbia to listen, watch and read radio, television and online portals on their smartphones and tablets, not having to own a radio or TV set. Serbia has three multiplexes in 15 distribution zones, enabling the broadcast of digital TV signal across 98% of the territory, with all the benefits of digitization (better picture and sound quality, bigger screen size, etc.).

The Law on Electronic Media provided for the establishment of the independent Regulatory Body for Electronic Media (REM) as the regulatory authority for audiovisual media services. The activities of the Public Broadcasting Services, the RTS (Radio Television Serbia) and RTV (Radio Television Vojvodina) are regulated by the Law on Public Service Broadcasters. In line with the adopted legislation, the state provides direct support from the state budget to the public service broadcasters RTS and RTV. This support amounted to 37 million USD in 2017. Additional support is sourced from the TV subscription fee.

Media laws also provide for the withdrawal of state capital from the media. The privatization of media was officially finished on October 31, 2015. Of the 73 media outlets that were to be privatized, a public call for bids was announced for 50. Thirty-four in total were privatized. Twenty media outlets ceased their operations. Two media outlets changed their activity, while 16 got the opportunity to be privatized by transfer of capital free of charge.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention? [if yes] List targeted individual/social groups (at least one). Yes
People with disabilities, enjoying easier access to television content thanks to digital technology, subtitling and audio-description.

e. What are the results expected through the implementation of the measure?
- Greater accessibility of media to the audience, especially to younger generations, the diaspora and persons with disabilities
- The development of the media market
- Greater possibilities to adapt content to different target groups (minorities, disabled persons and others)
- Facilitated production and release of content
- Media diversity
- Aligning the media habits of the users with their needs (video-on-demand)
• Economic benefits from the digital dividend

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<thead>
<tr>
<th>f.1 Name of agency responsible for the implementation of the measure</th>
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<tbody>
<tr>
<td>The Ministry of Trade, Tourism and Telecommunications, Ministry of Culture and Media</td>
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<tr>
<th>f.2 Financial resources allocated to implement the measure</th>
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<tr>
<td>The Republic of Serbia has earmarked 37.6 million euros for digitization related requirements. The process was also supported by the European Union with 10.5 million euros through EU IPA funds, which were used for the purchase TV broadcasting equipment and for expert support.</td>
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<th>g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any: Type of Involvement:</th>
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<tr>
<td>The public company “Broadcasting Technology and Links” was tasked with supporting digitization at the technical level and building a broadcasting network for three different signal packages – multiplexes. The existing regulatory requirement was to cover with the first multiplex at least 95% of the population and more than 90% with the second and third one. The network was executed by having 98.37% of the population covered by the signal of the first multiplex, 97.27% by the second, and 96.82% by the third.</td>
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<th>h. Was this measure introduced or revised in order to:</th>
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<tr>
<td>h.1. Implement the provisions of the Convention? No</td>
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<tr>
<td>h.2. Support/nurture policy discussion inspired by the Convention? No</td>
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<tr>
<td>h.3. Other reasons unrelated to the Convention? Yes</td>
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<tr>
<td>i. Has the implementation of the measure been evaluated? No</td>
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**VI Gender Equality**

1. Development of women’s creative entrepreneurship: Employment for 1000 women in rural areas

b. Key Objectives of the Measure

The Employment for 1000 Women in Rural Areas initiative was launched in June 2017, under the auspices of the Coordination Body for Gender Equality and the Deputy Prime Minister of the Government of Serbia, in cooperation with the Etno Mreža network and the National Alliance for Local Economic Development, with the aim to secure employment for 1000 women and youth in rural areas in manufacturing handmade objects using old techniques.

The main idea is to encourage the industry, institutions and international organizations to support the creative capacities of women’s entrepreneurship in rural areas, through market-oriented manufacturing of handmade objects (clothes, souvenirs, and interior design programs).
The general goals of these measures are to improve the socio-economic situation of women in rural areas, by providing employment in creative industries, based on traditional handicrafts; reducing poverty and migrations from rural areas; responsible investment in local development; building an economy based on creativity, knowledge and authentic offer; increasing the quality of handmade objects through a blend of traditional techniques and modern design, as well as transferring these creative skills to younger generations.

The specific goal of the initiative is to provide employment for 1000 women in one year, for a minimum of three months.

The initiative is in line with the *National Gender Equality Strategy 2016-2020*, in which one of main goals is the socio-economic empowerment of women and the reduction of their unemployment rate, while at the same time contributing to the manufacturing, distribution and protection of creative expressions.

c. What is:
c.1. The scope of the measure: Local, Regional, National

c.2. The nature of the measure: Regulatory

c.3. The main feature of the measure

The handicraft products in the scope of the *1000 Women* initiative are manufactured by unemployed women in rural areas. With the expert support of the Etno Mreža network, these women put their skills at work for small businesses, get the chance to express their own creativity and earn additional income for their families. The product range consists of different categories, such as interior design objects, clothes, souvenirs and business gifts, as the central part of the *1000 Women* initiative.

Through training for independent handicraft manufacturing, organized by the Etno Mreža network, initiative contributes to preserving and disseminating authentic knowledge and creative skills that become a source of revenue, switching from an amateur approach to a professional, market manufacturing situation. At the same time, by working with expert consultants and selected designers, it contributes to raising the quality of handicraft items and equipping products for the market. This program also involves exhibitions of handicraft products *1000 Women – 100 Miniatures*, and marketing activities, with the aim of promoting and positioning on the market.

According to the results achieved so far, 361 women from across the country have gotten employment, achieving a total of 7,500 working days, or 60,041 working hours.

The *1000 Women initiative* resulted in some women setting up their own businesses and promoting entrepreneurship in culture. Due to an increased workload provided through the Etno Mreža network and finding relevant markets, some of the participants managed to get work for members of their families and people from their close circle, which indirectly increased the number of workers in creative entrepreneurship.

Through the initiative, women developed their creative skills and entrepreneurial spirit. The initiative reveals the diversified creative potential and recognizes women as the mainstays, encourages and supports creative entrepreneurship as a measure for boosting rural economic development, as well
as strengthening the self-awareness of women through creative expression and earning livelihood or additional revenue.

The activities contribute to the economic empowerment and affirmation of the role of women in the local community and rural economy.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?  
Women from rural areas of Serbia

e. What are the results expected through the implementation of the measure?  
The development of creative industries in rural areas: the economic development of rural areas has been improved; increased employment rate of women; increase in female competitiveness on the job market; a more professional production of handicraft objects for the market; traditional knowledge and authentic creative skills have been preserved for the benefit of economic development and as a source of revenue. The outcomes have a positive effect on reducing the depopulation of Serbian rural areas and on strengthening the capacities of the Etno Mreža network, as a development incubator for increasing employment, especially in women and youth, in rural areas.

f.1 Name of agency responsible for the implementation of the measure  
The Etno Mreža network, a national association of manufacturers of handicraft products, as a professional association engaged in the manufacturing of traditional handicrafts designed according to high quality standards and packed in sophisticated packaging. The association gathers 22 groups of manufacturers with more than 400 members and is the leading professional organization providing training, support and setting the standards to its members in the field of manufacturing handicraft products. Etno Mreža advocates for the economic and social affirmation of handicraft product manufacturers by using modern design and employing measures putting traditional crafts in the service of local development and employment.

The patron of the initiative is the Coordination Body for Gender Equality of the Government of the Republic of Serbia, which was established in 2014. It is a national coordination mechanism for gender equality issues and has the mandate to coordinate the activities of public administration bodies and other institutions, with the goal of enhancing gender equality and the position of women and men in Serbia.

A key partner of the initiative is the National Alliance for Local Economic Development (NALED), the biggest private-public association with more than 300 members, which has positioned itself as the key interlocutor of the Government and Parliament in defining the regulatory priorities and legislative concepts relevant for the Serbian economy.

f.2 Financial resources allocated to implement the measure
/

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:  
Type of Involvement:
The initiative is managed by the Etno Mreža network, while the partners, socially-responsible companies that have supported the initiative and employed five or more women each are NALED, Dufry, Halifax, NIS a.d., Eurobank, Telekom Srbija, and many others.

**h. Was this measure introduced or revised in order to:**

- **h.1. Implement the provisions of the Convention?** No
- **h.2. Support/nurture policy discussion inspired by the Convention?** No
- **h.3. Other reasons unrelated to the Convention?** Yes

**i. Has the implementation of the measure been evaluated?** Yes

- **i.1 At what level the evaluation was conducted?** National
- **i.2 What were the main conclusions?**

  The 1000 Women initiative has turned out to be an efficient model for mobilizing women to work, and for promoting and mainstreaming traditional cultural expressions in the economic sphere. Women from rural areas gained basic or additional sources of income, which, in turn, helped reduce women unemployment in the given rural areas. In addition to economic empowerment, this measure helped women reassert themselves in their respective communities.

  The initiative also encouraged many private companies and other stakeholders to support women’s entrepreneurship in rural areas, thereby contributing to economic sustainability. This raised the awareness of the general public about the potential of women, as well as the opportunities for the development of creative industries in rural areas.

**i.3 Which indicators were used to determine impact?**

The number of:

- women employed;
- companies included in the initiative;
- contracts signed with the women employed through this initiative;
- rural areas from which the women were provided with work;
- persons additionally or indirectly engaged in creative entrepreneurship;
- trainings held and the number of participants;
- content of media reports; defining women as the target group for the development of creative industries;
- defining the concept and concrete activities for the development of women’s creative entrepreneurship

***
2. Occupational requalification and additional training of women in ICTs

b. Key Objectives of the Measure

The Ministry of Trade, Tourism and Telecommunications launched in 2019 a public call for non-governmental organizations for support of projects aimed at developing an information society in Serbia by raising the level of digital literacy and competences, including occupational requalification and additional training of women in ICTs. The scheme was initiated in order to contribute to digitization, which has been recognized by the Government’s program as a pillar for the development of a modern society and economy. It was also launched to promote gender equality in this sector.

Connected to *Strategy of Development of the IT Industry for the Period 2017-2020*, ICT trainings for women have also been initiated with the goal of contributing to their social and economic empowerment. The aim of the scheme is also to provide an opportunity for all participants to get a job in the IT sector after they finish training.

The specific goals of the scheme are the promotion of ICT occupations among women and increasing the number of women working in ICT jobs.

c. What is:

- **c.1. The scope of the measure:** Local, National
- **c.2. The nature of the measure:** Financial
- **c.3. The main feature of the measure:**

The occupational requalification and additional training scheme for women in ICTS has been implemented through nine projects that received support: Girls; Empowering women through requalification in the field of ICTs; Requalification and additional training of women from the Pcinjski region for working in the ICT sector; IT equality; Training for unemployed women in the area of online software development; IT – the right occupation for you; Women of Novi Sad as software developers; IT is for women too. The civil and private sectors had an important role in carrying out the program, as well as the IT community, which formed a network with the business sector. The projects were implemented in several cities across Serbia.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?

Women

e. What are the results expected through the implementation of the measure?

Increased employment of women in the creative industries; strengthened gender equality in digital industry; recognized potential of women in creativeness and the productivity in the IT industry, raising HR capacities.

f.1 Name of agency responsible for the implementation of the measure

The Ministry of Trade, Tourism and Telecommunications of the Republic of Serbia

f.2 Financial resources allocated to implement the measure
A total of 14,800,000 dinars (121,981 euros) were earmarked in 2017 for occupational requalification and training of women in the field of ICTs, from the budget of the Republic of Serbia.

**g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:**

Type of Involvement:

The following NGOs’ projects were selected after responding to a public call for the allocation of resources for occupational requalification and additional training of women in the field of ICTs: Entrepreneurship Center, Kragujevac; ICT Cluster of Vojvodina, Novi Sad; Association of Citizens Zaposlenje ORG, Belgrade; Activism Center, Vranje; Junior Chamber International, Zrenjanin; Women Initiative from Novi Sad, Novi Sad; Association of Citizens “Lokalna samoorganizacija”, Belgrade; Svetionik Association, Novi Pazar; SEE ICT Association, Belgrade.

The associations were responsible for carrying out the project, the quality of the selected candidates, that is for the quality of trainings and certificates.

**h. Was this measure introduced or revised in order to:**

h.1. Implement the provisions of the Convention? No
h.2. Support/nurture policy discussion inspired by the Convention? No
h.3. Other reasons unrelated to the Convention? Yes

**i. Has the implementation of the measure been evaluated?** Yes

**i.1 At what level the evaluation was conducted?** National

**i.2 What were the main conclusions?**

The number of interested candidates significantly exceeded the planned number of participants, which is why it is planned to expand the requalification scheme of women in the IT industry. Since the majority of the applicants (women) are unemployed and between the ages of 20 and 40, and more than half have a higher education degree, this data also speaks about the changing labour market, providing additional reasons for continuing the scheme.

**i.3 Which indicators were used to determine impact?**

The number of:

- women applicants for the IT trainings;
- women training participants;
- associations and programs created to apply to the call;
- companies involved in the initiative;
- employed women after the completion of the scheme.
II Youth

1. Integrating culture in the National Youth Strategy

b. Key Objectives of the Measure

On the basis of Article 10 of the Law on Youth ("Official Gazette of RS", no. 50/11), after the proposal of the Ministry of Youth and Sports, the Government of the Republic of Serbia adopted the National Youth Strategy of the Republic of Serbia 2015-2025 ("Official Gazette of RS", no. 22/2015) as a key mechanism for the realization, co-ordination and promotion of a youth policy that creates an environment where youth initiatives are encouraged.

The National Youth Strategy defines nine strategic goals, whose implementation should improve: the employability and employment of young women and men; the quality and opportunities for acquiring qualifications, competence development and innovation of young people; active participation of young women and men in society; health and well-being of young women and men; the conditions for developing a security culture among the youth; support for the social inclusion of young people from categories at risk of social exclusion; mobility, the scope of international cooperation of young people and support to young migrants; a youth information system and knowledge about youth; the participation of young people in creating cultural events and the consumption thereof.

Culture and creativity of youth are recognized in this strategic document as one of the key dimensions for improving the position of youth and the youth policy. Within the area, the strategic objectives and measures were defined with regard to the improvement of the cultural life of young people, encouraging their participation in the development and presentation of their creative work.

The overall strategic objective for culture and creativity of young people includes:

- Advanced participation of young people.
  Specific objectives:
  - Continuous support provided to the development of creativity and participation of young people in the creation and consumption of cultural events.
  - Participation of young people in cultural events.

The National Youth Strategy 2015-2025 was created to define youth policies and improve the socio-economic and cultural position of youth, with the aim of ensuring the conditions for achieving all youth rights, so that they can lead a quality life on the basis of equality, with special emphasis on the importance of the involvement and participation of youth in culture, and the creation of cultural content by youth in order to achieve social cohesion.

c. What is:
c.1. The scope of the measure: National

c.2. The nature of the measure: Legislative

c.3. The main features of the measure
• Supporting the development of creative and cultural contact points for young people in educational institutions.
• Promoting programs that encourage creativity among young people at the local level.
• Providing support for the culture of young people as part of informal initiatives and associations.
• Supporting initiatives and programs in the secondary and higher education that are focused on artistic and cultural production, with the participation of young people.
• Developing a training program for youth for self-employment, through associations in art and culture.
• The introduction of specific time slots for young creative artists, free of charge, in the program of cultural institutions.
• Developing practical work appraisal programs in institutions of culture in the course of primary, secondary and higher education.
• Supporting cultural institutions aimed at young people as the primary target group, in the development and implementation of programs for youth.
• Providing support to cultural institutions for working on the inclusion of young people in the creation and consumption of cultural events.
• Developing the appropriate fiscal measures for private sector entities that financially support the cultural participation of young people.
• Providing systemic support to youth creative industries and cultural entrepreneurship of youth.
• Enabling the use of public spaces of associations that implement youth activities in the field of culture and arts at the local level.
• Supporting training programs for employees in institutions of culture on the modern and youth-friendly ways and means of presenting cultural events.
• Improving cooperation between institutions of culture and education in order to increase the number of young people who use cultural content.
• Providing support for the development of online providers.
• Supporting the promotion of culture among the young population in media, along with promoting creative young individuals as positive role models.
• Improving and enhancing content related CCIs in the educational programs of public service broadcasters.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?  
Young women and men

e. What are the results expected through the implementation of the measure?  
• Support programs that provide for the cultural and creative potential of youth.
• Cultural institutions that include young people in the preparation and implementation of their content.
• Systemic support provided for the realization of cultural participation of young people.
• Improved conformity and accessibility of cultural content for young people.
• Increased share of content about culture and creative industries in the media.

f.1 Name of the agency responsible for the implementation of the measure
The Ministry of Youth and Sports of the Republic of Serbia. The mainstays of the processes in the field of culture and youth creativity are the Ministry of Culture and Media, the Ministry of Education, Science and Technological Development, local government units, youth organizations.

f.2 Financial resources allocated to implement the measure
As stated in the action plan, the total funds budgeted for a period of three years (2015-2017) amounts to 6,034,369,460 RSD (approx. 49,571,753 euros), of which 3,865,064,460 RSD (approx. 31,751,125 euros) are budget funds, and 2,169,305,000 RSD (17,820,628 euros) are funds from other sources. (The average exchange rate of the dinar to euro for the period 2015-2017 is 121.73 according to NBS.)

The projected funding for areas of Youth Culture and Creativity, for the realization of the strategic goal of Improved consumption and participation of young people in creating cultural events, for the period 2015-2017 amount to a total of 172,950,000 RSD (approx. 1,420,767 euros), which represents 2.86% of the total planned funding for the implementation of the Action Plan 2015-2017. Of the said amount, 66.2 million RSD (approx. 543,826 euros) were allocated from the budget, and 106,750,000 (876,941 euros) from other funding sources.

The funds for the implementation of the National Youth Strategy are provided from the budget of the Republic of Serbia, the budget of the autonomous provinces and local government units, as well as from other sources in accordance with the existing regulations, with a planned contribution of EU IPA funds, the private sector, associations that implement youth activities and other national and international programs and donors.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any: Type of Involvement:
The Working Group for the Development of a National Youth Strategy of the Republic of Serbia 2015-2025 consists of 53 members, government representatives and institutions for the implementation of youth policy, youth representatives, as well as of representatives of youth associations and their alliances and experts in the field of youth policy.

h. Was this measure introduced or revised in order to:
 h.1. All stakeholders to implement the provisions of the Convention. No
 h.2. Support/nurture policy discussion inspired by the Convention? No
 h.3. Other reasons unrelated to the Convention. Yes
i. Has the implementation of the measure been evaluated? Yes
i.1 At what level was the evaluation conducted? National
i.2 What were the main conclusions?

The Institute of Economic Sciences published in December 2017 an evaluation of the implementation of the Action Plan of the National Youth Strategy 2015-2017. The summary assessment concluded, based on a set of indicators, that the Action Plan was most accomplished in culture and the creative fields, followed by security and mobility, health and well-being, as well as youth information. Summary data show the total percentage of achievement of the strategic objective: Advanced consumption and participation of young people in the creation of cultural content was 72%. The degree of achievement of a specific objective 1: Continuous support provided for the development of creativity of youth and youth participation in the creation and consumption of cultural events was estimated at 77% of achievement, while the specific objective 2: Increased consumption of cultural content among youth was summarily rated at 66% of achievement.

According to a review of the degree of compliance with activities per specific objectives in the field of culture and creativity of young people, within the framework of specific objective 1, most of the activities related to the supported programs that improve the cultural and creative potential of young people and provide systematic support for cultural participation of youth were performed, while none of the planned activities concerning the inclusion of young people in the process of organizing events by institutions of culture have been carried out yet. It is estimated that activities related to enabling the use of public spaces belonging to associations that implement youth activities have been achieved at a 95% rate; the same achievement rate was ascertained for activities supporting the development of The Creative and Cultural clubs and offices for young people in educational institutions, as well as activities that provide systemic support to youth creative industries and cultural entrepreneurship.

As part of the specific objective 2, more than half of the planned activities were successfully completed (50% achievement rate and more) as per the deliverables related to improving the suitability and availability of the cultural offer for young people, as well as increasing culture-related content in the media.

In the scope of the recommendations for the introduction of new activities that are envisaged in the Strategy for the Action Plan for the future period, the activity of developing a training program for youth for self-employment through associations in art and culture was emphasized.

i.3 Which indicators were used to determine impact?

The results achieved during the period 2015-2017

- Higher percentage of cultural content co-developed and created by young people; young people consuming available cultural contents.

The analysis of indicators of the Action Plan used: data from a research about the position and needs of young people in the Republic of Serbia for 2016 and 2017, data from focus groups and in-depth interviews, as well as data from the report of the Ministry of Youth and Sports (MOYS) and all the
individual and consolidated reports submitted to MOYS by the carriers of activities in the period 2015-2017.

The Action Plan specifies the indicators that monitor the degree, period and level of the implementation of activities (national, provincial, and local levels). The indicators are as follows: the number of supported programs; the number of supported cultural programs outside the education system; the percentage of young people who participated in creating content (at least 80%); the number of cultural programs of informal groups (minimum 45); the number of completed training sessions; the number of training participants by gender; the number of new entrepreneurial initiatives; the percentage of institutions of culture offering free time slots for young people; the percentage of institutions of culture providing work placement for young people; the number of young people in work placement by gender; the number of supported institutions of culture in which young people were involved in the preparation and implementation; the number of supported programs; the number of spaces that were offered free of charge to young people for the creation of cultural and creative content; the number of supported programs that involve young people in all stages of implementation; the number of supported workshops and seminars for employees in institutions of culture on the contemporary production; the number of supported projects of partner cultural and educational institutions; the number of supported online providers of cultural participation of young people; the number of supported activities promoting cultural participation of youth in the media; the number of supported broadcast programs and packages aimed at educating young people in the CCIs.

***

VIII Civil Society

1. Parties

Have you taken initiatives involving civil society in activities that:

I Promote the objectives of the convention through awareness raising and other activities

The Ministry of Culture and Media, in collaboration with the Center for Studies in Cultural Development (hereinafter CSCD), conducted in the targeted period a series of events aimed at the promotion, awareness-raising and education of the relevant stakeholders of the government and civil sector about the 2005 Convention, as well as the Fund for Cultural Diversity. The first edition of the 2005 Convention edited in the Serbian language was published by the Ministry of Culture and Media in 2,500 copies, and the second edition was printed jointly by the CSCD and the Ministry of Culture and Media in 2013 in a total of 1,500 copies. On the occasion of May 21st - World Day for Cultural Diversity for Dialogue and Development, thematic programs were organized resulting in the seminar Cultural Industries and the Diversity of Cultural Expressions in Serbia: Four Years from the Ratification of the Convention on the
Protection and Promotion of the Diversity of Cultural Expressions, held in 2013; the conference New Opportunities for Using Cultural Heritage in the Creative Economy was held in 2014, with the representatives of the civil and government sectors participating.

In 2015, on the same date, a consultative seminar for the representatives of the civil society sector as well as other stakeholders was held, in order to acquaint them with the Convention 2005, the IFCD and its opportunities for the development of culture and creative industries. The seminar was also an occasion to present two projects that received support from the Fund and their experience with the application process. The same year, workshops were held to introduce the public with the adopted CDIS methodology and 22 indicators for monitoring the development of culture in seven fields.

The Ministry of Culture and Media, the Serbian National Commission for UNESCO and the Center for Study in Cultural Development regularly promote the Call for the IFCD Fund via traditional media. The call is also promoted through social networks and on the websites of the Ministry and the Center, as the National Point of Contacts, and published by media outlets and portals that report on cultural issues. Every year, the National Commission for UNESCO, in partnership with the National Point of Contact, organizes a national preselection process of projects for the final selection by the International Panel of Experts.

II
Collect data and share and exchange information on measures adopted at the local and international level

In terms of data collection, the numerous researches and analyses commissioned by the public sector include the participation of CSOs, through the provision of information about their activities, by pointing to the problems and challenges, as well as by disseminating research questions through its networks and channels. The CSCD, as a national research institution focused on culture, through its studies and analysis, includes the civil sector as an associate in carrying out and organizing specific projects, but also as a study subject, especially from the standpoint of local cultural policies that the CSCD develops periodically; it also deals with the position of civil society organizations in the system of national and local cultural policies, employing a problem-based approach, through focus groups, interviews and/or polls. Furthermore, the CSCD and the Ministry of Culture and Media, as National Point of Contact, engage in additional consultations with the representatives of the civil society sector, and actively involve them in gathering and presenting data for the purpose of reporting on the implementation of the 2005 Convention. The representatives of the civil society sector were involved in the collection of data for the application of the CDIS methodology on the 22 indicators included in the seven defined developmental dimensions of culture.

For the aim of disseminating and exchanging information about goals and measures for the protection and promotion of the diversity of cultural expressions, the National Point of Contact organized several public events and educational seminars on the occasion of the World Day of Cultural Diversity for Dialogue and Development and invited, besides other stakeholders, civil society organizations, which accounted for the majority of participants in these meetings. They also carry out
the activities of exchanging information on measures and ways of improving the diversity of cultural expressions, within the framework of thematic conferences of the NGO sector or civil-public-private partnership organizations (for example, participation in creative economy fora and the creative economy summer school organized by the Creative Economy Group; participation in the initiative of the Regional Agency for Economic Development of Sumadija and Pomoravlje, with the goal of establishing a regional cluster of creative industries).

III

Provide spaces where ideas of civil societies can be heard and discussed while developing policies

The answer to this segment of the report was provided by the Office for Cooperation with Civil Society of the Government of the Republic of Serbia

The legal framework that enables the participation of civil society organisations in the process of passing laws and creating public policies in the reporting period consisted of the Law on Public Administration ("Official Gazette of RS", no. 79/2005, 101/2007, 95/2010 and 99/2014) and the Rules of Procedure of the Government ("Official Gazette of RS – consolidated text, 69/2008, 88/2009, 33/2010, 69/2010, 20/2011, 37/2011, 30/2013 and 76/2014) which regulate public debates as the most common mechanism of participation of civil societies in decision-making. Furthermore, at the beginning of the reporting period, the Government of the Republic of Serbia adopted in 2014 the Guidelines for the Inclusion of Civil Society Organizations in the Process of Adopting Regulations ("Official Gazette of RS", no. 90/2014) that define the principles and models of the involvement of civil societies in preparing, adopting and monitoring the application of regulations, which is recommended at all levels of government (national, provincial and local). This document is significant since it regulates, in a systemic manner, the participation of the civil society sector in the decision-making process and reflects the Government's position on the importance of cooperation between its institutions and civil societies.

The Office for Cooperation with Civil Society, which the Government of the Republic of Serbia established in 2011, as the main institutional mechanism for the establishment and improvement of a system of cooperation between the authorities of the public administration and NGOs, has resumed its activities toward enhancing the involvement of civil society organisations in the process of adopting regulations and creating public policies. In addition to the Office, the institutional framework for cooperation with civil societies also consists of organizational units or persons in charge of cooperation with CSOs in public administration bodies.

According to the Office for Cooperation with Civil Society, the Ministry of Culture and Media, during the period 2014-2016 submitted for adoption to the Government a total of 16 acts (draft laws, draft strategies and action plans), of which five were subject to a public hearing, which included civil society organizations. In the course of 2017, the Ministry of Culture and Media conducted a public hearing on the strategies for the development of culture of the Republic of Serbia for the period 2017-2027. The general public, including CSOs, participated through public meetings and submissions of online proposals. The report from the public hearing containing the proposals of participants is available to the public via the website of the Ministry of Culture and Media.
### IV

**Implementing Operational Guidelines**

The Ministry of Culture and Media provides public financial support to civil society organizations in activities covered by the operational guidelines of the 2005 Convention (including project collaboration with international partners, raising awareness, information sharing, training, promotion of cultural policies, the mobility of artists, support to the promotion of cultural expressions of specific social groups such as: persons with disabilities, children and youth, national minorities).

### 2. Civil societies contributing to this report

**The umbrella organisation “Independent Cultural Scene of Serbia”**

<table>
<thead>
<tr>
<th>Have the civil society organizations taken initiatives that:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>I</strong> <strong>Promote the principle and objectives of the Convention locally and internationally</strong></td>
</tr>
<tr>
<td>The association Independent Culture Scene of Serbia (hereinafter ICSS) consists of over 80 NGO members from Serbia, and advocates decentralisation, as well as participatory policies and processes that can improve the system of decision-making through the involvement of different actors. A wide range of activities and programs carried out by these organisations cover many areas and enhance the implementation of the basic objectives of the Convention. Horizontal decision-making within the network and the democratic nature of other work processes maintain openness and transparency in its internal functioning, which other organizations can emulate.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>II</strong> <strong>Promote the ratification of the Convention and its implementation by governments</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>By engaging in an active dialogue and continuously monitoring the activities of the line ministry, the ICSS promotes cooperation of the public and civil sector in terms of encouraging participation in the joint creation of the basic principles of cultural policy. Due to the absence of strategic documents related to culture, these processes are not continuous and systematically organized. In this regard, the ICSS advocates a more transparent management of the cultural policy and a strategic reflection on the objectives and guidelines for the development of culture at the local and national level. The role of the Association is to identify opportunities and, at the same time, be a corrective factor in the implementation of various instruments of the Government, in order to achieve a more efficient implementation of the planned measures.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>III</strong> <strong>Bring the concerns of citizens’ associations and enterprises to public authorities, including those of vulnerable groups</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Through media-related activities of the ICSS, public appearances and “channelled” reactions to various cultural events in the local scene of the community, the network clearly defends the position</td>
</tr>
</tbody>
</table>
and interests of culture professionals and presents them to the general public, as well as to the members of the Government, the line ministry or other governance bodies.

IV
Contribute to greater transparency and accountability in cultural governments

After releasing a public call for financing and co-financing projects in the culture sphere, the ICSS carried out over the last two years a detailed analysis and monitoring of the allocation of funds at the level of the City of Belgrade and the line Ministry. These analyses have shown a clear trend towards cuts in funding for independent artists, but also encouragement of newly established organizations without a clear program and visibility in culture and contemporary arts spheres.

V
Monitor policy and program implementation of the measures that protect and promote diversity of cultural expression

The association (ICSS) has not recognized the implementation of these measures.

VI
Build capacities in domains linked to the Convention and the collection of data

Research and data analysis are recognized as an important element in formulating recommendations for the improvement of cooperation between the public and civil sector. The ICSS, through its own activities in the field of monitoring the implementation of public calls, as well as analysing legal documents and including in these processes a variety of actors, including its members, contributes to raising awareness and improving the capacity for further work in these areas.

VII
Create innovative partnerships with the public and private sectors and civil society in other regions of the world

The ICSS is a member of two key international networks: Trans Europe Halles (TEH) and the Regional Cooperative (which it helped establishing). In this way, it actively contributes to advocacy and changes in the sphere of cultural policies at the European and regional level. Cooperation with the public sector is in most organizations typically irregular, inconsistent and most often in the form of a simple exchange of resources, while cooperation with the private sector is almost inexistent. This year, a representative of the ICSS was invited to be a member of the supervisory board’s working group for civil societies in the framework of the UNESCO Convention on Cultural Diversity (Rapporteur for South-East Europe)
ACHIEVEMENTS AND CHALLENGES

I Describe the main results achieved in implementing the Convention

- The 2005 Convention was incorporated into the systemic Law on Culture in force (Official Gazette of RS, no. 72/09, 13/2016 and 30/2016-corrigendum) in 2016. The concept of cultural diversity was presented in the legislative framework as one of the principles of cultural development.

- The introduction of the concept of diversity of cultural expressions, as an explicit criterion in the Open Calls of the line Ministry and in the process of selection and evaluation of projects for (co)financing. In that way, the principle of diversity of cultural expressions was recognized in the reporting process at the local level, and emphasized in the selection requirements in public calls for (co)financing culture in several towns and municipalities of Serbia (Smederevo, Pančevo).

- During negotiations between the Republic of Serbia and the European Union, Chapter 26 – Education and Culture – was successfully opened and temporarily closed in Brussels, with the 2005 Convention being the *acquis communautaire*.

- The high level agenda for the CCI / the Prime Minister’s address recognised the CCI as a vector of economic development, employment and international promotion. The Prime Minister's Office appointed in 2017 the PM's Adviser for Digital and Creative industries, Film and Tourism, announcing at the same time the establishment of the Council for Creative Industries of Prime Minister.

- Recognition of the sector of culture as part of the government support schemes for the development of entrepreneurship.

- Recognizing the role of cultural industries in economic development, with special reference to measures in the area of film industry.

- The important role of the civil society sector in the implementation process. The best example is the project "Strengthening Local and Regional Institutional Capacities to Support Creative Industries" of the Creative Economy Group, which is supported by the resources of the IFCD, as the only project from Europe in 2014. This project created evidence-based programs and models for developing support for creative industries and encouraging the participation of local governments, so they would recognize the importance of the principles of the 2005 Convention for the development of culture.

II Challenges encountered or foreseen in implementing the Convention

The main challenges in the implementation process of the Convention 2005:

- The integration of the CCI in strategy and development documents at all levels, as an instrument for sustainable development.
- Recognizing the creative industries as a sector of both culture and the economy during statistical and analytical monitoring.
- Diversification of budget resources; new models for financing culture.
- Innovative Platforms for partnerships between the private, public and civil sector (hubs, clusters etc.).
- Trans-sectoral approach to culture.
- The digital transformation of the cultural sector (creation, production, broadcasting/dissemination and distribution).
- The active participation of the CSO in implementing the principles of the Convention 2005
- Evidence-based cultural policy.
- Increased number of applications for IFCD at the local and national level, among publicly-owned institutions and the CSO sector.

### III Solutions found or envisaged to overcome these challenges

- A new legislation framework (media strategy, the law on audiovisual activities, etc.)
- A proactive and more creative promotion of the fundamental principles of the 2005 Convention, particularly the IFCD.
- The dynamic participation of CSO in the promotion, implementation and monitoring of the implementation of the Convention
- Enhancing the partnerships between the public and private sector, and support for culture on all levels (new mechanisms, forms and types of support).

### IV Steps planned for the next four years

- An action plan of the Draft Strategy for the Development of Culture 2017-2027 is being prepared, which will outline the activities related to the implementation of the Convention for a ten-year period.
- The development of culture in a digital environment, developing access platforms and a market of cultural services, goods and contents.
- The digitization of cinemas.
- Increasing activities in the promotion of the Convention at all levels.
1. Economy and Finance

When reporting data in this section, it is important to define the “cultural sector” for statistical purposes and apply that definition consistently. For guidelines, please refer to the 2009 UNESCO Framework for Cultural Statistics (FCS) at:

1.1. Total Flows of Cultural Goods and Services

Please refer to the definition of cultural goods and services in the 2009 UNESCO Framework for Cultural Statistics which lists the Harmonized Commodity Description and Coding System (HS) and the external Balance of Payments (EBOPS) codes to be used when defining cultural goods and services. Additional information on cultural services statistics can be found in the Manual on Statistics of International Trade in Services available at:

1.1.a. Cultural Goods

<table>
<thead>
<tr>
<th>(a) Total exports in cultural goods</th>
<th>1.1 in millions USD</th>
<th>2017</th>
<th>National Bank of Serbia (NBS), Statistical Office of the Republic of Serbia (SORS)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(b) Total imports in cultural goods</td>
<td>0.6 in millions USD</td>
<td>2017</td>
<td>National Bank of Serbia (NBS), Statistical Office of the Republic of Serbia (SORS)</td>
</tr>
</tbody>
</table>

1.1.b. Cultural Services

<table>
<thead>
<tr>
<th>(a) Total exports in cultural services</th>
<th>14 in millions USD</th>
<th>2017</th>
<th>National Bank of Serbia (NBS), Statistical Office of the Republic of Serbia (SORS)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(b) Total imports in cultural services</td>
<td>22.3 in millions USD</td>
<td>2017</td>
<td>National Bank of Serbia (NBS), Statistical Office of the Republic of Serbia (SORS)</td>
</tr>
</tbody>
</table>

1.2. Contribution of cultural activities Gross Domestic Product

Please refer to the 2009 UNESCO Framework for Cultural Statistics (FCS) for the list of applicable cultural codes in the International Standard Industrial Classification (ISIC). Please indicate which methodology was used to calculate the share of culture in total GDP (value added, input/output, etc.)

<table>
<thead>
<tr>
<th>(a) Total GDP</th>
<th>37,741 in millions USD</th>
<th>2016</th>
<th>Statistical pocketbook of the Republic of Serbia 2017, Statistical Office of the Republic of Serbia (SORS)</th>
</tr>
</thead>
</table>
Which methodology was used to calculate the share of culture in total GDP?
Calculation is based on the System of National Accounts (SNA 2008). The GVA and GDP as calculated estimates are based on the income approach. This is the method of calculating GVA as the sum of compensation of employees, gross operating surplus, and mixed income. This is the most common approach for calculating GVA based on data from the Business Registry. The GDP is calculated as the GVA – subsidies + taxes on goods and services (estimates). The stated share is calculated using a broader definition of the creative industries, including, beside core activities, those involved in mass production, distribution and export of creative products - 52 groups of activities (only core activities (UK DCSM) contribute 3.33%).

1.3. Government expenditure on culture if not available, please use government expenditure on recreation and culture

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<tr>
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<tbody>
<tr>
<td>6) Share of culture in government expenditure</td>
<td>0.6%</td>
<td>63 in millions USD</td>
<td>2017</td>
</tr>
</tbody>
</table>

2. Books
(a) Number of published titles (name, year, source)


(b) Number of publishing companies

| Total | 1,884 | 2016 | National Library of Serbia |
| Small Size Companies | 1,809 | 2016 | National Library of Serbia |
| Medium Size | 47 | 2016 | National Library of Serbia |
| Large Size | 28 | 2016 | National Library of Serbia |

(c) Bookshops and Sales*

<table>
<thead>
<tr>
<th>Bookstore chains</th>
<th>N/A</th>
<th>N/A</th>
<th>Year</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Independent bookstores</td>
<td>N/A</td>
<td>N/A</td>
<td>Year</td>
<td>Source</td>
</tr>
<tr>
<td>Bookstores in other retail</td>
<td>N/A</td>
<td>N/A</td>
<td>Year</td>
<td>Source</td>
</tr>
<tr>
<td>Online Retailers</td>
<td>N/A</td>
<td>N/A</td>
<td>Year</td>
<td>Source</td>
</tr>
</tbody>
</table>

*Note: According to the database of the Serbian Business Registers Agency there are 492 companies registered for retail books.
(d) Translation flows:

<table>
<thead>
<tr>
<th>Translation flows</th>
<th>1,242</th>
<th>2016</th>
<th>Review of publishing activities in Serbia for the period 2004-2016, National Library of Serbia</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>in domain of literature</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3. Music*

(a) Production/Number of albums produced:

<table>
<thead>
<tr>
<th>Physical format</th>
<th>N/A</th>
<th>Year</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digital Format</td>
<td>N/A</td>
<td>Year</td>
<td>Source</td>
</tr>
<tr>
<td>Independent</td>
<td>N/A</td>
<td>Year</td>
<td>Source</td>
</tr>
<tr>
<td>Majors</td>
<td>N/A</td>
<td>Year</td>
<td>Source</td>
</tr>
</tbody>
</table>

(b) Sales/Total number of recorded music sales:

<table>
<thead>
<tr>
<th>Physical format</th>
<th>N/A</th>
<th>Year</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digital format</td>
<td>N/A</td>
<td>Year</td>
<td>Source</td>
</tr>
</tbody>
</table>

* Note: National Library of Serbia maintains a Register of sound records, according to which in 2016 there were 594 soundtracks

4. Media

For definitions and information on media statistics, please refer to the UIS Guidebook of Broadcast and Newspaper Indicators available at this address: http://www.uis.unesco.org/Communication/Documents/tp10-media-indicators-2013-en.pdf

(a) Broadcasting audience and share:

<table>
<thead>
<tr>
<th>Program type</th>
<th>Audience share (number of viewers)</th>
<th>Type of ownership</th>
<th>Type of access</th>
</tr>
</thead>
<tbody>
<tr>
<td>RTS1</td>
<td>20.09%</td>
<td>Public</td>
<td>Paid</td>
</tr>
<tr>
<td>TV Pink</td>
<td>16.9 %</td>
<td>Private</td>
<td>Free</td>
</tr>
<tr>
<td>TV Prva</td>
<td>12.87 %</td>
<td>Private</td>
<td>Free</td>
</tr>
<tr>
<td>TV O2</td>
<td>8.04 %</td>
<td>Private</td>
<td>Free</td>
</tr>
</tbody>
</table>

(b) Broadcasting media organizations

<table>
<thead>
<tr>
<th>Ownership</th>
<th>Number of domestic media organization providing</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Radio channels</td>
</tr>
<tr>
<td>Public</td>
<td>8</td>
</tr>
</tbody>
</table>

Source:
### 4. Number of newspapers

<table>
<thead>
<tr>
<th>Publishing format*</th>
<th>Printed newspapers</th>
<th>Electronic editions</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Free and paid</td>
<td>881</td>
<td>569</td>
<td>1450</td>
</tr>
</tbody>
</table>

5. Connectivity, Infrastructure, Access

<table>
<thead>
<tr>
<th>Number of mobile phone subscribers per 1000 inhabitants</th>
<th>926</th>
<th>2017</th>
<th>Statistical Office of the Republic of Serbia</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of households with internet access at home</td>
<td>68%</td>
<td>2017</td>
<td>Statistical Office of the Republic of Serbia</td>
</tr>
<tr>
<td>Number of individuals using the Internet</td>
<td>3,750,000</td>
<td>2017</td>
<td>Statistical Office of the Republic of Serbia</td>
</tr>
</tbody>
</table>

6. Cultural participation

**Percentage of people participating in cultural activities at least one time during the last 12 months**


<table>
<thead>
<tr>
<th>Activity</th>
<th>Female</th>
<th>Male</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cinema</td>
<td>52.4%</td>
<td>52.3%</td>
<td>52.6%</td>
</tr>
<tr>
<td>Theatre (including cabaret, opera and puppet shows)</td>
<td>50.4%</td>
<td>38.6%</td>
<td>45.2%</td>
</tr>
<tr>
<td>Dance (including ballet)</td>
<td>7.9% (*ballet only)</td>
<td>3.8%</td>
<td>6%</td>
</tr>
<tr>
<td>Live concert / musical performance</td>
<td>48.7%</td>
<td>50.3%</td>
<td>49.4%</td>
</tr>
<tr>
<td>Exhibition</td>
<td>41%</td>
<td>39.4%</td>
<td>40.4%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>80%</td>
<td>80.4%</td>
<td>78.7%</td>
</tr>
</tbody>
</table>

The reasons for not attending cultural events at least one time during the past year


<table>
<thead>
<tr>
<th>Type</th>
<th>Female</th>
<th>Male</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Too expensive</td>
<td>9.9%</td>
<td>8%</td>
<td>8.4%</td>
</tr>
<tr>
<td>Lack of interest</td>
<td>28%</td>
<td>36.7%</td>
<td>31.5%</td>
</tr>
<tr>
<td>Lack of time</td>
<td>35.6%</td>
<td>31.5%</td>
<td>36.9%</td>
</tr>
<tr>
<td>Lack of information</td>
<td>None</td>
<td>none</td>
<td>none</td>
</tr>
<tr>
<td>Too far away</td>
<td>19.9%</td>
<td>16.7%</td>
<td>17%</td>
</tr>
</tbody>
</table>
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• **The Law on Public Information and Media.** Official Gazette of the Republic of Serbia, no. 83/2014, 58/2015 and 12/2016 - authentic interpretation


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• Digital Serbia Initiative (https://www.dsi.rs)
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