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**Cultural Policy vs. Labor Market:
Career Opportunities for Graduated Fine Arts Students in Serbia**

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Preface/Acknowledgments

This research was initially inspired by lectures of Prof. Corina Suteu at the University of Arts Belgrade. While discussing methodology of research, Prof. Suteu spoke about the "intimate profession" that one should define before embarking on a research. My professional background in fine arts and my interest in cultural policy development and in university level art education issues merged into an aspiration to investigate a cultural policy -- labor market relation in the field of fine arts in Serbia, with special consideration for the role of artistic education.

I would like to thank my mentor who gradually supported my efforts and encouraged me as a researcher.

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I would like to thank my family for their faith and support.

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Les opportunités professionnelles des étudiants diplômés de la Faculté des arts plastiques en Serbie

Résumé

Cette étude examine la situation actuelle relative aux options professionnelles de jeunes experts dans le domaine des arts plastiques, en analysant les types des voies professionnelles existantes, empruntées par les étudiants diplômés de la Faculté des arts plastiques et appliqués. La recherche s'oriente en général vers la situation en Serbie, tout en prenant en considération les expériences de l'étranger. L'objectif de cette recherche est de mettre ce problème en évidence et de proposer des mesures qui pourraient être prises dans le cadre de la politique culturelle.

Ce phénomène mérite d'être traité pour plusieurs raisons. Il reflète un paradoxe – un grand nombre d'artistes diplômés et peu d'opportunités professionnelles, un grand nombre d'établissements de formations artistiques, mais très peu de véritables connaissances, des talents importants qui ne sont pas exploités de façon adéquate. D'autre part, il existe un besoin évident d'inciter les impulsions créatives dans tous les domaines de la société. Pour quelles raisons l'énergie créative n'est-elle pas canalisée de manière appropriée et comment y remédier ?

Faire des études à la faculté des arts plastiques suscite un grand intérêt. Celui-ci est tellement important qu'il n'y a, en moyenne, qu'une seule place par 4 à 5 candidats à la Faculté des arts plastiques à Belgrade. La situation est quasiment identique au sein des facultés privées. Compte tenu des informations existantes, on arrive à la conclusion que chaque année, 200 jeunes artistes obtiennent leurs diplômes en Serbie. Faisant face à la vie précaire, les jeunes artistes s'orientent vers des travaux commerciaux, tels que le webdesign, la publicité etc. ou bien ils optent pour l'enseignement (en général, dans les écoles primaires ou secondaires). Certains d'entre eux finissent par faire un travail qui n'a aucun lien avec leur domaine de prédilection. La présente recherche examine en détail les options professionnelles des diplômés de la Faculté des arts plastiques, ayant pour objectif de faire ressortir les raisons d'une telle situation. Malgré l'incertitude de la situation économique et le manque d'opportunités d'obtenir un travail, les études d'arts et la carrière artistique ne cessent pas

d'attirer les étudiants. Une des questions primordiales est de savoir si un jour ces étudiants feront partie du monde artistique et quel sera leur futur métier. Cette étude cherche à savoir ce que deviennent les étudiants des facultés d'arts, une fois arrivés sur le marché du travail en Serbie. Obtiennent-ils des postes adaptés à leur éducation ? Cette dernière leur a-t-elle permis d'acquérir des connaissances et des savoir-faire nécessaires pour accomplir leur travail ?

La recherche effectuée, qui fait partie du projet de création de la scène culturelle de la Serbie, fournit des informations sur les options qui s'offrent aux artistes diplômés. Les facteurs de base, influant sur la situation actuelle des options professionnelles que les jeunes experts peuvent choisir dans le domaine des arts plastiques, ont été définis sur la base des informations réunies. L'objectif de cette recherche est d'attirer l'attention sur tous les éléments importants liés à ce problème. Les informations collectées grâce à un sondage effectué auprès de cent artistes diplômés, par le biais d'un questionnaire, constitue l'essentiel de la recherche. Une vingtaine de meilleurs acteurs de la scène culturelle serbe discuteront à ce sujet dans le cadre d'une émission documentaire télévisée dont le tournage est en cours.

La recherche examine les faits et hypothèses suivants :

- A) Le rôle des institutions d'Etat (Ministère de la culture, Ministère de l'éducation nationale, Ministère du travail, de l'emploi et de la politique sociale) en ce qui concerne les opportunités professionnelles des étudiants diplômés des facultés d'arts.
- B) Hypothèse : Un programme d'enseignement inadapté et insatisfaisant, mis en oeuvre dans les facultés d'arts, crée des experts manquant de savoir-faire et de capacités pour qu'ils puissent se débrouiller dans la réalité contemporaine de l'art et de la culture en règle générale.
- C) Hypothèse : Vérifier les compétences des enseignants dans les facultés d'arts et la nécessité d'entreprendre des changements fondamentaux relatifs à ce problème.
- D) Hypothèse : Le système mis en place dans le domaine artistique et culturel ne prévoit ni n'assure de postes aux diplômés des facultés des arts plastiques et des arts appliqués.

E) Hypothèse : Vérifier si le système d'enseignement prépare les étudiants pour l'accomplissement de certains travaux dans le domaine artistique et culturel.

La recherche effectuée a permis d'obtenir une image réaliste de la situation actuelle, d'en identifier les facteurs principaux, de définir les problèmes, d'en tirer des conclusions et de proposer des mesures de la politique culturelle. En faisant apparaître les différents aspects de ce problème, cette recherche pourrait représenter le premier pas permettant de trouver des moyens visant à le résoudre de façon adéquate. Cette étude pourrait représenter une étape importante dans le cadre de la définition d'un modèle approprié ayant pour but d'améliorer les opportunités professionnelles des jeunes experts des arts plastiques en Serbie.

Abstract

This study explores the existent paths that fine arts professionals take after graduation. The research will focus mostly on the situation in Serbia, but it will take into account the experiences from abroad. It is the intention of this study to draw attention to this problem and to propose policy measures that could lead to improvement in this field. Key players in educational system, cultural system and creative industries field was identified. Results of this research should include set up of new elements in cultural and educational policy that will enforce professional prospective of visual artists.

The issue of career opportunities for professionals in fine arts is of the importance for many reasons. It illustrates a paradox– many graduated artists and few career opportunities, many arts education institutions and not much actual knowledge, a lot of potential but no proper use of it... Conversely, there is a definite need for creative impulses in all layers of society. What are the factors that cause that the creative energy flow is directed into the wrong course and how this could be changed?

There is a high interest for studying at fine arts faculties. The rate of interest is such that there are approximately 5 applicants for 1 place at state's Fine Arts Faculty in Belgrade. There are also several private fine arts faculties as well that have the same number of students as the state's one. That leaves us with more than 200 young professionals graduating each year. Faced with existence necessities young artists turn to more commercial jobs (such as web design, commercial design etc), they choose a teaching career (mostly in elementary and grammar schools) or they end up working in areas that are not art related by any means. The attraction of art studies and an artistic career has remained high even though there seems to be less employment and more economic uncertainty in the arts compared to other occupations. One vital question is whether these students will ever enter the art world, and to which occupations. One of the starting points of our research was to examine what has happened to the art university graduates who enter the Serbian labor market. Do they get jobs corresponding to their training? Does the training give them adequate qualifications? A thorough survey on career opportunities for graduated fine arts students was conducted in order to point out what are the actual reasons for the present situation.

As a part of this cultural mapping project, a survey on career opportunities for graduated fine arts students was conducted. By interviewing numerous artists and other professionals in cultural field and by recording their overview of the present situation concerning this problem, relevant information was gathered. Through these interviews, we will try to define what the main actors that influence the present state of career opportunities for young professionals in fine arts field in Serbia are. This study will strive to draw attention to all the subjects that are of importance when this issue is concerned. By pointing out what is the problem consisted of, a first but important step towards elucidation is taken. Hopefully, this study was a step towards finding a suitable model for improving career opportunities for young professionals in fine arts field in Serbia.

The research investigated the following hypotheses/objectives:

- A) The role of state's institutions such as Ministry of Culture, Ministry of Education and Ministry of work, employment and social policy regarding the issue of career opportunities for young professionals in fine arts field.
- B) Hypothesis: The adequateness arts education program produces professionals that lack capability to manage in the present-day reality of arts and culture in general.
- C) Hypothesis: Majority of teaching staff at fine arts schools is not appropriate and core changes need to be made in this area.
- E) Hypothesis: Cultural system does not provide/provision adequate space/positions for enrollment of artists. Investigate and propose measures.
- F) Hypothesis: Educational system as such is not designed to prepare art students for particular jobs in arts and culture domain.

Based on conducted research, an overview of current situation was made, problems identified and opinions defined. Based on information gathered, a conclusion was drawn in a several key points. This study should draw attention to the issue of career opportunities for young professionals in fine arts field in Serbia. It was conducted in order to call attention to this problem and to give it as wide a perspective as possible. Policy measures were suggested.

I

INTRODUCTION

In this introductory chapter we pointed out some of the specificities that characterize artistic employment in comparison with employment issues in general. We pointed out the data and the findings that we obtained through the research of the respective studies in EU, USA and the Balkans. We will also give an overview of the situation in Serbia. Further in the paper we will discuss another very important issue – the personal definition of "art", "artist" and "employment" which was offered by artists themselves. The broadness and vagueness of these terms was discussed in an abundance of research papers that we came across. We will present different ways in which artists in Serbia perceive when their education, career and competence on the whole are concerned.

I.1. Problem description

The statistics about professional training in the arts indicate that the number of applicants and students in this field is constantly growing. This raises a question: why is the occupation of an artist so attractive although the reward is not secure? Permanent work-places are rare, income level is known to be low and success is unsecured. However, in spite of the fact that the career of an artist can be hard and requires risk-taking, there are plenty of those who want to try their luck. The economic-oriented explanation has been that the non-monetary benefits (fame, awards, publicity, and inspiring work) will compensate for the low earnings and allure people into these occupations. Another explanation is that artists overestimate their future income and even a small possibility of success and high earnings makes them take a risk. It has been suggested that the nature of artistic occupation as an uncertain gamble makes it attractive. However, it is more likely that most of those who want to be artists do not even think about earnings and other prosaic things until they have spent some years at work. Actually, the question about economic conditions seems to be non-relevant for many artists. Also some studies have confirmed that, after all, it is not all about

the money – other reasons have proved to be as important.

It was the intention of this research to investigate existent situation regarding career opportunities for young professionals in fine arts field. This study explores the existent paths that fine arts professionals take up after graduation. The research focused mostly on the situation in Serbia, but it also takes into account the experiences from abroad. It is the aim of this study to draw attention to this problem and to propose policy measures that could lead to improvement in this field.

Although artists in many respects resemble other professional workers, it is difficult to compare artists' incomes with other workers since a significant share of artists' total income is not related to their art. A host of studies that we have consulted in order to obtain perspective of the situation in EU, USA and the Balkans have reported that artists' employment and earnings profile are decidedly bleaker in comparison with the rest of the working force. Many professional artists, for example, hold non-arts jobs at least part of the time. We do know that artists' incomes are significantly lower than those of other professionals with comparable levels of education and qualifications—a disadvantage that varies depending on the artists' ability to find well-paying non-arts jobs. In addition, over a quarter of visual artists report earning nothing at all from their art over the period during which they had exhibited. More recent surveys have reported essentially the same pattern for painters and sculptors: below-average levels of total earnings, with their arts-related earnings (primarily from sales of their work) constituting less than 20 percent of their total earnings. As we continue our analysis we will come up with the exact data when Serbia is in question.

It seems that a major factor in the low average earnings of visual artists is their employment circumstances, particularly high self-employment rates. Unlike performing artists who typically work for arts organizations that produce musical, theatrical, and dance productions, visual artists typically work alone or with a limited number of colleagues in creating their work. They also work without time limits, like writers and composers but quite unlike performing artists, who sing, dance, or act within a specific time frame. The income visual artists receive from their work is based on their sales rather than, as with performers, from the pay they receive from their employers for at least a portion of the time they work (rehearsals and performances).

It is not especially surprising then that approximately half of all painters and sculptors function as self-employed professionals. By contrast, less than one-third of performing artists consider themselves independent contractors. The significance of this distinction is suggested by recent data on the earnings of artists who are employees of commercial and nonprofit employers. Although the average annual wages of painters and sculptors who are employees are approximately the same as all other employees in the arts, design, entertainment, sports, and media occupations (and significantly higher than those of actors, dancers, and choreographers), the high rates of self-employment among visual artists mean that they rely more on earnings from the sale of their work than from salaries. It also means that visual artists are significantly less likely to collect the types of fringe benefits—e.g., health care and pensions—that are associated with employment in established organizations.

How many different career paths do professional visual artists follow? One path is a *steady career path*, which consists of employment in exclusively arts-related jobs. The other path, which is described as *the random career path*, consists of multiple jobs both inside and outside the arts field. The third path, *the disrupted career path*¹, consists of employment in no more than two jobs outside the arts and multiple jobs in the arts.

There are several consequences of these different career patterns for artists' total earnings and the source of those earnings. Artists who follow a stable career path, mostly teaching art, earn over 90 percent of their income in arts-related work, but less than 10 percent of those earnings are from the sale of their art. Instead, they appear to rely primarily on teaching jobs for their income. In contrast, those artists who follow the disrupted career path earn all of their income from their art but appear to depend on a combination of arts-related work, perhaps teaching, in addition to the sale of their work. Thirty percent of their income comes from such sales. Finally, those who follow a sporadic career path depend on the sale of their work for about half of their total income and supplement these sales with income from non-arts jobs (about one-quarter of their earnings) and arts-related jobs. The choice of a particular career path is at least partly influenced by the different values visual artists place on such factors as a conventional lifestyle and career stability. Interestingly, however, artists in all three of these groups express considerable satisfaction with their lives and career choices. Visual artists' career patterns resemble those of other artists in several ways. First, uncertainty

¹ "A Portrait of the Visual Arts Meeting the Challenges of a New Era", Kevin F. McCarthy, Elizabeth H. Ondaatje, Arthur Brooks, András Szántó

plays a major role in their careers. They, like other artists, face considerable employment uncertainty as a result of their career choices. This uncertainty is reflected not just in their prospects for commercial success but also in the likelihood that they will be able to pursue their chosen field on a full-time basis. Indeed, a second characteristic that they share with other artists is the likelihood that they will be forced at some point in their artistic careers to rely on employment outside the arts for a significant portion of their income. Third, unless they achieve commercial success, their prospects for finding stable employment and incomes are probably limited to institutional settings (e.g., universities and museums) or commercial firms that employ visual artists (e.g., design firms and advertising agencies). Unlike performing artists, however, visual artists are much more likely to be self-employed and to depend on the vagaries of a commercial marketplace that, as we will discuss in greater detail later, can change rapidly in terms of the work it values.

1.2. Research relevance

The issue of career opportunities for professionals in fine arts is of importance for many reasons. It illustrates a paradox – many graduated artists and few career opportunities, many arts education institutions and not much actual knowledge, a lot of potential but no proper use of it... Conversely, there is a definite need for creative impulses in all layers of society. Arts and culture are by many considered as being the most competitive Serbian "product" for the EU "market". Since the 1970s and the outbreak of the conceptual art in Serbia (e.g. the work of Marina Abramovic), Serbian art production was in timing correspondence with the artistic production in Europe and the world². We will provide a general overview of the historical circumstances (such as stated in the Serbian cultural policy papers at the Compendium website³). However, our aim is to focus on defining current factors that cause that the creative energy flow is directed into the wrong course and to try to answer the question how this could be changed?

² Please note that we speak only about the parallel "timing" of the artistic production and we restrain ourselves from giving any estimates of the quality.

³ Council of Europe/ERICarts: "Compendium of Cultural Policies and Trends in Europe", 8th edition 2007. <[http:// www.culturalpolicies.net](http://www.culturalpolicies.net)>

This research should be of interest both to the visual arts community (artists, organizations, market intermediaries, and founders) and to individuals interested in arts policy and the future of the arts in Serbia. One of the objectives of this research is to foster discussion and communication among cultural leaders, policymakers, journalists, artists, the philanthropic funding community, and the public. We hope this research will not only provide useful information about developments in the visual arts, but will also promote analysis of the artistic employment issue more widely.

The data on cultural policy in Serbia available at the ERICarts COMPENDIUM website show that the circumstances in Serbia in the past decade were such that the cultural and media professionals, as well as artists, have been very active in creating new cultural and, especially, media institutions (due to the non-existence of a broadcasting regulating body it was relatively easy), such as: radio stations (from 100 in 1995 to 162 in 2000), television stations (from 20 in 1995 to 66 in 2000), and theatres (from 26 in 1989 to 41 in 2000). Due to these numerous self-employment initiatives, but also of the high "brain drain" of artists and professionals working in the cultural field, as well as the possibilities for employment offered by the marketing sector, the number of unemployed in the cultural labor market is not really considered an issue yet. This is expected to change soon, as the numerous generations of artists from private universities appear on the job market. According to official data from the Office for Statistics, there are 10 860 people permanently employed in the cultural field (2006). The issue of employment has not been on the Ministry of Culture's agenda, except for recent efforts to transform and reorganize major cultural institutions. In fact, it is the government's general policy to reduce the number of public employees. There are no special working groups or committees that are exploring possibilities to specifically support entrepreneurship in the cultural sector.

Worldwide, there is a growing recognition of the need to enhance graduates' employability for them to find suitable jobs in an increasingly diverse and competitive labor market. This is the trend in EU and the world and hopefully the importance of these issues will increase in Serbia as well. The 'employability' debate has centered on the adequacy of the skills that graduates develop during their academic courses. There is growing consensus that it is no longer sufficient for graduates to possess traditional academic and subject specific skills. Nowadays graduates need to develop a range of interpersonal and transferable skills to be able to adapt to changing market circumstances and organizational needs.

In the EU, the artistic labour market and its mechanisms have been subjects of growing interest during the past few years. Especially the employment in the arts has drawn the attention of both researchers and decision-makers. One reason for the interest in this area is that by examining the labor market the weight of the sector can also be evaluated or/and emphasized. The common knowledge among (cultural policy) decision-makers seems to be that the cultural sector is increasing and its importance as an employer is becoming more notable. One reason for this kind of statements is probably the fact that the more jobs there are proved to be, the more weight this sector carries.⁴ Hopefully, this research and the corresponding documentary will be able to raise awareness of the significance of putting arts and culture in the wider social context in order to improve it on the whole.

1.3. Research description

In general, there is not a perfect method or source, which would fulfil all the needs the research has. Doing research always means generalising and being – at least to some degree – at the mercy of data sources. This is, of course, the case in this research too, although we have tried to avoid the most common traps. Regarding the survey method, there are always restrictions, which are connected, e.g. to the possibility of prejudice in the findings, nonresponse and the representativeness of the target population. Concerning response rates and profile of the respondents, we must note certain peculiarities. It was our estimate that those who took part in this survey are all more or less active artists. We can't emphasize enough that we have sent out our questionnaires randomly, through databases of major artistic associations and that our only criteria to be met was that the respondents are artistic faculty graduates. However, we noted that the first to respond were the artist who are active abroad, those who are already quite renowned both in and outside Serbia responded promptly. Unlike them, those who stopped practicing art after graduation or soon after graduation were reluctant to participate in the survey, they either did not respond at all or they responded by e-mail, explaining why they do not want to take part or why they do not consider themselves

⁴ Paula KARHUNEN, "Trained artists at the market place. An overview of the graduate-surveys.", The Arts Council of Finland. Helsinki 1999.

eligible regardless their diploma. The research population of this project was mainly defined on the basis of membership in artists' associations. We were fully aware that this choice also has its drawbacks. For example, membership does not always cover the youngest artists or those in new art professions (e.g. media art). Another drawback concerning associations is that there are members who are not professionally active although they have at some point of their life met the membership criteria. In spite of the above mentioned drawbacks, the indicators used here support the assumption that the Serbian corps of professional artists is well represented in this sample. Moreover, the response rate proved to be rather good (68%). In short, it seems that the survey serves its purpose. With the help of this data we can get a picture of those features that have proved to have common interest as such and also within arts policy context.

In the arts, the knowledge base needed to identify the key policy issues, appropriate options to address these issues, and their costs and benefits have yet to be established when Serbia is in question. Consequently, this research focuses on the early steps in policy analysis. We approached our task from the broadest possible perspective. We wanted to understand how existing information describes the position of visual artists on the labor market in Serbia, where the gaps are, and how trends in one part of the visual arts system might be influencing trends in other parts. We relied on quantitative and qualitative data and analysis. We reviewed the literature, organizing existing information into our conceptual framework. Wherever possible, we used empirical evidence addressing such issues as participation rates, revenue sources for arts organizations, art market prices, and artists' earnings. We performed analysis using all existent databases on the visual arts that were in our range. However, data and quantitative analyses were not available for many issues. Furthermore, many qualitative issues do not lend themselves to empirical methods, such as personal assessments of artists themselves regarding their career development.

Moreover, we looked even farther at sources outside the usual bounds of policy research. We consulted a wide range of essays, editorials, interviews, online discussions, blogs, and journalistic coverage of attitudes, opinions, trends, and norms of behavior in the art labor market. Though more subjective in nature, the issues identified in such qualitative sources provided an additional and essential lens through which the more quantitative findings are filtered.

Interesting as it might be, there are certain features which make studying artists' in Serbia difficult. First of all, there is no national definition of culture⁵ in Serbian cultural policy. However, the use of the word 'culture' has several levels of meaning as it is the case everywhere else in the world. In the narrow sense, culture is used to refer to areas of competence within the Ministry of Culture, such as: arts, artistic production, institutions, projects and heritage. In the broader sense, culture also covers artistic education, research in the field of art and culture, and cultural tourism - areas of responsibility found in other Ministries within the Serbian government. In the widest sense, the word culture is used to refer to life-styles, values and visions of a Serbian multi-ethnic society. Very often, the notion of culture is used in this widest sense: the public discourse of government officials, stressing the importance of value changes within the cultural system including the norms, opinions and life-styles such as the "decontamination" of culture, de-commercialization, fighting consumerism and chauvinism, etc.

In addition to the fact that the definition of culture as a whole is rather wide and with blurry boundaries, there are also many ways to define an artist. What is more, how one defines an artist will invariably affect how one identifies the population from which a sample is drawn. Definitions of artists often entail definitions of art, or value judgments, such as the amount of effort that makes someone deserve the title of artist. What is art and who should be considered an artist? In contrast to defining the artist, identifying artists is less a philosophical issue than a technical challenge. The problem lies in the unknown size and boundaries of the population. The ambiguous nature of artists as a population makes it difficult to identify a population of artists from which to draw a sample.

Definitions of artists often entail definitions of art, or value judgments, such as the amount of effort that makes someone deserve the title of artist. What is art and who should be considered an artist? There are many ways to define an artist. Moreover, how one defines an artist will invariably affect how one identifies the population from which a sample is drawn. In contrast to defining the artist, identifying artists is less a philosophical issue than a technical challenge. The problem lies in the unknown size and boundaries of the population. Not all research on groups sharing an activity-based characteristic has this problem. For example, professional status in some occupations (e.g., doctors and lawyers) is defined by a

⁵ Council of Europe/ERICarts: "Compendium of Cultural Policies and Trends in Europe", 8th edition 2007. [http:// www.culturalpolicies.net](http://www.culturalpolicies.net)

certification process, which produces a known and bounded sampling frame. The ambiguous nature of artists as a population makes it difficult to identify a population of artists from which to draw a sample. Below we can see one of the possible methods of identification of artists as such. This data was derived from the research database of the Princeton University.

*Common Methods of Population Identification*⁶

- 1. amount of time devoted to artistic work**
- 2. earnings from artistic work;**
- 3. reputation among the general public;**
- 4. recognition among other artists;**
- 5. quality of artistic work;**
- 6. membership in a professional artists' group or association;**
- 7. professional qualifications (especially educational credentials);**
- 8. subjective self-identification as an artist.**

The lack of a common definition should not prevent researchers from studying the economic, working and social condition of artists. A common definition is not necessary as long as researchers remain aware (and inform the reader) of the identification method chosen, the definition of the artist being used, and the strengths, weaknesses and consequences of that choice.

In Serbia, there is a high interest for studying at fine arts faculties. The rate of interest is such that there are approximately 5 applicants for 1 place at state's Fine Arts Faculty in Belgrade. There are also several privately owned fine arts faculties as well that have the same number of students as the state's one. That leaves us with more than 200 young professionals graduating each year. Faced with existence necessities young artists turn to more commercial jobs (such as web design, commercial design etc), they choose a teaching career (mostly in

⁶ "STUDIES OF ARTISTS: An Annotated Directory", by Donnell Butler Working Paper #12, 2000, Center for Arts and Cultural Policy Studies, Princeton University

elementary and grammar schools) or they end up working in areas that are not art related by any means. We conducted a thorough survey on career opportunities for graduated fine arts students in order to point out what are the actual reasons for the present situation.

When it comes to artists' employment, there are also such problems. The term "labor market" is principally used in the meaning of the supply and demand of the labor force, the ways of getting employed, working conditions etc. as well as the structures which regulate these elements. On the supply side, training and its effects play an important role. On the one hand, the question is how a person with certain qualifications settles in the labor market's hierarchy and on the other hand, how does trained professionals and jobs meet.

There are grounds to speak of artists' labor market⁷ as a special case. Some common features typical to the labor market of artists can be found. These features are, e.g., working without (permanent) contracts, temporary employment, many occupations/side-jobs, several income sources and dependency on public support. In addition, one notable feature which differs from other labor markets is that the job seeker in artistic fields can not be replaced with another in the same way as in many other areas. The employer usually seeks just a certain person or certain artistic qualities which are not replaceable.

A special situation in this field is caused by the fact that decisions made on the artistic labor force are partly done by the cultural administration and partly within the domain of labor policy. The improvements made concerning artists' position have to be grounded on a cultural policy basis, since the "pure" labor market justifications do not apply to this field as such.

The diversity of employment patterns is a common feature to all artistic professions although they vary across the art forms. An artist may be self-employed, employed on contract or salaried on a full-time or part-time basis depending on art form. Moreover, it is possible that the artist's employment status includes all these elements in a certain working period. In practice, free artists can not be explicitly defined as employed or not. Later in the text, we will deal with these issues in more detail, having in mind the actual situation that we have in Serbia.

⁷ "Trained artists at the market place. An overview of the graduate surveys", by Paula Karhunen

We tried to identify all key players in educational system, in cultural system and in creative industries. New elements in cultural and educational policy that will enforce professional prospective of visual artists should come up as on of the results of this research.

A survey on career opportunities for graduated fine arts students was conducted as a part of a wide cultural mapping project. By interviewing numerous artists and other professionals in cultural field and by recording their overview of the present situation concerning this problem, relevant information was gathered. Some of the data gathered and conclusions that came up were incorporated in the research text, while full information will be available on the accompanying DVD (documentary film – interviews with relevant key players and with recent graduates).

Through these interviews, we wanted to define what the main actors that influence the present state of career opportunities for young professionals in fine arts field in Serbia are. We strived to draw attention to all the subjects that are of importance when this issue is concerned. By pointing out what is the problem consisted of, a first but important step towards elucidation is taken. Hopefully, this study is a step towards finding a suitable model for improving career opportunities for young professionals in fine arts field in Serbia.

However, the fact is that it is impossible to be exact when defining the research sample, due to the reasons that were listed above in this chapter. Thus, we have chosen to gather the data in several different ways. This enabled us to look at the culture, art, artists and the labor market for them from several different angles. These angles may be rather loose, but we believed that it added to objectiveness of the result as a whole. Consequently, in addition to a questionnaire (cca 100 members of various artistic associations), we also conducted interviews with successful artists and other art & culture professionals, with focus on those who have achieved international recognition. A documentary on this issue was produced simultaneously with the research.

To get a better picture about the variety of artists' labor market, other local sources were also used. Namely, we used the databases of the Ministry of Labor, Employment and Social Policy, of the National Employment Service of Serbia and of the Office of Statistics of Serbia. The aim was to map out the employment situation of artists and the correspondence between training and work. In addition, the objective was to study the professional practices

and means of employment, as well as income sources and grants. The attempt here was to outline a picture of the labor market of artists and to discuss the possible differences and similarities in different art fields.

Our ultimate objective was to build a foundation of common knowledge about the arts that would allow us to improve arts policy. Correspondingly, throughout our work, we have approached the analysis by first defining the population of interest; second, identifying the key analytic dimensions for describing it; third, using these dimensions to describe the current situation and trends; and finally, identifying the dynamics behind them. Building on this base, the central tasks of policy analysis could be undertaken: to examine the range of policy options that affect trends and to evaluate the costs and benefits of such options.

II

Career opportunities for graduated fine arts students in theory

2.1. Overview of existent researches related to this issue

Given the fact that the weight of artistic employment matters has been significantly raised only over the recent past years, it was not easy to find a lot of theoretical background to use as a solid foundation for the research. The most significant guidelines we obtained from the Arts Council of Finland website and their papers that were issued in English. Those papers provided us with the invaluable know-how regarding the appropriate approaches towards the investigation of artistic education, artistic employment and the artistic labor market as a whole.

Nordic countries

The status of the artist has been studied in Norway, Sweden, Denmark and Finland⁸ since the 1970s. Some of the studies have used census data to study the entire artist population, whereas some are questionnaire surveys based on sampling. Few studies in the Nordic countries have simultaneously addressed the conditions of artists in all fields of the arts. The changes appear to be slow, so the results are very similar irrespective of the period studied or the data used. The changes in the conditions for artistic work and in the arts policy decisions have occurred at the same time, and with similar impacts, in all the Nordic countries. Thus, we can claim that the status of the artist, when compared with that of the general population, is more stable and uniform in the Nordic countries than in the countries that have experienced larger changes influencing the status of the artist. Among the Nordic countries, the artist's conditions have been studied most in Finland and Norway. These two countries have also produced the most research on how artists are defined, and how this definition influences the research findings. There are many factors that make it difficult to

⁸ The Status of the Artist in the Nordic Countries by Kaija RensuJeff

make comparisons between findings from different studies. The 'combination' of different art forms leads to different general findings, as does the use of a broader or more limited definition of the artist; e.g., in Denmark, artists are usually defined in the limited sense of only creative and free artists. Performing artists with permanent work contracts have not been studied, unlike in the other countries considered here. From an international perspective, the conditions for artistic work are actually quite similar in the Nordic countries.

The Arts Council of Finland papers helped us define guidelines and framework of the research. Namely, their insistence on importance of bearing in mind both the rules of strict scientific methods and the specificities of the such field as the arts and culture was a principle of great importance for our research as well.

United Kingdom

Furthermore, the studies that we came across when we were investigating what is the situation in artistic employment in the UK, provided us with the existent frameworks that are currently used when the research findings in this field are put in practice. The Arts Council of England offers overview of research papers and case studies that present information about what are the actual results of a changed cultural policy. Starting from the appropriate definition of arts, artist and artistic labor market, the UK cultural policy offers good models and exemplary practices. In addition to the Arts Council UK website, we have found most remarkable data at the www.employment-studies.co.uk website as well.

The study "*The Art of Getting Started: Graduate skills in a fragmented labor market*" La Valle I, O'Regan S, Jackson C⁹, gave us some important guidelines as in what are the issues to be taken into account when setting up a framework for investigating fine arts graduates and their careers development. This was also a good opportunity to make a comparative analysis of UK and Serbia policies regarding this matter. This study was initially commissioned to inform the development of a Department for Education and Employment

⁹ www.artscouncil.org.uk

(DfEE) funded project at Camberwell College of Arts. This aims to establish a model for the incorporation of career management and enterprise skills into the curriculum. In recognition of the critical importance of the issues covered by the study, all the other London Institute colleges agreed to take part in the survey. According to this study, the traditional artist's career resembles a patchwork of short-term contracts and projects, self-employment and freelancing, work outside their profession, and low monetary rewards. Life is particularly hard for newcomers.

Here are some figures illustrating the state of graduates eighteen months after graduating from the London Institute:

- Around 40 per cent were in permanent employment. Among those who had been in the labor market for three and a half years, this figure was 50 per cent
- One-third were developing their own portfolio or studio work, and one-third doing freelance work
- Around one-fifth were in temporary employment, a figure which declines slowly over time.
- Around one-fifth were undertaking training or further studies; there was evidence of a relatively strong commitment to learning at all career stages.
- Work experience and voluntary work featured in the early experiences of around ten per cent.
- Unemployment was relatively high at all career stages (i.e. between seven and eleven per cent). During periods of unemployment many graduates were involved in a range of 'productive', if not income generating, career related activities.

Other findings also highlight the fragmented nature of art and design graduates' career experiences:

Current employment:

- Half of those surveyed were working in artistic professions, while the rest were widely spread across a range of other occupations. Nearly half were working in the media, fashion industry or visual and performing arts, and just under one-third were self-employed. Freelance work was the most common activity among this group (mentioned by 65 per cent), followed

by those who were setting up a business (17 per cent), and six per cent who were exhibiting art works to sell.

- The findings on income levels agree with other research in this area and confirm that most artists live on lower than average incomes. However, income levels grow, albeit rather slowly, the longer graduates have been in the labor market.
- One and a half years after graduation, one-third of 1995 respondents were earning less than £5,000. One-fifth were earning between £5-£10,000, 31 per cent £10-£15,000, and 17 per cent over £15,000.
- Around one-third of 1993 and 1994 graduates were earning £10-£15,000, but a quarter earning under £5,000. Proportions of 1993 and 1994 respondents earning £15-£20,000 were very similar, while a small proportion was earning over £20,000.

Variations between groups

Variations in the employment experiences of different groups of graduates reflect largely the labor market disadvantage traditionally faced by these groups.

- Overall, female respondents were less likely than men to be in permanent and full-time employment. They were also more likely to work in fields where women have traditionally been better represented, i.e. the fashion industry and the public sector.
- Mature graduates face greater labor market difficulties. They were less likely than their younger peers to be in permanent and full-time employment and to be working in artistic professions. On the other hand, older graduates were more likely than the rest of the sample to be self-employed.
- Ethnic minority graduates also seem to face greater problems when they enter employment. In this survey they were less likely to be in permanent employment and more likely to be unemployed than their white peers.
- Income differences emerging from the survey confirm the higher level of labor market disadvantage faced by these groups.

Career satisfaction expectations

The majority of respondents were satisfied with all aspects of their work, other than earnings.

- London Institute graduates were particularly satisfied with the quality of work they had had since completing their course (67 per cent said they were either very satisfied or satisfied with this).
- Satisfaction levels were also relatively high (between 53 and 56 per cent) in relation to the range and quantity of work.
- Just under one-third were happy with their earnings, but 45 per cent stated they were either dissatisfied or very dissatisfied.
- With regard to their next five years, expectations about the 'ideal job' were high; nearly half said they were working towards this goal.

However:

- Just over one-third were hoping for a promotion
- a quarter thought they might change work patterns
- only a minority (22 per cent) believed they would be in the same situation
- one-fifth expected to be doing a range of jobs
- 18 per cent predicted a change in career direction.

Skill needs and gaps

The findings confirm the high level of need among new art and design graduates for a range of career management and enterprise skills. All the skill sets listed in the questionnaire received high scores from the overwhelming majority of respondents. Most graduates believed the level of competence developed in these skill areas during their course was inadequate.

- The largest gaps were related to negotiating and networking skills
- Significant gaps emerged in self-confidence, self-promotion, entrepreneurial skills, time management and the ability to cope with uncertainty

- Smaller gaps lay between the level of competence developed during the course and the current importance of: self-motivation, decision making, problem solving, creativity, communication, team working and craft/technical skills.
- The gaps in relation to negotiating, networking and self-promotion are concerning. These skills are vital in a field where knowing the right people, being in the right place at the right time, establishing one's reputation and maintaining a high level of visibility are essential to secure different forms of employment.
- Given the high proportion of graduates who were self-employed, the perceived inadequacy of enterprise skills must be also be given careful consideration. Most respondents had to juggle a range of paid and non-profitable activities at any one time: the low level of competence reported in time management skills must make life much harder for many graduates.
- Relatively large gaps were also identified in relation to the ability to cope with uncertainty and self-confidence. Clearly more needs to be done to prepare under-graduates for working life, to help them manage their expectations without undermining their confidence.

Career preparation

The need for more and better integrated career advice and guidance activities is a key message emerging from the study. Respondents emphasized that these should become an integral part of the course curriculum provided not only by careers advisers, but also by tutors, visiting lecturers and professionals from the art, design and media.

- Much could be done by teaching staff to encourage students to make a more effective use of the Careers Service during and after their course. Finally, the need was highlighted for a range of post-graduation courses and workshops, carefully timed and planned to reflect graduates' changing needs at different career stages.

The higher education challenge

Equipping graduates with a broad range of skills and providing substantial career preparation can be crucial in determining if and how quickly new art and design graduates are able to make a living from their art practice, or establish themselves in other careers.

Another survey that was of relevance to us was done in the USA. It investigated "Artists in the New England Labor Market (1980-1982)"¹⁰. The respondents were artists from all major disciplines as identified by organizations providing population from which the sample was drawn, with the exception of "peripheral" artists such as architects, announcers, or acrobats.

Their approach to identifying artists represents one of the possible methods of defining the relevant research sample. Names of artists in six U.S. states (Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island and Vermont) were obtained for sampling through a variety of techniques: lists provided by local, regional and national organizations, alumni lists from major New England arts training institutions, and library resources including artist directories. A primary source was a computerized mailing list provided by the New England Foundation for the Arts, prepared with the assistance of the New England states art commissions and councils.

Here we would also mention another study, "Makers in focus report"¹¹, by Heather Rigg, which was interesting to us as a model of a comprehensive research but also as an example of a good public policy regarding providing adequate job opportunities for artists. The University of Wolverhampton and Arts Council England, West Midlands jointly set up and funded a three-year, part-time research fellowship with the aim of achieving a greater understanding of the needs of makers in the West Midlands region, their working lives and professional activities. It set out particularly to explore the regional retention of emerging graduates, strategies for attracting new makers to the West Midlands, and raising the profile of makers and the applied arts in the region. The survey, *Makers in focus* was undertaken to

¹⁰ Wassall, G., et al. 1983. *Art Work: Artists in the New England Labor Market*. Cambridge, MA: The New England Foundation for the Arts.

¹¹ "Makers in focus report", by Heather Rigg, University of Wolverhampton and Arts Council England, West Midlands, 2005, www.artscouncil.org.uk

explore current activity in the sector and to identify needs and gaps in the provision of professional development support. Separate questionnaires were sent to listed makers (ie those listed on a range of crafts databases, understood within the sector as providing registers of UK makers who are actively practising and marketing their work), and to emerging graduates (ie craft or design graduates emerging from five West Midlands higher educational institutions in 2003). Recognising that people producing crafts use a varied terminology to describe themselves, this report deploys the term ‘maker’ to encompass practitioners who might variously describe themselves as craftspeople, designer makers and applied artists. It deploys the term ‘market’ to refer not only to the processes by which craft or applied artworks are bought or sold, and the various contexts in which this activity takes place, but also to noncommercial opportunities and activities that expose makers to new experiences, new audiences, new work and new exhibition opportunities, and that result in the raising of their profiles. All of these activities collectively comprise ‘the economy’ of the applied arts sector.

Germany

We also tried to obtain a brief overview of the theoretical texts and research papers regarding the artistic labor markets in Germany¹². One of the reasons that we have chosen Germany is the fact that our survey, as we will explain more widely later on, showed a substantial number of successful Serbian art graduates that continued their education in Germany and later on implemented the engagement obtaining strategies they have experienced there.

The German labor markets have been characterized by a continuous increase in the artist labor force since the 1980s. A closer examination of these job markets, however, reveals the dimensions of growth: In the cultural sector, regular employment has been withdrawn in favor of temporary employment or self-employment. There is a special social security system for self-employed artists in Germany, the so-called “Kuenstlersozialkasse”, which is under strong financial pressure due to its popularity.

¹² Carroll Haak, "Künstler zwischen selbständiger und abhängiger Erwerbsarbeit"

The analysis in this paper focuses on the employment development of musicians, performing artists and visual artists during the last 25 years, based on individual data from the German Microcensus. Specific elements and characteristics of the artistic labor markets, as working patterns, earnings, human capital and employment status will be examined and discussed. Following the descriptive data analysis, two logistic regression models will answer the following questions: Which factors determine the form of employment of artists? Which kind of social or structural indicators influence the risk of temporary employment relationships?

Defining the term "labor market" and its scope was also very important for our research. We had this matter in mind while investigation theoretical background and guidelines for the survey. One of the important factors which affect the competitiveness of cultural and media industries seems to be the quality of artists and creators¹³. Whether the quality of artists and creators is developed via market mechanism depends on the characteristics of labor market of the industries. The purposes of this paper are to investigate the market structure of cultural and media industries and to examine whether the artists' and creators' quality is developed through market mechanism by analyzing the labor supply behavior of artists and creators. The analysis on labor markets of the industries is based on the analysis of market structure of the industries. The artists' and creators' labor supply behavior in a model with an uncertainty in demands has also been investigated. This analysis reveals how artists and creators respond to changes in product market structure, and effects of labor policies.

On the whole, in recent decades there have been signs of major changes in employment systems, although there is no agreement on the extent and direction of these changes. Current debates are focusing on the potential of the low wage sector, the non-profit-sector and self-employment for future employment strategies. An illustrative example of these developments can be found in the labor markets for artists and journalists. Many artists and journalists work as volunteers in the cultural sector, gain their revenues in the low paid services sector, or enter the market as "*new self-employed*"¹⁴. Often they move between employment and non-employment under conditions which do not correspond to the "standard

¹³ Dr., Prof. Tadashi Yagi, A Labor Market of Cultural and Media Industries, Dr., Prof. Tadashi Yagi

¹⁴ "A Portrait of the Visual Arts Meeting the Challenges of a New Era", Kevin F. McCarthy, Elizabeth H. Ondaatje, Arthur Brooks, András Szántó

employment relationship” (Normalarbeitsverhältnis). Their working conditions and earnings are often not based on permanent full-time jobs. Their work is often characterized by an organizational environment that corresponds neither to classical wage dependency nor to autonomous entrepreneurship. By examining the economic and employment conditions of artists and journalists we can ask: To what extent does their experience represent a model of future employment that can provide insights into substantial changes in the overall employment system?

The analysis of strategies to protect against uncertain working conditions in this segment can indicate important policy lessons for a future information- and media-society. The empirical part of the paper analyses data drawn from the national labor force survey (German Mikrozensus 1995). In comparing the labor markets for artists and journalists in the context of the total labor market, prospective structural changes in the employment system were recently indicated. The mechanisms of these occupational labor market segments are discussed on the basis of individual characteristics, such as the level of qualification and financial structures, the wage mechanisms as well as models of social security. Finally the paper illustrates how labor market and employment policy can react to increasing uncertainties and risks in employment conditions. In contrast to the standard full employment” strategy, the paper suggests the regulatory idea of transitional labor markets which suggests policy responses to changes in the employment systems.

USA

As the arts represent only 10 percent of the universe of not-for-profit organizations in the United States, arts organizations typically are not the focus of studies of executive compensation. We have chosen to present a study "Compensation Environments in the Illinois Nonprofit Arts Labor Market"¹⁵; since we see it as a good example of current important issues that are being explored regarding the labor market in the USA. This study of executive

¹⁵ "Compensation Environments in the Illinois Nonprofit Arts Labor Market", by Diane Grams, Ph.D., Cultural Policy Center at the University of Chicago, <http://culturalpolicy.uchicago.edu>

compensation to arts leaders in Illinois summarizes key employment statistics and presents results from a factor analysis showing four models of compensation environments found within arts organizations. The story told by this study is first, one of small nonprofit businesses, and second, how these small businesses balance resources to compensate their staffs. The study is based on results of a custom survey sent to 655 Illinois nonprofit arts organizations. While the majority of arts organizations have at least one full-time staff member, 40 percent of the arts organizations in Illinois do not have full-time staff and nearly one-fifth have no paid staff at all. Of those organizations that do have paid staff, 90 percent have fewer than 11 staff members. Furthermore, more than 50 percent of new executive directors are coming to their position after turning 40 years old, 25 percent are between ages 50 and 65, and 3 percent are older than 65. In most organizations, employee benefits are limited. Only 10 percent of respondents report their organizations contribute to a retirement fund; 28 percent report their organizations contribute to health insurance. Factor analysis of survey data reveals four distinct organizational compensation environments that balance organizational governance, volunteer labor, budget, executive pay, and benefits. These four benefits environments are: 1) a competitive environment; 2) a generous environment; 3) a restrained environment; 4) and a hard-working, struggling environment. Variation in compensation environments—from competitive or generous to restrained or struggling—shows budget is not the only predictor of compensation. In addition, several sets of figures point to the exceptional nature of the nonprofit arts labor market.

Research Purpose

A review of available studies underscored the need for more analysis of executive compensation in small and mid-sized arts organizations. In developing the Illinois Arts Alliance Foundation (IAAF) Executive Compensation Survey, we sought to provide a detailed picture of compensation to the top paid staff member of arts organizations in Illinois while answering some of the questions raised by other studies that use existing datasets drawn from organizational tax forms, IRS Forms 990. We set out to answer five questions: What proportions of leaders managing the day-to-day affairs of Illinois arts organizations are full-time, part-time, or unpaid? What is the scope of compensation available to these leaders? How does level of compensation compare to organization size? How do the credentials and experience of leaders affect compensation? What other organizational factors are associated with compensation?

2.2. Strategies and instruments in EU and the world

EU cultural employment statistics

Cultural employment in Europe¹⁶ represents 2.5% of total EU employment. 18 per cent of cultural workers had temporary jobs compared to 12 per cent for the total labor force in the EU25 in 2002; 25 per cent of cultural workers had a part time job, against 17 per cent of the EU work force, and 9 per cent of cultural workers had more than one job, three times more than for total employment (3 per cent). The share of temporary jobs in cultural employment was highest in Portugal (35 per cent of cultural employment), Spain (34 per cent) and France (29 per cent) and lowest in Luxembourg (1 per cent), Estonia and Lithuania (2 per cent each). Proportions of temporary jobs were twice those for total employment in Belgium (17 per cent compared to 8 per cent), France (29 per cent compared to 14 per cent) and Italy (19 per cent compared to 9 per cent).

(SEE TABLE Table: Cultural employment and education, 2002 ON THE FOLLOWING PAGE)

The Netherlands recorded the highest part-time job rate (56 per cent of cultural employment), followed by Denmark (36 per cent) and Germany (30 per cent), while Slovakia (2 per cent), Latvia (10 per cent) and Cyprus (11 per cent) registered the lowest rates. The proportion of part time jobs in cultural employment was higher than for total employment in all Member States, except for Slovakia. The largest relative discrepancies were recorded in Greece (14% compared to 4 per cent), Slovenia (15 per cent compared to 5 per cent), the Czech Republic (12 per cent compared to 5 per cent) and Portugal (15 per cent compared to 7 per cent).

¹⁶ <http://europa.eu.int/comm/eurostat>

Table: Cultural employment and education, 2002

	Cultural employment in thousands	Cultural employment ratio (as % of total empl.)	% of university graduates ⁴	
			Total employment	Cultural employment
Belgium	89.0	2.3	35	51
Czech Republic	79.6	1.8	13	33
Denmark	79.9	3.1	27	43
Germany	929.7	2.7	23	36
Estonia	19.9	3.7	33	60
Greece	81.7	2.5	24	37
Spain	307.9	2.0	31	51
France	434.0	2.1	28	51
Ireland	42.8	2.7	29	40
Italy	453.0	2.2	14	27
Cyprus	7.3	2.5	33	65
Latvia	15.0	1.8	25	35
Lithuania	30.1	2.7	53	79
Luxembourg	3.2	1.8	21	31
Hungary	69.0	1.9	18	43
Malta	:	:	:	:
Netherlands	249.1	3.3	25	39
Austria	70.4	2.0	19	32
Poland	:	:	:	:
Portugal	60.4	1.4	11	25
Slovenia	20.1	2.5	16	34
Slovakia	27.0	1.4	14	34
Finland	78.8	3.5	34	38
Sweden	139.6	3.3	26	38
United Kingdom	877.1	3.2	28	43
Iceland	6.1	4.2	24	44
Norway	48.4	2.2	34	45
Bulgaria	50.5	2.1	28	54
Switzerland	93.3	2.7	24	36

Concerning the proportion of cultural workers having a second job, Denmark (20 per cent), Latvia (19 per cent) and Lithuania (18 per cent) recorded the highest percentages, while Luxembourg, Slovenia (3 per cent each), Estonia and Ireland (4 per cent each)

registered the lowest. The differences between the share of second jobs in cultural employment and in total employment were highest in Latvia (19 per cent compared to 7 per cent), Lithuania (18 per cent compared to 7 per cent), Denmark (20 per cent compared to 11 per cent) and the Netherlands (14 per cent compared to 6 per cent).

In the EU25, 29 per cent of cultural workers were either employers or self employed in 2002, compared with 14 per cent of the total working population. Among Member States, the highest ratios were observed in Italy (47 per cent of cultural employment), Austria (39 per cent) and the Netherlands (32 per cent), and the lowest in Estonia (5 per cent), Latvia (6 per cent) and Lithuania (8 per cent).

The proportion of employers and self-employed in cultural employment was four times higher than in total employment in Austria (39 per cent compared to 9 per cent) and around three times higher in Germany (30 per cent compared to 10 per cent), the Netherlands (32 per cent compared to 11 per cent) and Sweden (27 per cent compared to 9 per cent).

(SEE TABLE Cultural employment and working characteristics, 2002 ON THE FOLLOWING PAGE)

The ERICarts-Institute was our source for important data and provided us with the insight in papers that were issued regarding the topics that we investigated. One of the very important papers for us was The “Creative Sector” – An Engine for Diversity, Growth and Jobs in Europe by Andreas Wiesand (ERICarts-Institute) in co-operation with Michael Söndermann (ARKStat) . The paper asks, how the arts and the culture / media industries could contribute to the general goal “Growth and Employment” of the renewed EU Community Lisbon Programme (July 2005). It defines the scope of a “Creative Sector” from a European perspective and discusses recent research findings and debates, in addition to drawing some conclusions for further action. The papers states that, in contrast to the current debate among economists about a “creative class” (R. Florida), a proposed European definition of the Creative Sector comprises the arts, media and heritage with all connected professional activities in public or private organisations, including in neighbouring fields such as design, architecture or the production of music instruments. It points to linkages between the different fields and identifies occupational or “creative clusters” as well as “complementary relationships” between public institutions and private companies or non-profit bodies.

	% of workers with temporary jobs		% of workers with part-time jobs		% of workers with a second job		% of employers & self-employed	
	Total empl.	Cultural empl.	Total empl.	Cultural empl.	Total empl.	Cultural empl.	Total empl.	Cultural empl.
EU25 ¹	12	18	17	25	3	9	14	29
Belgium	8	17	20	21	3	7	15	29
Czech Republic	8	15	5	12	2	7	16	29
Denmark	9	10	21	36	11	20	8	17
Germany	12	18	21	30	2	8	10	30
Estonia	2	2	7	13	4	4	5	5
Greece	11	21	4	14	3	9	30	31
Spain	30	34	8	16	2	6	17	25
France	14	29	16	24	3	10	9	20
Ireland	5	:	17	24	2	4	13	28
Italy	9	19	9	17	1	7	26	47
Cyprus	9	5	6	11	5	5	20	20
Latvia	11	9	7	10	7	19	6	6
Lithuania	6	2	8	15	7	18	6	8
Luxembourg	4	1	12	16	1	3	7	16
Hungary	7	11	3	:	2	5	12	19
Malta	:	:	:	:	:	:	:	:
Netherlands	14	19	44	56	6	14	11	32
Austria	7	11	19	26	4	9	9	39
Poland	:	:	:	:	:	:	:	:
Portugal	21	35	7	15	7	13	19	27
Slovenia	15	26	5	15	2	3	9	20
Slovakia	5	5	2	2	1	6	9	18
Finland	17	24	12	24	4	8	9	19
Sweden	16	22	21	28	9	14	9	27
United Kingdom	6	10	25	26	4	7	11	28
Iceland	6	5	29	41	17	29	15	35
Norway	10	17	26	29	9	13	5	19
Bulgaria	:	:	2	7	1	1	10	12
Switzerland	13	14	33	45	6	14	14	27

Table: Cultural employment and working characteristics, 2002

The paper summarizes main empirical findings, including the following:

- The *combined workforce of the Creative Sector* in 31 European countries (EU, 2 applicant countries and EFTA) can be estimated to be higher than 4.7 million people (ca. 2.5% of the total European workforce), the number of gainfully employed being near to or above 5 million. In comparison, US-figures are near to or above 2.5 million.
- While some countries still report *growth rates in cultural employment*, these are, on the average, not as high as in the 1990's, due to the general economic slowdown.
- The *gross market value* of the Creative Sector in 31 European countries, which is still growing, can be estimated to over 380 billion €- with a share of ca. 23% for public bodies, including broadcasting. This surpasses many traditional industrial sectors and represents a similar, if not higher financial volume as compared to the United States.
- Most private companies in the sector can be characterized as *micro and small businesses* which are locally rooted or closely tied to regional economic cycles. Usually, they are managed by their owners with an average of below 5 staff members. The greatest problem of this structure is undercapitalization, which blocks needed investments e.g. into marketing or technical equipment.
- While European businesses in some fields, such as film or music, face serious problems, due to *global imbalances and new market structures*, others such as the book market or festivals can be considered on the prosperous side and as world leaders.
- The important role of the arts and heritage for the *economic development of cities and regions*, based on direct or indirect revenues and their employment effects, is of particular importance for regions suffering industrial decline in a post-Fordist age.
- The role of artists for *innovation and diversity* in society is of high value; they can free individual talents and passion in large sections of the population. Therefore, new political strategies aim to value the arts more on their own merits.

Against this background, the paper deplores that the renewed “Community Lisbon Programme – An Agenda for Growth and Jobs” does not take account of the potential strength of this sector, thus disregarding possible contributions or needs of millions of individuals, cultural initiatives and businesses in Europe. The paper concludes with a list of different types of *action to be taken by the EU and national governments*, including

compensating global market inequalities and dependencies; recognising European cultural values and potentials through reforms to the Structural Funds and other EU programmes; improving the financial conditions (“bankability”) for small and micro businesses in the Creative Sector; harmonising legal, social and VAT frameworks; and enhancing transparency and expertise.

Strategies and instruments outside EU

Canada

When we started investigating strategies and instruments regarding artistic careers outside EU, we were instantly drawn by the comprehensive data provided by The Cultural Human Resources Council (CHRC)¹⁷ of Canada, that strives to be at the centre of vision and forward thinking in the area of cultural human resources development. We find this data interesting, for it's an example of an elaborated cultural policy, with an accent on labor market issues. In the following text, we will present some basic info about the Canadian labor market and its specificities.

The cultural sector in Canada comprises literally hundreds of occupations in six broad sub-sectors, live performing arts, writing & publishing, visuals arts & crafts, film, television radio & new media, music & sound recording, and museums, libraries & heritage. The sector includes several thousand organizations, big and small, not-for-profit and for-profit. The Canadian cultural sector is large, dynamic, highly skilled and educated. According to the Culture Statistics Program of Statistics Canada, more than 500,000 Canadians work in the cultural labor force. Almost 70% of these individuals hold a university degree, are twice as likely to be self-employed, and are typically highly motivated, entrepreneurial and creative. Cultural workers contribute an estimated \$ 33 billion to the economy (3% of the gross domestic product) and comprise 5% of the workforce. Further the number of people working in cultural fields has grown more than twice the rate of the total workforce over the past twenty years.

¹⁷ <http://www.culturalhrc.ca/>

The Canadian cultural sector is a dynamic and diverse element of the national labor market. Working in many areas of culture from the theatre to book publishing and new media, the cultural sector represents a source of livelihood for over 500,000 Canadians. The cultural labor force has experienced one of the highest levels of growth over a sustained period of twenty years. While the average cultural worker is highly educated, income levels persistently fall below the levels of comparably trained workers.

The strength of the cultural labor force is the commitment to creativity, innovation and continual upgrading of skills. The output of the sector speaks for itself: Canadian artists, creators and professionals are recognized for the quality of their work at home and around the world. In order to succeed, the cultural sector has fashioned a unique approach to managing the challenges and opportunities they face as non-standard workers. Globalization has proven to be a spur to developing foreign markets and audiences for Canadian artistic and cultural talent and goods.

While the majority of cultural workers fall under provincial labor jurisdiction, a considerable number is within the federal labor framework. This includes those who work for broadcasters, creating, producing and providing technical support to the generation of Canadian content; or work for other federal cultural institutions such as the Canadian Broadcasting Corporation, National Arts Centre, the National Gallery of Canada, or other national museums and agencies.

As a result of the nature of work in the sector, cultural workers will work simultaneously in both federal and provincial jurisdictions. This is due in part to the unique blending of employment and self-employment opportunities seized upon by cultural workers to generate income. While 39% of the cultural labor force describes them as self-employed, a significant number of these pursue secondary employment to earn a living wage.

Therefore, a writer or visual artist may be self-employed for the purposes of creating and selling their work, while at the same time function as an employee teaching at a college, university or school. The separation of each distinctive source of income has proven to be challenging when dealing with issues like the ownership of intellectual property and copyright, taxation and access to social benefits.

It is this blend of employment/self-employment that sets the cultural sector apart from the rest of the Canadian labor market. This situation has resulted in many challenges for the cultural worker, from taxation, ownership of copyright and intellectual property rights, to accessing Employment Insurance benefits.

The cultural sector has always adapted to the challenges of conforming to standards and legislation that are firmly rooted in the industrial labor model. It can be argued that the cultural labor force is among the vanguard in moving from an industrial model to a post-industrial vision of the work force. It has successfully worked with the federal government and some provincial governments in developing innovative approaches to managing labor issues that better reflect the specific realities of the cultural labor force. Despite these achievements, much remains to be done.

In 1992, Canada became the first signatory state of the Belgrade Recommendations to enact Status of the Artist legislation. The new act recognizes the right of self-employed artists and cultural workers to bargain collectively within the law when dealing with employers under federal labor jurisdiction.. It also created the Canadian Artists and Producers Professional Relations Tribunal to administer the collective representation process between producers and the cultural labor organizations. Through parallel changes to the Income Tax Act, the status of the artist initiative brought some modest tax measures to address some concerns regarding employment costs.

The Canadian status of the artist legislation was an important innovation in addressing the needs of artists and cultural workers in the non-standard labor market. While a step forward, the legislation has not proved to be a panacea for the cultural labor force.

The Cultural Human Resource Council recognizes that these revisions are limited to workers in areas of federal labor jurisdiction. It feels that the model of federal status of the artists' legislation and the Canadian Artists and Producers Professional Relations Tribunal may well apply to other areas of the work force in federal jurisdiction. The model is still in its infancy and it is not without some problems, however, it does represent a progressive and innovative approach to managing labor relations in the post-industrial labor force.

The cultural sector continues to face challenges to the self-employed status of artists and cultural workers. Using the traditional tests, Revenue Canada and lately the Canada

Revenue Agency has contested the self-employed status of hundreds of artists and cultural workers. While the status of the artist legislation was intended to resolve some of these difficulties, Canada Revenue Agency continues to use the traditional tests (developed for the industrial labor market) to assign a tax status to artists and cultural workers.

The Cultural Human Resource Council does not consider the distinctions between employee, self-employed and dependent contractor should be obstacles to equal benefits and protections in federal labor standards. Self-employed workers should receive the benefits and protections afforded by federal labor standards without the loss of their self-employed status. This is a cardinal tenet for self-employed artists and arts professionals.

The pattern of non-standard working conditions continues to spread throughout the Canadian labor market with a continued growth in self-employment or simultaneous engagement which could be described as each of three types. It is an inevitability that federal policies and standards must accommodate.

The federal government is in a good position to work with the provinces to develop relatively uniform approaches to adapting their labor standards to address the emerging needs of the post-industrial labor market.

Like other parts of the Canadian labor market, the cultural sector is confronting challenges stemming from the changing demographics of Canada. Among these challenges are:

- an aging work force
- retention and succession issues
- increasingly cultural diverse character of Canada
- Skills development and upgrading resulting from technological change and globalization and the continued growth of non-standard work in the cultural labor market.
- benefits and compensation

Until adequate funding is available to support the operations of arts organizations and cultural enterprises, the issue of adequate compensation will remain an impediment to fostering a longer-term solution to the succession issue. It must also be cited as a key obstacle to the retention of talented staff once they enter the cultural sector.

Finally, the non-standard working environment in the cultural sector requires a constant process of skills upgrading and development to ensure that workers can meet the ever-increasing complexity of the technologies and business challenges of the contemporary labor market. The federal government must be able to encourage such skill upgrading and development while allowing the worker to earn an income during the training process. Consideration should be given to allowing access to Employment Insurance benefits to support workers during their skills development or upgrading training. This at once, encourages a more skilled labor market and fosters the potential for increased productivity and prosperity for Canadian workers.

United States of America

When the USA is concerned, we will give just a short, basic overview of the matter. Hence, the last 50 years have brought dramatic changes to the arts in America as public involvement, the number of arts organizations, and funding for the arts have all soared. These changes have been particularly dramatic during the last 25 years, reflecting broader changes in American society. This complex series of changes has included shifting patterns in Americans' leisure time and tastes, increasing competition from entertainment and recreation industries, a more diverse population, and new patterns of funding from both the public and private sectors. The net result of these changes has been a marked shift in the organizational ecology of the arts, by which we mean the diverse array of artists, arts organizations, funders, and consumers and the interrelationships among them that determine how the arts are produced, distributed, marketed, and consumed in the United States. The combination of these changes has engendered daunting challenges for the arts—from targeting and attracting

audiences, to earning a living as an artist, to managing organizational resources, to securing funding in an increasingly competitive environment.¹⁸

Let us have a quick look at the findings of the group of researches regarding the question of what educational and training institutions can do¹⁹. Many artists that were interviewed in that research believe that educational and training institutions, while they have added much to their careers, poorly train them for a life of work in the arts, remain detached from the surrounding external art world and are inaccessible to artists no longer enrolled. The consensus of alumni in a study of a prestigious California arts school was that their alma mater “should pay more attention to finding a balance for each student ‘between the mountaintop and the marketplace’). Graduates felt that the teaching of “the skill of critical thinking about art - how to critique one’s own work, and to use feedback in a productive way” was the most valuable aspect of their education, but many felt that the school did not fully follow through on its promise to provide an interdisciplinary education or adequately provide in-school and post-graduate support. In the study, surveyed artists asked for more courses that focus on techniques important to the commercial sector, prepare them for the competitiveness and isolation of a career as an artist, and expose them to a broader range of practicing artists in their fields. One artist complained about the absence of courses on the business or practice side of art worlds in Bachelor of Fine Arts programs. Another wrote, “Until recently, higher education in theatre design did not focus much on opportunities outside of the stage like film/ TV/ parades/ festivals/ themed environments/museums that use many similar skills.” Artists from various disciplines believe that there is significant technological innovation in the commercial world that schools are slow to digest and teach. It is very expensive for colleges and universities to keep up with the cost of ongoing technological innovation. One artist suggested inviting commercial vendors and area businesses to yearly on-campus art fairs, so that students and faculty can continuously update themselves about new materials. Some artists believe that faculty in arts schools and universities should pay more attention, in their research and teaching, to what is happening in

¹⁸ "A Portrait of the Visual Arts Meeting the Challenges of a New Era", Kevin F. McCarthy | Elizabeth H. Ondaatje
Arthur Brooks | András Szántó

¹⁹ "Crossover - How Artists Build Careers across Commercial, Nonprofit and Community Work", Ann Markusen | Sam Gilmore | Amanda Johnson
Titus Levi | Andrea Martinez

commercial, nonprofit and community sectors. “We need the academics of performativity to get off their butts and write about more of the work that is happening around them right now,” wrote one artist in the survey. They would like to see more schools develop internships that place students in industry, community and not-for-profit arts organizations while still in school. They would also like to see more adult education courses and arts extension services at the premier arts schools in the regions, as are often available in other disciplines. Some schools do provide curricula and internships like these. The curricula at one art school includes a class on how to fill out your tax forms and other skills important for self-employment, but many students think it is boring. As one artist said ruefully, “Kids read the course description and say, ‘that’s a waste of my time. I’ll take semiotics and Kant instead.’” One artist suggested making such classes mandatory. A CalArts professor, Karen Atkinson, teaches a course called GYST (Get Your Sh*t Together) through Side Street Projects, a visual arts organization she co-founded to give artists of all ages the ability and means to support their creative endeavors. She advertises it as a ten-week career course showing artists “the stuff you should have learned in art school.” The course includes a Curator Review Panel, a speed-dating styled event where you can get honest feedback in a nice environment from some of the area’s best curators. Paid summer internships for college students are offered by the Getty Undergraduate Internship program and Los Angeles County Arts Internship Program. Students work in administrative, curatorial or production areas of museums and visual arts organizations (Getty program) or performing or literary arts organizations (County program). Finally, one artist referred to “a huge clash between core subject educators and art educators” and recommended a more comprehensive professional development program for art educators whether in museum programs or public schools. College and university arts schools generally lag behind in preparing graduates for the teaching of art in school or community settings. With the regrettable and broad cuts in K-12 arts funding, more artists are now teaching in the schools or community after-school programs as practitioners or on contract, with very little training in pedagogy. Los Angeles County is addressing this problem with its ARTS FOR ALL: The Los Angeles County Regional Blueprint for Arts Education, designed to reintroduce sequential arts education into all K-12 public schools in the county. It contains a component that trains artists in the state’s visual and performing arts standards and provides opportunities to prepare create and present lesson plans in classrooms, training more than 400 artists over the past few years.

III

Situation in Serbia

3.1. Introduction

3.1. 1. Historical overview of the circumstances in the field of culture in Serbia

We have to bear the historical perspective in mind when we speak about cultural policy issues in Serbia. The development of cultural policy in Serbia, over the past fifty years, can be examined within four main phases of political change:

1) Social Realism and a Repressive Cultural Model (1945 – 1953)

2) Democracy in Culture (1953 – 1974):

3) Decentralization and Self-Governance (1974 – 1989)

4) Culture of Nationalism (1990 – 2000): Serbia and Montenegro was lacking a general concept or strategy for culture as well as a clear definition of cultural policy. This ambiguity, therefore, marginalized culture as a creative impulse and process in the modernization of society and emphasized its role as a "keeper" and promoter of national identity. Self-government was abolished as a system, and cultural institutions were returned to state / municipal authority, nominating directors and controlling their activities. The role and contribution of leading cultural NGOs had been vitally important in Serbia. They first became a distinct feature of opposition to the official culture of nationalism and state control in Serbia during the Milosevic years. In fact, it has been claimed that as much as 50% of the resistance to the Milosevic regime, during the 1990s, was manifested through culture and the active struggle on the part of NGOs, independent publishers and artists for a different way of life. This struggle was spread throughout the country. Their actions received significant material assistance from the international community and notably from the Soros Foundation via its Open Society Fund, Serbia.

It is a truism that a nation's culture cannot be divorced from its social, economic and political circumstances and, in all these areas, Serbia has continued to face severe difficulties

since the Democratic Opposition overthrew the Milosevic regime. After the democratic changes in Serbia in the year 2000, the first task of the new government has been to impose the rule of law in all fields, which means re-creating the basic and most important state legislative documents starting with the Constitution²⁰.

Despite the devastation of the last decade, and the difficulties of the present, many of the surviving strengths of Serbian cultural life can be seen to be derived from a long tradition of cultural discourse shaping national identity. At the level of infrastructure and management, one can look back to the relative certainties of life under the Federal Socialist Republic of Yugoslavia, in which decentralization and institutional self-government were key characteristics of cultural policy as long ago as the 1960s. These traditional practices are still applicable today and are currently being adapted in response to the new social, economic and political conditions.

Therefore, when we speak of the phase that culture in Serbia was going through immediately after the democratic changes, we can speak of **Culture in Transformation (2001 -2004)**. During this period a special accent was placed on reforms of the main national cultural institutions and the public sector in general, demanding the introduction of new managerial and marketing techniques. The first evaluation of national cultural policy within the Council of Europe program had been completed and was approved in November 2002. Taking into account more than 10 years of devastation, extreme centralization, étatisation and manipulation, the necessary priorities for all levels of public policy-making were:

1. decentralization and desétatisation of culture;
2. establishing an environment to stimulate the market orientation of cultural institutions and their efficient and effective work;
3. setting a new legal framework for culture (harmonization with European standards);
4. multiculturalism as one of the key characteristics of both Serbian and Montenegrin society and culture;
5. re-establishing regional co-operation and ties; and
6. active co-operation in pre-accession processes to the CoE, EU and WTO.

²⁰ Council of Europe/ERICarts: "Compendium of Cultural Policies and Trends in Europe", 8th edition 2007. [http:// www.culturalpolicies.net](http://www.culturalpolicies.net)

3.1.2. Current situation

When the present situation (since 2004) is concerned, the new team at the Ministry of Culture had not officially changed or introduced new priorities and it continued to act through procedures (competitions and commissions) established in the previous period,. However, the cultural policy debate has been stopped, and funds have mostly been oriented to the preservation of cultural heritage. Still, a few interesting initiatives can be identified, such as the first prize for private – public partnership programs, and the Cultural Infrastructural Development Plan within the National Investment Plan. Due to the lack of funds and specific policies, professionals in the cultural field participate in the process of life-long learning, in retraining programs or courses to improve their professional skills, sporadically, usually under the initiative of foreign donors or NGOs. While open competitions to fund cultural projects have been in operation since 2000, decided by commissions, the first competition for commission members was only launched in September 2006, changing the policy of nominations to the commissions to a more transparent procedure.

At the moment, the cultural field is still being regulated by the laws established during the period of the Milosevic government, including:

- *Law on Activities of General Interest in Culture (1992);*
- *Law on Heritage Protection(1994);*
- *Copyright Law (2005);*
- *Law on Cinematography (1991, amended in 1994);*
- *Publishing Law (1991, amended in 1994 and 2005);*
- *Library Law (1994);*
- *Law on Endowments, Foundations and Funds (1998);*
- *Law on Establishment of the Museum of Genocide Victims (1992, amended in 1994);*
- *Law on Matica Srpska (1992); and*
- *Law on the Serbian Literary Society (1997).*

The Ministry of Culture has been active in the process of drafting new laws, acts and measures, such as tax incentives to stimulate investment in the cultural field. A new draft law amending the *Law on Activities of General Interest in the field of Culture* received positive feedback from the Secretariat for Legislation. A decision from the Ministry of Finance is

pending. A new legislation is being debated for self-employed artists as well. If enacted, only freelance artists, who are not able to earn a certain minimum income, will have the right to receive state support.

The draft of the *Law on Culture* has recently been proposed. The Law on Foundations and Funds was created in 1998. The main goal was to clearly spell out the differences between "foundations" as non-governmental organizations, created as charities to support certain programmes and ideas, and "funds" which were mainly created to give grants in defined fields / domains. The main difference lies in the obligation of the "fund" to have a financial deposit in a bank (to show that it is grant giving, not just a grant seeking organization). Traditionally, the concept of a foundation as developed in XIX century (as a grant seeking and philanthropic organization) in Serbia was linked to culture (protection of national cultural identity, promotion of culture etc.), so it was logical for the legislative body to give the responsibility for maintaining the register of Foundations and Funds to the Ministry of Culture.

Without a basic legal framework, which defines the territorial organization of the country, property issues, privatization, taxation etc., work on specific concrete laws in the cultural field would be futile. This was one of the reasons why many new laws relevant for the cultural field are only now in the process of being drafted while more general state laws are passed and Parliamentary procedures set up.

3.1.2. Art education at university level in Serbia

Continuous university education in the domain of arts in Serbia begins in 1937 with the foundation of Academy of Music and the Academy of Arts. After the World War II, the Academy of applied Arts and the Academy of Drama Arts were founded as well. In 1947 the Arts Academy was established in Belgrade. It gathered together all four academies. In 1973 the academies have changed their status and names and became faculties. The Academy of Arts became The University of Arts.

A debate on programs and models of arts education recently began within the Ministry of Education and Sports and was initiated by the University of Arts, Belgrade. Until now, arts education has been integrated in the curricula of primary and secondary schools only for a few disciplines, namely, literature, music, and fine arts. There are no drama, film or media literacy courses and, during the last ten years, workshops as well as extracurricular activities have disappeared from a great number of schools. A new Law on Education has introduced changes to reverse this trend, which will impact on students entering primary and secondary school in autumn 2003.

Four public universities in Serbia and a few private schools offer programs in the fields of theatre, film, fine arts, radio and TV. Together, they provide the educational background for a wide range of artists, art teachers, cultural managers and other professionals in the cultural field. The education of cultural managers and animators already began in Serbia in 1960, introducing thinking about productivity, efficiency and market orientation in the fields of art and culture.

In the context of the above described historical circumstances, let us now take a brief overview of the state of affairs at the University of Arts Belgrade. Specific problems are facing educational organizations that operate in turbulent circumstances. Here questions of philosophy of development and organizational culture deserve much more attention, because a strong commitment to one of is necessary as the key organizational capital guaranteeing the organization's survival and uniqueness²¹ (M. Dragicevic Sestic, S. Dragojevic. 2005,)

"Universities as organizations demand application of strategic thinking and planning in its developmental logic. Values and ethics which are in the foundations of university institutions are under influence of contemporary global changes – as public and private universities might have very different logic of creating and operating.

In this sense, university management would first demand definition of organizational values and its philosophy – which is not always easily seen directly from mission and vision which usually keeps general explanatory phrasing, more or less same for each university. Still, knowing how distinct universities might be in the essential relation toward research,

²¹ During the Second World War, for instance, the forces of occupation did not dare to destroy or close cultural institutions whose symbolic value, given their specific operational philosophy and peak aesthetic achievements, was very powerful.

scientific innovation, entrepreneurial ambitions, territorial expansion, pedagogical and curriculum innovation, as well as toward community and concerning public responsibilities (influence in policy making etc.) it is easy to conclude that organizational values and cultures of different universities are extremely distinctive. Distinction is also part of the inherited values and tradition, which differs in Anglo-Saxon, Latin, Central European world, as well as in Asia and Latin America.

University of Arts in Belgrade although linked to this Central European university tradition, has specificity due to the way of its creation. Created as association of art schools, vocational at the beginning, it focused on teaching art excellence, not questioning other developmental issue of the society. It was linked to the countercultural movements in the 60` that slowly the awareness of the social responsibility of higher educational institutions have moved the staff to fight for the creation of Art University, linking research and teaching, bringing humanities and relevant social sciences within the university. So, the University had been created and acknowledge as such in 1973, developing since as a hybrid educational institution, keeping its vocational character when it comes to the teaching of the actors, painters etc., but enlarging its research and experimental dimensions in other artistic and academic/scientific research departments (such as cultural policy, cultural management, theory and history arts, film and media studies etc.)

But, new times demands new, more active approach in profiling and defining the organizational culture of each university.

This means that the coherent developmental policy should be created, starting with concept and vision with selected most appropriate strategies (combined in order to achieve higher synergy) – in relation with context, local context but also demands deriving from global ones. (Universities are definitely types of institutions whose acting has the sense only if thought on the global scale)."²²

Recently there were changes in the educational system 2005-2007 since the universities were obliged to conform to the "**Bologna process**". This is the moment to briefly explain the system of studies as it was before and as it is now. Until these recent changes have

²² "Developmental philosophies of educational organizations – Universities in a changing world", Milena Dragicevic Sesic, prof, University of Arts, Belgrade.

been made, the FFA/FPA studies lasted 5 years. For the first two years' curriculum was wide-ranging and common for all departments. Starting with the third year of studies, students had an option to choose a professor – mentor who will guide them until the end of studies. The idea is that a student can choose a professor whose teaching methods and artistic expression are most convenient for him/her. This would ensure that the student develops his/her specific expression during these three years.

Let us now state the info that we have found on the website of the **FFA and FPA** which is said to be applicable for after 2006 changes. The recently uploaded new website of the FFA²³ provides useful information about the faculty. The introductory text leaves the impression that positive changes and progress are about to begin. The introducing of a new course – "Inter-media Arts" – is mentioned and it is looked at as a first step towards formation of a new department at the faculty. In 2006/7 academic year the first generation of students began its studies in accordance with the new study program (implementation of "Bologna process" objectives²⁴). The willingness to revive international cooperation (a pro-rector for international cooperation was appointed) is expressed, as well as intention to revise existent and create new partnerships regarding artists in residence programs, student and teaching staff exchange, international exhibitions etc is also uttered. The author of the texts highlights the keenness of the FFA to be reformed in accordance to the contemporary environment and states that the efforts are constantly being made in that direction. Off the record, there are comments among the staff at the FFA that the changes are so far merely "cosmetic" ones. However the first steps were taken. The common problem of "transition period" in every institution, and therefore in artistic education as well is the discrepancy when the profile of

²³ <http://www.flu.bg.ac.yu/>

²⁴ The Bologna Declaration is a pledge by 29 countries to reform the structures of their higher education systems in a convergent way. The Declaration is a key document which marks a turning point in the development of European higher education. It was signed by 29 countries which “undertake to attain the Declaration’s objectives” and to that end “engage in coordinating [their] policies”. It is a commitment freely taken by each signatory country to reform its own higher education system or systems in order to create overall convergence at European level. The Declaration reflects a search for a common European answer to common European problems. The process originates from the recognition that in spite of their valuable differences, European higher education systems are facing common internal and external challenges related to the growth and diversification of higher education, the employability of graduates, the shortage of skills in key areas, the expansion of private and transnational education, etc. <http://ec.europa.eu/education/policies/educ/bologna>

the teaching staff is concerned. The criteria that were valid during the 1990s have been radically changed, but it takes time for actual changes to take place.

Important improvement is the introducing of ECTS²⁵ (**The European Credit Transfer and Accumulation System**) system. The European Credit Transfer and Accumulation System is a student-centered system based on the student workload required to achieve the objectives of a program, objectives preferably specified in terms of the learning outcomes and competences to be acquired. ECTS make study programs easy to read and compare for all students, local and foreign. ECTS facilitates mobility and academic recognition. ECTS helps universities to organize and revise their study programs. ECTS can be used across a variety of programs and modes of delivery. ECTS makes European higher education more attractive for students from abroad.

At the time being, the study program at the FFA was reformed in some extent. There are BFA studies that last 3 academic years and are equivalent to 180 ECTS, MFA studies that last two years and are equivalent to 120 ECTS. Beginning with the 2007/8 academic year the doctorate studies are about to be introduced. These studies will last 3 years and will be equivalent to 180 ECTS. There are specialist academic studies as well that last 2 academic years and are equivalent to 120 ECTS.

The application period for the entrance exam at the FFA has started and we can see that the number of students that will be enrolled in the 1st year of studies in 2007/08 academic year will be up to 50. Up to 32 students will be enrolled at the Painting Department, up to 9 at the Sculpture Department and up to 9 at the Graphic Arts Department. Half of these students will be financed from the state's budget and the other half will pay the tuition fees. The tuition fee is 150000 Serbian dinars per academic year, which is around 1900 Euros. The faculty enrolls unrestricted number of foreign students. The tuition fee for foreign students is 3000 US Dollars per academic year.

Faculty of Fine Arts and Faculty of Applied Arts (state owned)²⁶ do have many similar traits. The most important difference between these two faculties is the differentiation

²⁵ <http://ec.europa.eu/education/programmes/socrates/ects>

²⁶ According to the information obtained at the University of Arts Belgrade website <http://www.arts.bg.ac.yu>

between the profiles of professionals that are taught there. On the faculty of applied arts of the University in Belgrade experts are educated for various artistic skills and fine art disciplines being studied on ten specialized sections and in eight studios: *Mural painting*, *Applied sculpturing*, *Interior architecture*, *Applied graphics* (Graphics and a book; Graphic design; Photograph), *Stage setting*, *Costume* (Modern clothing; Scene costumes), *Textile*, *Ceramics*, *Industrial design*, *Conservation and restoration* (Conservation and restoration of paintings; Conservation and restoration of sculptures; Conservation and restoration of artworks on paper). The following information is derived from the FAA website and it can be applicable to the FFA as well, with slight differences.

Faculty of Applied Arts is an artistic and educational institution within the University of Arts in Belgrade. Founder of the Faculty is the Republic of Serbia. Faculty educates individuals for artistic-research work in all fields of applied arts and design, as well as for pedagogic work in secondary, superior and high educational art schools and in other educational institutions.

Alike FFA, Faculty of Applied Arts in Belgrade admits inscription into the 1st year of basic studies, students who are financed from the budget of the Republic of Serbia and students who pay their own tuition fees. This exam of verification abilities and affinities is taken in the following fields: drawing, painting or modeling and professional domain of application. School year is composed of two semesters, summer and winter semester, and each has 15 working weeks during which educational contents are realized in the form of lecturing, exercises and practical work. Weekly number of classes for lecturing and exercising is at the most 30, and for practical work at the most 10 classes. Because of specifically individual and practical character, lectures are organized exclusively as regular, and its attendance throughout the year is mandatory for all students. Total number of classes needed for realization of mentioned program is approximately 4 500 for every section, during all five years of the studies, during which are:

- Theoretical subjects are common for all sections and with the same number of classes.
- Lectures of subjects Drawing and painting are common for most sections, but with different number of classes of lecturing and exercises.
- Lectures for the subject of Anatomic drawing and Acts are also common for all sections, but with different number of lectures and exercise classes.

- Seminars cover smaller program entities; they are of facultative nature, and always within the fund of classes of some subject on the Section.

Lectures are specific for every section, depending on the choice of subject and also on number of classes. Lectures in a section characterize subjects which form certain expert profile. On some sections there are smaller organizational units – studios.

Annual expositions of student works are the integral part of educational process, and they are taking place at the end of every school year. Organization of these expositions has the aim to publicly present yearly achievements of student works.

Annual expositions of student works of I, II, III and IV year of studies is organized in the first half of June in school area. Exposition of Diplomas is organized as a public exposition of student works of the final V year of studies on FAA, in some space of city galleries, with the aim of presentation, verification and promotion of one generation work and its most successful works. During the school year, the Faculty organizes a great number of thematic expositions of student works in the country and abroad.

Library of the Faculty of applied arts is an assisting educational unit, whose task is to collect, preserve and give for use the expert literature from the fields which are the study subject on the Faculty. The library was created from the books fund of the former School of applied arts which in 1948 had 420 titles, and today it owns 22 000 units of which 9 000 monographic publications, and the rest are periodicals. In that way, the library became not only informational basis of the Faculty, but also an important stand for education and research of applied arts in general. Capacities of the library cover all fields that are used in educational process of FAA. Of special value are numerous catalogues of expositions, and as of 1974 Master of arts title was introduced, the Library holds also all Master of arts works defended on the Faculty, doctor dissertations of the field of applied arts, as well as the significant number of photo slides and other non literal material. Users of the Library are mostly students and professors of the Faculty, but also students from other faculties and schools from the country, agents from the domain of culture: fine arts creators, researchers, experts; theatre, film and television creators. Today the Faculty of applied arts is a complex high educational institution with ten sections, equipped with specialized workshops and studios, in which study 654 regular and 46 post graduate students. The Faculty has 106 educators and 33 employed

individuals in administrative and assisting services. Up to present, in our school 2 500 students graduated, and 235 post graduates and specialists finished their studies. The Faculty, its students and professors have received numerous recognitions and awards in the country and abroad. In a wider sense, the significance of our Faculty is viewed through great contribution to formation of artists and experts, important in the fields of arts, culture, education and economy in our country. The Faculty during its existence has developed significant and diverse cooperation with the leading cultural and scientific institutions in the country and abroad, and especially with economic organizations with which it realizes a part of educational programs and projects in the field of design.

When additional education is concerned, training is sporadically organized by foreign cultural centres and embassies, in the fields where those embassies decide, or according to NGO or cultural institution initiatives (no Ministry policy involved). This means that the e.g. American Embassy organises fundraising training, while Italy is bringing in experts for restoration and conservation, etc. The Centre for Continuous Professional Development in Art, Culture and Media is developing, according to its own wishes and capacities, a training programme with international partners, together with the UNESCO Chair for Cultural Policy and Management (Interculturalism and Mediation in the Balkans), but each year has to address the Ministry and cities for support through general calls for projects (which prevents long term strategic thinking and planning). The UNESCO Chair developed a joint Masters programme with two French universities (I.E.P. Grenoble and University Lyon II), involving other European partners...."²⁷

²⁷ Council of Europe/ERICarts: "Compendium of Cultural Policies and Trends in Europe", 8th edition 2007. [http:// www.culturalpolicies.net](http://www.culturalpolicies.net)

3.2. Data analysis

Introduction

In this chapter we will analyze the data that we have gathered. We will focus our attention to the information that we have derived from the analysis of questionnaires that were sent out to artistic faculties' graduates. Starting from there, we will investigate which are the **actors and key players** that presently influence the situation in the greatest extent. We will try to define **the role of state's institutions** such as Ministry of Culture, Ministry of Education and Ministry of work, employment and social policy regarding the issue of career opportunities for young professionals in fine arts field? Some of the information was also obtained directly at the above mentioned Ministries. In addition to this, we will refer to **the significance of the NGO sector** for the arts and culture development in general, with the special focus on the issues that are important for our theme. One of our hypotheses was that majority of **teaching staff at fine arts schools** is not appropriate and core changes need to be made in this area.

Please note that we couldn't separate the results that we derived from the questionnaires from our comments regarding them. Thus, we will demonstrate the data obtained from our respondents and, simultaneously, we will exercise our observations and conclusions. In addition to the analysis of the questionnaires, we will also give certain remarks that are meant to explain and clarify the general climate in Serbia regarding all the issues tackled.

Analysis of the questionnaires

The attraction of art studies and an artistic career has remained high even though there seems to be less employment and more economic uncertainty in the arts compared to other occupations. One vital question is whether these students will ever enter the art world, and to which occupations. One of the starting points of our research was to examine what has happened to the art university graduates who enter the Serbian labor market. Do they get jobs corresponding to their training? Does the training give them adequate qualifications? These questions, among others, were asked in the survey questionnaires which were sent to the

artists who had got their professional training in Serbian faculties of fine and applied arts. The survey was based on a questionnaire in which the respondents answered to questions about the above mentioned issues, speaking from their very personal point of view.

Response rate and profile of respondents

We will now begin with the analysis of the questionnaires that were sent to 100 fine/applied arts faculties' graduates. The study questionnaires dealt with the employment situation of the graduated visual artists in Serbia. Our intention was to get information on personal employment practices, career, double job-holding, income sources etc. The questionnaire included questions that enquire about the respondents' formal employment status on the labor market, about the ways of getting employed or finding recruitment, about what kinds of jobs the respondent does and are they of artistic nature or not as well as the examination about what are his/her main income sources. Their responses were meant to provide a view on their opinions about the difficulties of getting employed as an artist, as well. The response rate was 68%. The research populations consisted of the graduates from the Faculty of Fine Arts Belgrade, Faculty of Applied Arts Belgrade as well as of graduates from other artistic faculties in Serbia, both state and private. They were approached through databases of two largest artistic associations that are on the state level, as well as through local cultural institutions (both public and private). We had a support from the fine arts artists' union (ULUS) when contacting artists and distribution of questionnaires were concerned.

The following table gives some details of the survey and survey population. As can be seen, the response rates were quite high, and consequently these results can be considered to supply information that regards the entire target population.

INSTITUTION	FACULTY OF FINE ARTS + FACULTY OF APPLIED ARTS
RESEARCH SAMPLE	100
NUMBER OF RESPONDENTS	58
RETURN RATE	58%
WOMEN	61%
MEN	38%
AVERAGE AGE	34

Although this is not a low response rate, we must note that it was our estimate that successful artists i.e. those who consider themselves active on the artistic scene, were more likely to respond. Interesting enough, the very first to respond to our inquiry were the artists who continued their life and their careers abroad. Due to these facts maybe, although the respondents have stated numerous difficulties that they have to face in their every day existence, the general disposition of all respondents was rather buoyant. However, we have also received a number of e-mails from those who refused to take part in the survey. There were various reasons for refusal. Some graduates asked if they were picked up randomly or they were chosen because of their artwork. Some were quite suspicious about the actual motivation of the survey. Several graduates excused themselves with their "leftist" orientation and lack of belief that anything could be changed through institutions.

We will try to rephrase several comments that we received from artists, as a reaction to questionnaire that we sent. We are about to provide several examples during the analysis. This one is to demonstrate one of the attitudes that artists had when their career paths and employment issues were in question:

"Thank you for the invitation that I will unfortunately have to decline. Namely, my attitude regarding the matter that you investigate is already widely known, and it was published in great deal. On the other hand, my attitude is that there is no arts scene in Serbia, for quite obvious reasons, and therefore I am not able to fit into your research. Finally, I as an artist, since you addressed me that way, in fact function in a completely different system, and I, if truth be told, exist in that system, and that system definitely isn't – Serbia! Hence, I wish you the best of luck, and do approach those people who imagine that they are artists and that there actually is such thing as an art scene in an indifferent and rotten environment such as this one – don't approach me! "

Structure of the questionnaire

Let us first give a brief introduction into the structure of the enclosed questionnaire. The respondents were asked to give basic personal data. Although we did not focus on it, we wanted to have general overview of the age of respondents and the relation between their age and the career opportunities they speak about. We will highlight some typical answers and explain our conclusions regarding this matter later on. Further, we were interested in education background of the respondents before they entered the FFA/FAA. It was our intention to observe if there is any relevant relation between the type of high school level education that one had (artistic/non/artistic) and one's the future ability to manage one's career after graduation from the artistic faculty. *(please see appendix for more details about the structure of the questionnaires)*

Findings and conclusions

Judging by the results of the questionnaires analysis – the number of those who had previous artistic education (e.g. high school of design or high school of arts and crafts) and those who had not is rather balanced. We may conclude therefore that having **previous formal artistic education is not of the essence** and is not necessarily reciprocal to success in the future.

However, it is our conclusion that **involvement in artistic activities** (such as workshops in Students Cultural Centre Belgrade or similar) **before and during the studies** were quite significant for the future of graduates. Those who had experience of being actively involved in the events on the local artistic scene had a clear picture of circumstances and they already had a rather developed network of contacts and a fairly functional system of participation in arts and culture events on the local and even on the international level. It appears that those graduates who were focused solely on the curriculum and relied exclusively on the experience that they achieved through their studies were quite surprised when they were left to face "real life" after graduation.

One of our questions regarding education was related to so-called "**preparation schools**" that students-to-be attend in order to prepare themselves for the entrance exam at the artistic faculty. The exam at all faculties consists of submitting portfolio with previous work (each faculty has specific demands in accordance to departments) and there are also several practical assignments to be done on the spot (portrait drawing, painting, sculpture etc). We didn't try to analyze connection between attending respective preparation schools and success at the exam since the number of such schools has flourished in such extent that this question would demand a research of its own. However, we would like to give some remarks regarding these preparation schools. This is due to the fact that we believe, and it is the assessment of many professional artists, that preparation schools are very important as a pre-studies step that introduces students to the way that artistic studies function. The idea or should we say ideal situation would be that the preparation school not only prepares student technically for the entrance exam, but that their program is synchronized with the faculties' curricula as well. There were suggestions that the major art faculties or the respective ministries (of culture and of education) issue certain guidelines that would be used in licensing such schools. Official licensing or cooperation agreements of some kind would both protect the interests of future students and give more respectability to preparation schools. Regrettably, none of such initiatives was ever functionally implemented.

The transparency of entrance exams at artistic faculties was a taboo for many years. Despite constant rumors regarding the regularity of the exams, it wasn't until the democratic changes in October 2000. That something was officially done to clarify the situation. It was then that the Dean of the FFA had to withdraw from his position because of the irregular enrolment of 11 students.

The emergence of several private fine arts faculties led to the **de-monopolization of fine arts high education**. Since it became legally possible to found **private universities**, the statistics show a decline of the number of applicants for public artistic faculties, even though public faculties still maintain the highest rate of applicants and the highest level of credibility and reputation. However, this may also change, since private faculties grow stronger each year. They had a good starting point because the teaching staff was chosen from the renowned artists and professors who are actively involved in the arts & culture scene in Serbia. In the first years they had rather low criteria at the entrance exams since the economic aspect was their priority. However, their criteria has increased over the years and, judging by the

artworks at the annual exhibitions and by the presence of the graduates on the artistic scene. Although this de-monopolization is indubitably a good thing as such, we have to bear in mind that there are still debates about the standards at certain private art universities. Even though there are numerous renowned experts among the teaching staff at those faculties, there are also many experts who point out that the government may have rushed into licensing some of these institutions without making sure that they undoubtedly deserve the university status. In addition to this, the question of "producing" numerous professionals in fields of arts and culture each year without provisioning their place in the society (that is, on the labor market) may also be considered as negligent.

Further in the questionnaire, the respondents were asked to state the year they entered the faculty as well as the year of graduation. They were asked to state whether they have continued their formal education. Both FFA and FAA and private faculties offer education up to MA studies. There are still no doctoral studies in fine arts at the faculties in Serbia. The respondents were also asked to state any **further education** that they find relevant and decisive for their careers, be it formal or informal, such as workshops, summer courses, guest student courses abroad, trainings, study trips etc. In addition to general praise of quality of the know-how that they attained, our attention was drawn to the fact that most of the respondents highlighted the importance of being able to meet colleagues from other countries and share experience, they also point out the significance of the fact that it is during these further studies when have they learned how to manage their artistic documentation and present their work in public. Many of them stated that it was only after taking up further courses were they able to carry out more complex artwork.

We asked our respondents to explain/describe their **method of dealing with professional documentation** – artistic portfolios, press clipping, catalogues, texts, photos, videos etc. We asked them if they became familiar with the importance of neatly taking care of one's own artistic documentation during their studies at the faculty and thanks to the teaching program or otherwise. Most commonly, the answer was that they were not directly taught or encouraged to take care of their artistic record. However, some professors did expect the students to present their work from time to time and in order to do so they had to organize their documentation properly. They received practical advice from their senior colleagues, from other artists and thanks to the occasional workshops that were organized by artistic

NGOs. Several artists mentioned that they keep a sort of artistic diary with various written remarks (quotations, thoughts, ideas, to-dos etc) which they find very useful.

Further on, our questionnaire dealt with the **status of the graduates on the labor market**. Due to all the reasons we have already mentioned in chapters above, it is our conviction that probably the most relevant data for our research is to be derived from the filled questionnaires that we received from the artists themselves. When all the facts regarding the vagueness of the term "art", "artist" and "employed artists" in particular are taken into account, we may conclude that personal assessments are maybe the most valid data that can be obtained.

Therefore it was our estimate that we should restrain ourselves from giving our own definition of such terms. We believed that we'd better leave this to the respondents to decide individually. For example, in question number 4 ("Please state what is your status on the labor market"), we have left 7 different answers to be chosen between plus the eighth one that was left blank for them to fill in case that they do not fit into none of the above listed answers.

STATUS ON THE LABOUR MARKET	
EMPLOYEE	30.55%
FREELANCER	36.11%
ON CONTRACT	11.11%
ON GRANT	5.55%
STUDENT	2.77%
ENTREPRENEUR	0
UNEMPLOYED	13.88%
OTHER	0

Table describes the employment situation of the respondents at the moment of the surveys.

The employment status of fine artists cannot be compared to the other fields. The respondents in the field of fine arts were asked to characterize their employment situation by choosing one or more of the following alternatives: artistic work as a free artist, arts-related work, other work, not working. As the table shows, the most numerous are "**freelance artists**". This alternative was chosen by 36.11% percent of the fine artists. This term may refer to officially recognized freelance artists that are registered as such in one of two official artistic associations (**ULUS – the union of fine artists and ULUPUDS – the union of applied artists and designers**). On the other hand, we must take into account that there are

many artists that consider themselves "freelance artists" and those they fit to the description of a freelancer even though they are not officially registered as such. This is also a good moment to give some remarks regarding the reasons why artists are more reluctant to become/stay members of artistic associations as time goes by. Even though the initial idea of an artistic association was a good one, these unions did not prove themselves functional in practice. The most common comment that we can hear from artists is that these unions have become social services rather than artistic institutions. Both public artistic associations that we mentioned above are overcrowded. Both of them have more than 2000 members each. We won't be exaggerating if we say that not more than 25% of the members are active artists who practice art indeed. Active artists complain that they can not expect adequate support from their respective association when their work is concerned because the association is busy solving administrative and social problems of the members that did not "draw a single line" after they have been accepted to the association. On the other hand, the representatives of the associations do in fact have the same complaints – they emphasize that the interest of members in the work of the association is so low, that no change can be made because, for example, they never have quorum and they can't vote about anything. Even though we were familiar with the situation in these associations, we were nevertheless surprised when we approached ULUS, for example, regarding cooperation on this research, and they told us that it will be very hard to get artists to fill in the questionnaires. To paraphrase the comment: "We can't even *make them* fill in the necessary administration forms, let alone the questionnaire of 30 questions..." We thought at the moment that this comment was exaggerated – we thought that artists might dislike administrative issues but they would be more than happy to get involved in a research that is intended to contribute to their better status. Low response rate that we have received even though we had a lot of support in distribution proved us wrong about this.

From the table above we can see that the percentage of **employed artists** was also quite high (30.55%). However, it has to be taken into account that a multiple employment status is quite common among fine artists. The most common combination is "**artistic work – art-related work**". Fine artists usually hold an art-related job (usually as a teacher) in order to provide an adequate income and they use their "free" time for making art. We didn't ask the respondents to state exactly what job/position do they hold. It was left to their choice.

The relatively **moderate unemployment rate** (13.88%) may also reflect the fact that artists sometimes have difficulties getting registered as unemployed. For example, they may

be treated as entrepreneurs or they do not fulfill the so-called working criteria defined by the labor legislation. This is often the case with young artists. As far as social security is concerned, the demarcation line between self-employed and employed artists is decisive. However, in practice it is often difficult to define which of the two categories an artist belongs to. Some freelancers are caught between the two definitions, and it is not quite clear whether their social security benefits are derived from short-term contracts, or whether they should be registered as individuals pursuing a trade, i.e., self-employed entrepreneurs.

This is a good moment to mention that we also approached the **National Employment Agency of Serbia** (*in further text – NEA*) in order to get statistical data about the employment of artists in Serbia. We went directly to the department that handles artists' employment issues and spoke with people who are involved with artists' employment situation on daily basis. We wanted to hear personal impressions from these people, in order to balance "sterile" statistical data with "live" experiences and thus have an overview that is clearer. NEA officials have told us that the reason why artists as a whole apply to their database is definitely not because they expect any kind of **help and support in means of finding employment**. The artists used to apply to the NEA merely because that was the legitimate way to obtain health insurance without being a member of the official Association of Fine Artists of Serbia. The number of artist gradually decreased with the introduction of new laws regarding health insurance. These laws have separated NEA employment seeking support with health insurance issues of the unemployed so NEA expects this number to decrease even more in the future. We were told that artists do not expect that the NEA will help them find employment. The fact that there are no employers who approach the NEA requesting artists proves them right. The only profiles of artists that do get employment immediately when they approach the NEA are – music teachers. The data that we obtained at the NEA showed the number of graduated artists that are currently in the agency's database, number of women and men among them and number of those who already had some working experience when they applied.

According to the data that we see in the following table, we can see that the most numerous group is the one of the FFA graduated painters, 135 currently in the **NEA database**. The proportion between women and men in this group is evidently unbalanced (37, 77 % of men and 62, 22% of women). The number of those with working experience is as low as 6.6 %. Apparent mistakes that caught our eyes, such as putting graduated sculptors among FAA graduates or the doubtful shortage of MAs are probably another evidence of the lack of

the definition of the artistic profession and the lack of denied boundaries of the meaning of the word "employment" in this profession.

FACULTY OF APPLIED ARTS				
SPECIALIZATION	ALL	MEN	WOMEN	WITH WORK EXPERIENCE
GRADUATED PAINTER IN THE APPLIED ARTS	27	9	18	3
GRADUATED CERAMICS DESIGNER	17	3	14	2
GRADUATED GRAPHICS DESIGNER	66	25	41	16
GRADUATED TEXTILE DESIGNER	21	0	21	6
GRADUATED SCULPTOR*	42	17	25	1
GRADUATED SCULPTOR IN THE APPLIED ARTS	10	5	5	2
GRADUATED CONSERVATIONIST	22	4	18	2
GRADUATED INDUSTRIAL PRODUCTS DESIGNER	15	9	6	5
GRADUATED INTERIOR DESIGNER	35	15	20	13
GRADUATED COSTUME DESIGNER	40	3	37	12
GRADUATED SET DESIGNER	22	8	14	2
FACULTY OF FINE ARTS				
GRADUATED PAINTER IN THE FINE ARTS	135	51	84	9
GRADUATED GRAPHIC ARTIST IN THE FINE ARTS	24	11	13	1
MASTER OF FINE ARTS	21	8	13	3

* (it is our assumption that this specialization is listed here by mistake, and it should actually belong to the list of specializations of FFA)

One of the points of interest in this study has been **whether an artist lives by the work s/he is trained for**. The common knowledge is that artists have to rely on second jobs or otherwise they are on the mercy of the social security systems. This fact and the importance of multiple jobs came evident also from these surveys. Artists are known to hold several jobs. Researchers of artists' labor market often analyze this 'multiple job-holding' by using three categories: 20 'arts work or artistic work', 'arts-related work' and 'non-arts work or other work'.

In this survey artists were asked about their occupational activities during the year according to the following definitions:

1. 'Artistic work' means practising artistic occupation only.
2. 'Arts-related work' means activities demanding the skills and/ or knowledge of an Artistic occupation.
3. 'Non-arts work' means working outside the arts.

The question about the **sources of income** is closely linked to the one about the main occupation. Artistic occupations in various art forms differ in relation to the above mentioned categories. It must be taken into account that arts-related work is, in many cases, an essential part of the artistic occupation. In some cases arts-related work and non-arts work are only a means to spread income risk.

This is why we should take a look at the data in the next table that shows the results we have derived from the answers to our questions regarding the main income sources of the respondents.

INCOME SOURCES	
ARTISTIC WORK	46.15%
ART-RELATED WORK	35.89%
OTHER WORK	12.82%
OTHER INCOME SOURCES	5.12%

Surprisingly enough, the results show that the great **majority of our respondents lives by their art (46.15%) or art-related work (35.89%)**. This is once again a reminder of the fact that it was our estimate that those who took part in this survey are all more or less active artists. We can't emphasize enough that we have sent out our questionnaires randomly, through databases of major artistic unions and that our only criteria to be met was that the respondents are artistic faculty graduates. However as we already mentioned the first to respond were the artist who are active abroad, those who are already quite renowned both in and outside Serbia responded promptly. Unlike them, those who stopped practicing art after graduation or soon after graduation were reluctant to participate in the survey, they either did

not respond at all or they responded by e-mail, explaining why they do not want to take part or why they do not consider themselves eligible regardless their diploma.

Our respondents were asked to say if they find some of the **courses at** their respective **faculty** unnecessary and to say why. The most common response was that it can't be really said that some of the courses are not needed at all. It is more about the content that is provided by them – that content is outdated and dull. Both students and the professors often complain about the fact that technical support (PC, video beam, slide projectors, different media materials etc) are not easily available even though they officially exist at the faculty. The general impression judging from the responses we got is that most of the courses in general is that they are **out-of-date and craftsmanship-oriented**.

In order to additionally depict the general frame of mind of our respondents regarding the issues we discussed above, we will now paraphrase one of our respondents, our internationally renowned artist of younger generation, with considerable experience of both student and a teacher in Europe and the world: "Above all, a full revision and reform of the teaching staff is of the essence. The principle of a **"professorship for life"** is exceedingly infertile. There is a lack of theory of arts course. Artistic faculties lack a transparent class concept that would include numerous guest-professors and frequent workshops. There is a lack of nourishment of critical judgment and thinking process, even though these processes are of the essence for development of one's artistic position, for the artist's adequate relation to the history of art, to the contemporary culture and to the modern world and to the contemporary (social and political) reality as such."

The analysis of the questionnaires has proven our presumption that **teaching staff** should be consisted of individuals who are paradigms of proficiency and who have achieved significant success in their professions and who are currently very active in their particular careers. In order to investigate these hypotheses an analysis of the teaching staff in several fine arts faculties was conducted. One of the conclusions is, as it will be explained furtherly in the paper, that the revision of education, professional background and current position in the cultural map of Serbia (and abroad) of each member of teaching staff is necessary.

In many artistic professions it is possible to work without **formal training**, but undoubtedly **the importance of training in the arts** has been growing by years. Training

gives artists as well as other occupational groups qualifications which may help their way in the labour market. Training produces technical qualifications required for certain work as well as formal qualifications such as degrees and diplomas. Still, trained artists are not automatically employed, and they have to be prepared to work as a teacher or totally outside the arts. Also, an evident conclusion of many studies has been that formal qualifications (degree) have no significance concerning artistic earnings, while in other occupations income level tends to increase with the level of education. Training is also a significant factor when assessing the status of certain professions. According to profession theories the training is an important instrument of social closure. The formal training criteria forms a shelter and helps professionals to develop their status and protects the occupational group from other (competing) groups.²⁸

One of the most important points of our questionnaire were several questions that dealt with the **curriculum at artistic faculties**. We expected our respondents to answer to these questions both from the position of a student and from their current position. Our hypothesis was that the educational system as such is not designed to prepare art students for particular jobs in arts and culture domain. Another hypothesis that we started from was that inadequate and unsatisfactory arts education program produces professionals that lack capability to manage in the present-day reality of arts and culture in general. A thorough **revision of the program** must be conducted in order to provide students with up-to-date knowledge and skills. Our aim was to investigate what are the skills that artists need and education programs do not provide? We wanted to investigate these hypotheses and propose measures.

Respondents frequently expressed the opinion that the very names of **curriculum courses** are not important. Methodology and awareness are what counts really. The approach towards teaching needs to be improved. For example, courses such as "new media" or "times based media" or visual communication" could be criticized even by those who support the reforms simply because it may sound as reinventing the wheel. The painting department courses may already have enough room for teaching and practicing performance, video, new

²⁸ "Trained artists at the market place. An overview of the graduate surveys." by Paula Karhunen, Arts Council of Finland, Research and Information Unit

technologies, time based media. **The practice of Kunstakademie Düsseldorf** was mentioned as an excellent example by some of our respondents who continued their education there. The continuity in attempts to improve the curriculum so it is in state-of-the-art with curricula in EU and the world is what counts. Superseded artistic techniques on one side and mystification of "new" media²⁹ on the other are not of any use for students and both should be avoided.

The impression is that, when arts education Serbia is concerned, there **is a lack of the "third party" (Ministry of Culture, Ministry of Education etc) revision** on the regular basis. There is also a lack of possibility for students to have their saying about the curriculum and about the teaching staff and teaching methods. The conclusion might be that the full revision of the curriculum and the full revision of the teaching staff needs to be undertaken. Officially, the **"Bologna process"** (in brief - adjusting the curriculum and the studies concept on the whole in accordance with the EU standards) is being implemented at the artistic faculties. However, there is an evidence of "passive resistance" towards these changes.

Some would say that maybe one of the roots of these problems mentioned above lies in the fact that most of the theoretical courses were included in the curriculum back in the 1973 for merely formal reasons – so that the **Art Academy could change status and become a Faculty of Fine Arts**³⁰. These courses haven't been taken seriously from the very beginning. They raison d'être was merely of formal nature. Maybe that's why there is a habit of resistance towards the theoretical department among at the artistic faculties. This has caused an ambiguous situation for art universities: how to cope at the same time with educational policy requirements and those from the art field? How to fulfil the common

²⁹ One of the central challenges facing the media arts is to establish a common vocabulary for parsing them. Unlike the performing, visual, and literary arts, where established disciplinary categories are typically used to compare artforms, there is no common standard for distinguishing among the media arts. Sometimes the media arts are described in terms of the technology used to create them, at other times in terms of the functions of the work, and at still others in terms of the specific styles of the work. Each of these approaches can be found in the literature. Technological approaches, for example, sort the media arts by the media used and emphasize the connections between changes in technology and the artistic practices using those technologies (Renan, 1967; Lunenfeld, 2000b; Antin, 1986; von Uchtrup, 1999). Functional approaches, on the other hand, focus on the purposes of the work and how artistic practices within a functional tradition have changed regardless of the medium that is used (Rosenthal, 1988; Bruzzi, 2000; Rees, 1999). Finally, approaches that sort the media arts by subdisciplines tend to focus more on the aesthetics of the art and the ways in which those styles are represented in the works of specific artists (Rush, 2001; Hanhardt, 2000).

(scientific) criteria and to give professional training in practical skills? The change of status has increased the administration in these institutions, which has not always been applauded by students and teachers. Also the tools of measuring art training have been criticised by some teachers who seem to consider the university status not so necessary for practising artistic profession.

The expectations of students and the comments of graduates show, however, that they would need more theoretical knowledge in many different areas of arts and culture. We have even had suggestions from our respondents that there should be a separate Department of theory of Arts and Culture. The fact is that there are no BA studies for art theoreticians and art critics as such. We analyzed this matter by taking into account situation at Faculty of Fine Arts Belgrade (state's faculty), "BK" Academy of Fine Arts (private), Academy of Fine Arts (private), Academy of Fine Arts Novi Sad (state's faculty). Our respondents were the graduates from all these educational institutions. However, our focus was on the state owned faculties.

One may wonder why do visual artists choose to spend so many years at art schools? Firstly, formal degrees may be precious in arts-related (typically teaching) and non-artistic jobs at which visual artists work to finance their practice. It is also safe to assure that young artists, who face stiff competition in the over-crowded field, seek for further incubation in art schools. These institutions moreover provide working space and other resources, including social networks which have a crucial role in the formation of reputation and which also spread information on job opportunities.

Our intention was to **analyze and compare conditions of enrollment, cost of studies, education program, basic courses and extra curriculum courses.** The data regarding the above listed issues was available at the each respective faculty. In addition to this, we wanted to investigate if the following issues/ skills are being taught/ practiced:

- Ability to reflect on one's own artwork (both process and final product)
- Ability to coherently present oneself and one's artwork
- Cultural policy in Serbia and EU
- Being familiar with artistic infrastructure and the way it works
- Being familiar with international networks, projects, teams

- Intercultural competencies
- Foreign languages
- Basic entrepreneurial skills (small business management, Artistic entrepreneurship)

In this respect we relied on the data that we have derived from the questionnaires that we have received from the graduates. We wanted to make a comparison with similar institutions' curricula abroad – underline means of providing students with the opportunity to obtain skills that will enable their better employability. We tried to answer the question what is missing from fine arts schools curricula in Serbia and what is included in curricula and shouldn't be there.

Even though art students complain about certain courses being obsolete, our respondents, graduates with a certain distance in approach, hardly ever say that there are completely expendable courses. Their remarks usually refer to **the necessity of changing the concept of the curriculum**. The existent courses should be adapted in order to better suit the demands of labor market that students need to fulfill. IT skills, basic and more specific, are most frequently mentioned. Some of the respondents pointed out that the high level of **IT skills**, especially in more specific/specialized software may be considered as unnecessary by many students. However, the basic knowledge can be very useful, because it would make students aware of the possibilities and it would widen their perspective when it comes to their artistic work and their artistic documentation. **Foreign languages** are also considered a must.

A frequent suggestion that our respondents had regarding the improvement of the curriculum was related to the **foreign languages courses**. Namely, there are courses of foreign languages at the faculties. However, these courses need to be differently organized because so far the students were not divided into groups in accordance with their level of knowledge and this was the reason why the courses were not productive. In addition to this, the courses should be more practically oriented (e-mail correspondence, project proposal writing, filling out application forms, writing about one's own work, speaking about art and one's artwork etc).

At least **basic IT skills** are considered a must by most of the graduates. In addition to these basic skills, most of the respondents believe that when it comes to professional

applications (such as various programs for design, image editing, video editing, sound editing, and 3D animations design etc) more advanced courses are of the essence and such courses should be included in the curriculum.

Many graduates highlight their lack of **theoretical knowledge** and lack of broader education that is considered a must among the artists and other professionals in the domain of arts & culture. The general disposition is that one of the major problems in at artistic faculties, especially the public ones, is the lack of communication and interaction, most importantly between professors themselves, than on the relation student-professor and then among the students themselves. As one of our respondents said "...Vanity and envy are nourished far more than professionalism..." Respondents point out that there were only few professors who truly encouraged the open discussion about artworks. Students were hardly ever expected to thoroughly analyze their ideas and concept and to reflect upon their artwork and share their impressions and suggestion with their classmates. A very important remark came from one of our respondents who said that artists need to skillfully speak about their artwork in order not only to discuss with colleagues but also in order to be able to dequately represent themselves to the public. The general comment was that the out-date courses at the faculties result in art that is hardly comprehensible to professionals, let alone to those who are not.

The history of art that is taught at the faculties ends with the so-called "golden eighties" (to paraphrase one of our respondents). The lack of **contemporary art** history is frequently pointed out. It is almost as if the contemporary art scene is not existent – there is hardly any information about the contemporary art, artists and the scene on the whole.

Another important remark coming from our respondents was that the day-to-day **working schedule** was rather scattered and that it needs to be arranged differently in order to allow students a better time management and consequently a more wide-ranging education.

Our respondents also frequently pointed out the essential importance of constantly being aware of the **important relation between the education and activities during one's studies and one's artistic career in the future**. Being aware of the importance of one's present engagement and having confidence that the efforts that one makes while studying are important steps in career development is crucial for students.

While preparing the questionnaire, we were aware of the fact that it has to be conjured up in neither such a way that it does not imply the responsibility of neither artistic faculty as such nor the general situation in the country when the artistic careers are concerned. Our intention was that our questions investigate the amount of **personal responsibility of every particular respondent** in the first place. We believe that this was successfully achieved. In general, our respondents highlight the importance of persistent personal efforts in order to succeed and remain successful in the arts.

When it comes to the analysis of the curriculum again, in addition to other assessments, comments and suggestions that we already discussed – another important remark would be that the **continious education of the teaching staff** at artistic faculties is necessary.

The **lack of competitive spirit** inspired by various challenges was also identified through the analysis of questionnaires. The respondents stress that the theory department needs to be supported and improved. They recognize the **need for improvement** of the skills of writing and thus being able to discuss and define one's own artwork at least. Scarce masterclasses and workshops held by renowned artists were very important experience for most of the respondents. It is strongly suggested that none of the chances to **invite prominent professionals to hold a masterclass** or at least a lecture shouldn't be missed.

Conclusion that can be derived from responses that we have received would be that **inclusion of courses that provide students with crafts and skills that are practical and applicable in the contemporary surrounding**, definitely is a necessity. It is strongly stressed by all our respondents that professional engagement of student during their studies needs to be not only encouraged, but initiated and boosted by the faculties' concept and curricula. Art students need to be able to shape their professional profile during their studies in such manner that they can easily find their place in different areas of the contemporary society. The graduates should be able to involve themselves easily into the projects of the interest envisaged either by public, or by private and civil sector.

The importance of having a comprehensive record of one's professional activities in the widest sense is highlighted by all our respondents. We may say that more or less all of them state that during their studies at the faculty they were not adequately instructed how to do this properly. Although some professors did encourage their students to neatly document

their work, there was a lack of a comprehensive course that would provide all the students with the adequate know-how.

One of our questions that referred directly to the "**labor market skills**" was: "Is it your estimate that the curricula at artistic faculties should provide the students with the opportunity to attain basic "labor market skills" (entrepreneurial skills, accounting, tax system, business planning, strategic planning, basic marketing skills, economics in culture, management in culture etc)? Do you believe that such skills would have helped you in your career?" This was a sensitive question because these courses are not by any means considered artistic. Although we expected our respondents to be wavering about this question, we received quite interesting answers. There were those who considered such courses non-related to art in any way and therefore not appropriate to be included in the curricula. Some stated that artists ought to be able to hire people who possess such skills. However, it was evident that those who graduated recently were more aware of the significance of having at least basic knowledge in this area. One of these respondents pointed out the absurd but very common prejudice that lack of "labor market skills" is a typical artistic trait. This respondent believes that such prejudices are to blame for the gloomy situation on the artistic labor market. Speaking of absurd – this respondent stated that he became aware of the importance of attaining the above mentioned skills during his military service. Our respondents repeatedly underscored that the professors should invest more in their own continuous education in order to be up-to-date and ready to respond to needs and questions of their students.

Another significant remark referred to the lack of conversation with professors. **The communication at the faculties is not fluent.** The professorship is mystified. From the other hand, professors express their lack of competence when it comes to communication with the newest generations of young people.

The opportunity to express themselves through performance, video art and digital arts is frequently mentioned. Of course, the opportunity as such is not enough - professors need to be competent in all aspects of visual expression in order to guide students through the creative process. There is a lot of criticism directed to the only professor at the FFA's Painting Department who, with his assistant, supports the use of the so-called "new" media of expression. The reason for that criticism stems from the fact that this class often shows mediocre artworks at the annual exhibition. However, many artists that are now well

positioned on the Serbian artistic scene stemmed from this class. Many of them would say that, faults aside, they have found someone to talk to and to relate with when they came to the class of this professor. We believe that the permissible objection to the concept of this class is addressed to its **lack of methodology both in the annual program and in the teaching methods**. Although both the class professor and his assistant are renowned artists themselves, the improvement of teaching method would be very useful for the progress of the whole class. Carefully thought-through program for this class would also improve the teaching process and the results would be far better. However, the lack of support by the faculty officials was probably the reason why this was not improved in the past. The reforms that allegedly started in 2006 carry a promise of improvement.

According to our respondents, a room needs to be made for the issues such as **copyright, intellectual property, artist fees and tax system** in Serbia and the EU.

Interestingly enough, some respondents answered that the studies program at the FFA/FAA actually was in compliance with their expectations because they were already familiar with the program and they knew what to look ahead to. We had an artist who refused to answer our question. She explained that "we shouldn't be kidding ourselves that the artists are formed at the faculty and that the faculty diploma is merely a "license" that an artist needs so he/she can function in the society. In all other aspects, artists are and should be on their own". Although from our perspective this is a rather defensive attitude, we must admit that there are a number of artists that would agree that she has a point there.

We believed that it was important to investigate if and in what extent are the graduates of artistic faculties familiar with the **cultural policy of Serbia**. The general cultural policy of Serbia was not our theme, except from those segments that may be influential for the careers of artistic faculties' graduates. The questions that we asked in our questionnaire was intended to investigate the level of awareness of the graduates of the importance of having the **adequate policies on the state level** in order to assure better status of the artists. We wanted to explore if there is a consciousness among the graduates that they can influence those policies and we wanted to see if they are at all aware of the mechanisms of such changes. A general conclusion that can be derived from the questionnaires is that they would be interested in having an insight into the cultural policy of Serbia during their studies and afterwards. The insight of the cultural policy of their country would be of interest for them if they would have

an opportunity to get acquainted with the possible strategies of making positive changes and improvements and if they would be thought of instrument of positioning themselves in these processes.

One of the questions looks upon **the line of work** respondent does and its relation with his/her education. We wanted to obtain data concerning the quality of artistic education in Serbia especially when looking at the relation education-career.

THE LINE OF WORK	
WORK IN ACCORDANCE WITH EDUCATION	34.09%
WORK BROADLEY ART-RELATED	31.81%
COMBINATION	25%
I DO NOT WORK	9.09%

The table above shows that most of the respondents (34.09%) consider their **line of work being closely attached and related to their specific education**. The percentage of those whose assessment was that their job is not directly related to their specific education but it is still in the domain of artistic work was also quite high (31.81%). As expected, there are a balanced percentage of those who belong to both groups – their line of work is a combination of working closely in accordance with education and in working in the domain of arts in broader sense. Let us also try to explain the surprisingly high rate of those who consider their line of work closely related to their education.

When we analyze the answers more thoroughly, and compare them to answers to other questions in the survey that analyze educational system and faculties' programs more closely, we come to a conclusion that our **respondents equalize their education with the title that they attained with their diploma**. That is why they find their education (better say – title/diploma) closely related to the work they as artists do. However, when we look more closely to their answers and opinion provoked by questions regarding the education program on their respective faculties we see that **most of them do not consider that the content of their studies provided them with the skills that they use in their work**. Although most of them answer that they are not sure if having a diploma of the artistic faculty helped them in their careers, it is obvious that they actually consider their title (graduated artist) being in correspondence in their line of work, not thair actual skills.

To come back to the table above, we see a low percentage of those who have chosen the "I don't work" alternative (9.09%). This shows once again **the structure of our respondents "body" and leads us to conclude that our survey actually shows the labor market situation and career paths of those artistic faculties graduates who remained "in the business"**. We won't be able to define the paths who led graduates to completely stop working in the domain of the arts.

A non-artistic or art-related job has appeared to be a common feature among art professionals. The definitional problems concerning 'non-artistic' or 'art related' job should be kept in mind when reflecting upon these data. With regard to fine artists one can not talk about "getting employed" in a strict sense of the word. Principally the question is about being able to work. For fine artists, the working possibilities (exhibitions, commissioned works) are also dependent on contacts and on reputation. Having exhibitions is one of the most important ways of getting established as an artist, and this also has to do with the personal network and marketing capabilities. **The importance of personal contacts** is a world wide phenomenon in the arts. For instance, the British career-study suggests that one of the most important things in artists' career histories was "building up a presence in the arts world", namely, creating connections.

The artistic labor force has some typical characteristics also concerning the unemployment. As in any discussion concerning labor markets, there are problems in defining concepts like "unemployed" or "at work". These are further complicated by the nature of the arts: when a "normal" professional can usually without difficulty say whether s/he is unemployed or working, for artist this is not so easy. This is due to the double job-holding, intermittent work contracts, and the high proportion of self-employed or freelancers. Sometimes it is better to use the term *under-employed*, which means that an artist does not get his/her whole income from the artistic profession, or that this income is very low. Because of the complex nature of employment arrangements in many artistic professions, it is difficult to get reliable statistical information about artists' unemployment. The unemployment rate of artists is dependent on the definitional decisions and does not tell much without further analysis.

One of our aims was to **examine artists' career paths and career development as such.** We have treated the career-question by dealing with the following factors: **career stage,**

periods in which a respondent did not practice art and the time spent in artistic work.

The recruitment of artists differs in some respects from that of the other occupations. Reputation and personal relationships are more important regarding employment opportunities and they also affect the level of salary. In other non-artistic occupations, the formal qualifications might have a more important role in this respect. One of the main questions that we wanted to answer is if the formal diploma does not influence on employment.

When it comes to the recruitment of artists, we asked our respondents to state what are the means of recruitment that they find useful or should we say applicable, what the most **common ways of finding engagement and a job** or finding involvement in the artistic scene in any way are. As we can see from the following table, a great majority of respondents considered their own efforts being the most efficient means of recruitment.

MEANS OF RECRUITMENT	
ONE'S OWN EFFORTS	37.93 %
OWN PROFESSIONAL REPUTATION	18.96%
BY PERSONAL CONTACTS	17.24%
EMPLOYER TOOK CONTACT	18.96%
NEWSPAPER ADVERTISEMENT	3.44%
THROUGH NATIONAL EMPLOYMENT AGENCY	0
OTHER MEANS	3.44%

Table presents the alternatives which were given with respect to recruitment.

It is our impression that the younger the respondent was he/she was more aware of the **importance of personal efforts in finding engagement**. The general remark was, even coming from those who were fairly satisfied with the curricula at their respective artistic faculties, that there was neither formal nor informal service at the faculty that would act as an intermediate between students/graduates and potential employers³¹. Although it is reasonable to suppose that potential employers would consider contacting the faculty the most efficient to find artists, this was never the case. Our respondents state that there were certain professors who would invite potential employers and organize their students' presentation in order to give them opportunity to speak about their work. These were however scarce and individual initiatives, without adequate support from the faculty officials. Later on we will speak some

³¹ Please note that the term "employer" is used in the broadest sense, and it comprises not only enterprises that hire artists, but curators, gallery owners, museums and other similar institutions that offer artists a possibility to practice art.

more both about personal effort regarding recruitment, but also regarding education, both when artwork making process and presentation is concerned and when we speak about wider education in the domain of arts and culture.

We also asked our respondents to state whether they had **periods after graduation during which they didn't practice art** at all. The following table shows the results:

PERIODS IN WHICH A RESPONDENT DID NOT PRACTICE ART			
DID YOU HAVE SUCH PERIODS AND HOW MANY?		HOW LONG DID THESE PERIODS LAST?	
NO	67.74%	< 6 MONTHS	66.66%
1	29.03%	6 MONTHS – 1 YEAR	11.11%
2	0	1 – 3 YEARS	22.22%
3 OR MORE	3.22%	> 3YEARS	0
OTHER	0		

We were once again surprised with the percentage of those who did not have such periods at all. **Almost 70% of our respondents said that they did not have such periods whatsoever.** Even when we take into account the fact that we already highlighted several times – and that is the fact that it appears that **our respondents "body" is consisted of more or less successful artists who remained present as professionals in the arts and culture domain – this still is a large figure.** The vagueness of terms defining "practicing art" and "active artists" comes up again and proves that a precise survey that deals with such issues is never easy to achieve. One of the reasons, maybe even the major one, is the fact that in order to be practicing art, fine artists do not anyone else but themselves. This is of course a disputable claim, but in the end of the day, a fine artist can spend years pursuing his/her idea and producing artworks in his/her atelier, without showing the artwork to anyone during that time. Some artists even consider the times when they do not literally work on their art – important parts of the **creative process**. It is not our intention here to analyze such issues, we just want to point out possible reasons why many of our respondents consider themselves continuously practicing art even if the job they live on isn't always directly compatible with their artistic work and may be quite time-consuming. Our next question dealt with the issues of **time spent in practicing art per year**. The respondents were asked to give their assessment about the percentage of time they spent in practicing their art. The following table

shows the results that are fully in accordance with the comments that we gave regarding the last question we spoke of. Half of our respondents estimate that the time they spent in practicing art per year is above 75% of their working time.

TIME SPENT IN PRACTICING ART PER YEAR	
0-25%	6.25%
25-50%	18.75%
50-75%	21.87%
75-100%	53.13%

The following table shows what the answers of our survey respondents to the direct question regarding **the relation between their work and their education** were. Later on, we will discuss particular answers and comments given by the respondents in the part of questionnaire that did not demand direct answer but rather individual approach, personal experience and opinion expression.

DOES YOUR WORK CORRESPOND WITH YOUR EDUCATION	
YES, ENTIRELY	36.11%
YES, MOSTLY	41.66%
NO, NOT AT ALL	16.66%
I DO NOT KNOW	5.55%

Now we can get back to the analysis of the questionnaires. We have already started the analysis of those questionnaires that we consider representative when **the personal assessment of the quality of artistic faculty curriculum and its relevance for further career development** is concerned. In our first question regarding the career development we asked the respondents to point **out the most significant factor that influenced the development of their artistic production skills**. That is, thanks to what/who did they learned how to carry out their ideas and implement them in order to produce/finalize artworks. Most common answers are: certain professors, contact with other artists, participation in workshops and in artists in residence programs, own artistic activity outside the faculty, study trips, programs organized by NGOs etc. There are those who state that the "internet" and "literature" were the only sources of information. There are of course those who were satisfied with the skills that they have attained at the faculty, with the remark that those skills those skills are applicable to so-called "classical" artworks (e.g. paintings, sculptures and graphics

at the FFA). Contemporary means of artistic expression were scarcely practiced and taught at the faculties.

Our 2nd question was about **the skills of oral, written and visual expression of presenting one's own ideas, concepts and, finally, the artwork**. Most common answer was that respondents are not fully satisfied with themselves when the above listed skills are concerned. They point out that, even though some professors were willing to advise them regarding the best means of presentation in any media, there was no course that would include attaining of such skills. Most of the respondents are self-taught in this matter, and they became skilled thanks to contacts with their **senior colleagues, other artists, internet and magazines and also thanks to workshops that were organized by different NGOs**. Most of our respondents highlight that the artistic education needs to provide the students with these basic skills. In addition to attaining these skills in order to make use of them later on in career, the graduates point out that such presentations would improve insight into the one's own creative process.

The respondents were asked to speak about their **further education**, be it formal, such as postgraduate studies, or informal, such as various workshops, seminars and trainings etc. There is a balance between further education experiences obtained in Serbia and abroad. However, further education in Serbia is mostly either formal, such as postgraduate studies, or rather "classical" (oil painting, sculpture, graphic arts)) artists in residence programs and workshops. Nevertheless, all respondents saw these experiences as very important, valuable for their artistic practice but also important in terms of being able to work, compare yourself to other artists, meet other artists, exchange experiences.

Initiatives of international exchange or better say bringing international artists and other professionals to Serbia are seen as significant. These are, for example, seminars and workshops that were organized by Centre for Contemporary Art Belgrade, multimedia software courses provided by REX Cultural Centre and international students exchange "Real Presence" organized by **Biljana Tomic**. Mrs. Biljana Tomic, currently a freelance curator and founder of **REAL PRESENCE** annual young artists' manifestation that takes places in Belgrade, can be looked at as an important actor for career paths of numerous Serbian young artists. Many of our respondents who are now actively involved in the contemporary arts scene in Serbia do mention her name when they speak about turning points in their early

careers. Biljana Tomic was a curator in the Students Cultural Centre of Belgrade since the 1970s. For 30 years her "target group" was the artistic youth. She organized regular workshops that were open for interested participants with artistic ideas and projects. Our respondents say that, unlike the gloomy atmosphere at the faculty where "nothing was possible" they had an alternative at SKC where "everything was possible". One of our respondents said: "As a student I had this luck to meet Biljana Tomic and to work alongside her in Students' Cultural Center Belgrade. This is where my interest in curatorial practice stems from. During my studies I had no other opportunity to cooperate with cultural institutions..." There are those who criticize Biljana Tomic because she wasn't stricter in selection of young artists who participated in workshops and manifestations that she organized. However, rare are those curators who dare to give everyone a chance. The indisputable fact is that she provided young artists with the opportunity to practice art and to involve them actively in contemporary artistic scene in Serbia and whenever possible abroad was an invaluable enticement for their careers. Their future success was of course up to their possibilities. But the self-awareness and self-confidence that they had thanks to Biljana Tomic's support was very important in their artistic "initiation".

When **international practice** is concerned, there are traditional relations between the FFA and the Kunstakademie Dusseldorf. There were FFA graduates from the late 70's who spoke about valuable know-how they obtained there. In the 1990's, there were several "waves" of young emerging artists who studied there with success. The institutions that were mentioned several times as being important corner-stones for artistic career are also Atelier fur Zeitmedien, Hochschule fur Kunste, Bremen, Germany; Salzburg International Summer Academy of Fine Arts; Willem de Kooning Academy, Rotterdam; Netherlands Instituut voor Mediakunst; Art Academy Cardiff, UK; E.R.B.A.N. Nant, France; Centro Studi e Recherche Ezio Aletti etc.

3.3. Other factors that directly influence the situation

Cultural policy issues

Once again we have to give a brief overview of the cultural circumstances in Serbia and of the situation when cultural policy development is concerned. As we already said, after the democratic changes took place, the advance was huge and evident but it was nevertheless insufficient.³²

The most important operational assignments that were ahead for the Ministry of Culture after the democratic changes were the following: creating quality organization and qualified administration in the domain of culture, creating of a democratic model of cultural policy (system establishment) and proposing a program of cultural development introducing evaluation as a basic model of action.

In 2001, the reforms of the way all national cultural institutions work function began. The overall innovation of programs and concepts took place. New people on the head positions of these institutions, often having the NGO background, brought new ideas, styles and working methods (management, marketing); they opened the institutions towards international networks and organizations in their respective domain. For example, the Museum of Contemporary Art Belgrade initiated a series of international exhibitions. The city-financed institutions in Belgrade were strongly supported by the City Council and they achieved enormous results, especially when the program is concerned, with visible advance of technical and technological resources.

Speaking of the cultural policy, the positive changes took place as well. Public support contests were established, various committees were established as well as the Council for Culture (cities of Belgrade and Nis). However, these initiatives remained on the level of "showing a good will" rather than to become firmly legally based so that they remain valid even when the political establishment changes. In addition to this, the work of the Ministry of

³² The following remarks are derived from "Cultural Policy – What was accomplished in the last five years", (original in Serbian) - evaluation by Dr Milena Dragičević Šešić, Professor of Management in Culture and Cultural Policy, University of Arts, Belgrade

culture became more transparent than ever. The website of the Ministry was established and it is functional. (Although this should be *conditio sine qua non*, this was not the case during the 1990's regime).

Unfortunately, true and thorough systematic changes never took place. Such changes should have made sure that political changes are not the treat to the smooth functioning of the institutional system. For example, the heads of institutions shouldn't change in accordance to the so-called "political party key", but through public contest. The sincere democratization of the cultural policy never really happened. The decision making is still in the hands of one person – the Minister of culture. A new Law on Culture was not adopted yet. Such Law would allow creating state level Council of Culture that would manage the "free" money. Thus – de-etatisation of culture didn't happen. Due to this, the ministries are not able to evaluate the advance in cultural field and they are not able to lead the developmental cultural policy. An adequate program that would regulate privatization, decentralization and cultural industries support has not been established yet.

The appropriate sector specific laws still need to be adopted, not to mention the intersectorial networking and action plans (e.g. cooperation with the Ministry of Science and Research regarding the suport to the research initiatives in the domain of culture). Even when the decisions regarding status of freelance artists were made by the Ministry of Finances, the Ministry of Culture did not interfere.

Speaking of intersectorial networking, maybe we should mention the text on "Culture Between Tradition And Market" by Mr. Bozidar Djelic, currently the vice prime minister of the Serbian government, and a former Minister of Finances. It is a short text that provides us with the brief overview of the circumstances on the Serbian cultural scene, seen from the perspective of a politician end an expert for economy. Mr. Djelic expresses his awareness of the fact that culture is one of our strongest assets on the international prospect. In addition to that, he does see culture as a significant economic opportunity, provided that all relevant aspect is positioned well. Further in the text, Mr. Djelic points out the importance of investigating true perspectives and opportunities of thousands of young artists that are currently enrolled at the artistic faculties. He also reflects upon the social status of the artists in Serbia, especially concerning the decisions regarding status of freelance artists were made

by the Ministry of Finances (mentioned above). He concludes with suggesting several policy measures. Mr. Djelic has consulted Serbian prominent experts while working on the text. The additional value to this text is brought by this expression of will to seriously work together, interdisciplinary, on the strategic cultural development. The text however confirms the fact that it has not been done enough to adequately inform those stakeholders in Serbia who do not have background in culture about the state of the facts and about the gaps and needs in this field. For example, due to their "by-default" presence in the media, problems and accomplishments of film-related artists are more widely known. However, the visual artists' issues are less widely known. The fact, for instance, those artists' fees are not paid in Serbia by virtually any gallery, magazine or festival³³. The visual artists are usually expected to lend their artwork to exhibitors for free, and in addition they have to finance all other costs as well, apart maybe from the raw space itself, with some basic technical equipment.

According to the evaluation of the cultural policy by the Council of Europe in 2003, the strategic development plan should have been approached. That evaluation, however, remained unknown to the wider circle of cultural professionals. The strategic development plan wasn't even discussed, because the horizons of each government are unfortunately limited within the 4 years of their mandate. In brief, the changes in cultural circumstances in Serbia took place in those areas where they were dependant on know-how and skillfulness of artists and cultural professionals. The experts say that even though cultural policy wasn't their enemy this time (unlike in the 1990s) but it was neither their ally.

Financial Support for Artists in Serbia

The Ministry of Culture of Serbia finances the work of 173 public cultural institutions and, via project funding, several hundred more cultural institutions and NGOs. The City of Belgrade finances more than 50 institutions and, through project funding, the number increases to a few hundred institutions, NGOs and individual projects. To improve the system of financing culture, the government established an Agency for Cultural Development in June 2001.

The main tasks of the agency were to:

³³ Note: (apart from BELEF where this was introduced in 1997, by Dr Milena Dragicevic Sestic)

- Make and suggest programs to improve the economic status of culture;
- identify fundraising programs available on the international level;
- Monitor and distribute foreign donations; and
- co-operate with public institutions and NGOs.

As the work of the agency has not been clear or transparent, and its level of efficiency is very low, the new Minister of Culture has dissolved the Agency and engaged the Ministry staff to undertake its tasks. Reform initiatives in the financing culture were introduced in 2002 by new procedures for financing cultural projects. It is very interesting that project funding (informal) includes two main budget lines: the first represents small action projects – the scale of the average grant is from 1 700 euros up to 7 200 euros. The second budget line is for major investments, dedicated to film production, library purchases and support to capital publishing projects.

Let us first overview briefly the existent **means of financial support** for artists in Serbia. In September 2001, Serbia introduced a new budgetary system based on internationally accepted **financial statistical codes**, which enables the whole public sector to formulate and monitor all public expenditure in new ways.³⁴

This new system gives the **Ministry of Culture**, as well as all public cultural institutions, a new **"philosophy" on public financing**. At the same time, the new system gives Serbia an opportunity to establish a comparative system, which would be of great help to the Ministry to analyze and formulate new methods and instruments of cultural policy concerning public financing. The recent changes provoked a lot of dissatisfaction because **taxes on each contract have been doubled**.

The statistical system that currently exists in Serbia does not provide the real or full picture on the level of state expenditure for culture. In addition, allocations made to numerous cultural institutions are included in the budgets of different ministries, such as: Ministry of Education and Sports (art education, student cultural centers, etc.), Ministry of Foreign Affairs (international cultural co-operation), Ministry of Science, Technology and

³⁴ Council of Europe/ERICarts: "Compendium of Cultural Policies and Trends in Europe", 8th edition 2007. [http:// www.culturalpolicies.net](http://www.culturalpolicies.net)

Development (research in art and culture) and also the extra-budgetary lines to cover expenses for the Serbian Academy for Art and Sciences.

Direct and indirect support to creativity in Serbia

The majority of support for creativity is given to cultural institutions and their productions and to NGOs on the basis of project competitions. There are no public incentives for free-lance artists to, for example, write a book, create a visual art work, etc. They do have the possibility of applying for funds to support the exhibition and presentation of their work inside and outside of the country. However, there are no precise application procedures or any transparency in decision-making. Only a few private funds support artistic creativity such as: the "Borislav Pekic" Fund (for writing a novel) or the "Madlena Jankovic" Fund (usually for musicians). Real mechanisms of support for artistic production still need to be created. Artists are allowed a tax deduction of between 40-65% on their earnings for expenses related to their work (without documentation). Support to creativity is the most underdeveloped area of cultural policy, which still needs a lot of work to build up measures, incentives and instruments. In September 2004, a working conference, "Cultural Policy and Art Production" was organized at the University of Arts in Belgrade, which provided a platform to discuss future policy measures in this field.

The fact that **professional artists' associations** are treated similarly to all other associations (of non-professionals) has created a lot of tension between public authorities and those associations. They have lost all the privileges they once had during socialist times and have, upon occasion, even been expelled from their premises (because they happened to be located in buildings which were legally owned by some other organization or private person, a fact not challenged before). A new and completely different legislative logic is needed to differentiate between professional associations (which act more as trade unions for freelance artists), groups of amateurs and NGOs working on policy issues. In this context, a new Association Law has been put on the Parliament's agenda. It is expected to give artists' associations the possibility to earn money through their activities and to invest in projects of NGOs. The general assumption is that this new law will facilitate artistic workshops, educational activities, and will contribute towards job creation. Generally, in Serbia, the transformation, of a state association of artists, to an association as a non-governmental

organisation, provoked a lot of controversies and negative reactions among the artistic community, which felt rejected by the state.

A specific problem of contemporary cultural life in Serbia is an inherited and large network of so-called "cultural-educational communities", formed in the 1950s as associations of citizens, to complement state and local cultural policy by their actions and programmes. Over time, they have become more and more bureaucratized and are now extensions of the state, unable to work and act independently of public funding. Half of these associations have been closed or merged with municipal cultural institutions, the other half are still fighting to find their place as debate and policy forums, support platforms (for community arts) or umbrella organizations (which was their original mission).³⁵

The role of various cultural associations³⁶

Cultural centres

Cultural centres as "houses of culture" were created throughout Serbia immediately after World War II, even in the smallest rural communities. Their principal role was to host cultural associations and amateur arts activities, as well as to present art works from the major cultural institutions (exhibitions, films, theatre plays, etc.).

During the 1990s, most of these centres survived by renting their spaces to local businesses such as small shops, billiard clubs and jackpot machines. They also gave their premises to local amateur groups and associations for their programmes. Today, there are more than a hundred active "houses of culture". 80 of these entered the "Capacity Building Programme" supported by the French government and organized by the Centre for Professional Continuous Development of the University of Arts, Belgrade. The role of

³⁵ Information about general circumstances in Serbia provided from: Council of Europe/ERICarts: "Compendium of Cultural Policies and Trends in Europe", 8th edition 2007. [http:// www.culturalpolicies.net](http://www.culturalpolicies.net)

³⁶ Same as 38

cultural associations in the past 10 years was extremely diversified: ranging from those created to promote state nationalistic cultural policy, to associations created to fight against such policies. There were also amateur artists' associations, artists' unions, etc. The most important cultural associations created during the 1990s regrouped artists around a certain vision, to break internal and external co-operation barriers. Groups such as "Dah Theatre", "Led art", "Skart", "Fia" and "Remont" have widely contributed to the revitalization of the cultural field and have introduced new ways of management and networking in Serbia. Amateur art associations, which were created during the period of socialism, have decreased both in number and in activities, not being able to find a new mission and a new purpose in the changing circumstances / conditions.

NGO sector

Throughout the 1990s, *newly created associations and NGOs* were very active. As an alternative to the established cultural system, they succeeded in getting international support and recognition. Due to this fact, many of the leaders of these NGOs were given the opportunity to participate in different management programmes and leadership training courses, which gave them new and better capacities to function in comparison to those running associations or cultural institutions in a traditional manner. In the mid 1990s, the Fund for an Open Society (Soros Foundation) helped to create a Centre for NGO support, which provided consultancy and training advice to numerous NGOs in Serbia. Many were also encouraged and supported by different international organizations and joined various European and South East European networks and exchange programmes which provided them with new competencies as well as collegial support. The result was an improvement of the internal and external networking, especially in the cultural field and the inclusion of the NGO movement in a larger socio-political arena (e.g. Balkankult, Association of Alternative Theatres, etc.).

3.4. Indirect Factors that Influence the Situation

3.4.1. The Importance of Artists' Mobility

We wanted to draw attention to possible indirect factors that influence this issue, such as the problem of isolation - recent surveys state that nearly 70 percent of university students' population in Serbia has never traveled abroad. Our question was how did this influence the reality (un)awareness of these generations? Even though this "70%" data received different opposed comments in Serbia, our internet research showed that this data is frequently mentioned in the EU, as a point in favor of the enlargement. Journalist of the "International Herald Tribune", Jelko Kacin and Henrik Lax have published an article about the EU visa regime "A visa policy that crushes Balkan hopes" in which they criticise the European Union's overly strict visa policy toward its neighbors, since they believe that it continues to isolate the countries of the Western Balkans from the citizens and societies of Western Europe. They stress that "high visa fees, protracted waiting periods, overwhelming paperwork and humiliating interviews constitute a frequently insurmountable barrier to travel - and the chance to experience what European citizenship might mean. The current visa regime, which prohibits the flow of people and knowledge from Eastern Europe, is stifling in a world in which mobility is a necessary prerequisite for the development of a knowledge-based economy.... A recent study of Serbian university students - among them, presumably, the country's future leaders - showed that 70 percent have never set foot outside their country. ...While the EU enlargement commissioner, Olli Rehn, has been pushing the issue of visa facilitation, many EU member states still remain unconvinced."³⁷

"Artists, musicians and writers have always been great travellers. Today, their talent circulates in new ways, and takes new forms, as the creative industries expand globally in a marriage of media technology and the traditional arts. The growing international market for cultural talent can do much to help countries diversify their economies, and improve the quality of life more broadly. The creative industries are subject to strong clustering effects, with talent moving swiftly to the most vibrant clusters, not always to the advantage of the poorer countries which can lose talent to the richer world. Countries that protect intellectual

³⁷ "A visa policy that crushes Balkan hopes", Jelko Kacin and Henrik Lax International Herald Tribune, September 2006, <http://www.iht.com>

property rights, educate and train their talent, and maintain politically open and liberal societies will have a head start in the global creative economy".³⁸

A small number of programmes in Serbia promotes talented young people to travel abroad, such as: travel grants for young musicians organised by the Ministry of Culture in 2006 (approx. 9 000 euros) and a similar Music Talent Fund of the City of Belgrade (40 000 euros per year), or specific Austrian Embassy mobility grants, awarded to 200 of the best students, to travel within the EU (summer 2006 and 2007), but there is no policy on promoting language or cross-cultural training.

The lack of experience of traveling abroad is evident among the students' population in Serbia. This applies to the art students and art graduates as well. Fine arts students find it hard to position themselves on the European contemporary arts map. This is due to their lack of personal experience, lack of interaction with the colleagues abroad and therefore the lack of comprehensive and realistic overview and attitude. Just to illustrate the the absurdness of this situation, we will mention that several respondents, when asked if they had an opportunity to participate in international summer schools, workshops, courses, study trips etc. during their studies – answered by laughing to that.

The likelihood that Serbian arts students get included in various european students' exchange programs was rather low up to the 2006. We expect it to raise after the introduction of ECTS system to the artistict faculties in Serbia.

Among various experiences and studies that confirm the importance of artists' mobility, we would like to mention a study by Tony Addison "The International Mobility of Cultural Talent" , from which an excerpt was cited above. The author writes about the extent to which mobility is important for emerging artists and not only for them. He higlights the historically proven fact that visual artists, in order to succeed, have to migrate to bigger cities. The support of the creation was always far better in capital cities, along with good education and good connectuions within the market. He writes about the evident dominance of a few cities

³⁸ "The International Mobility of Cultural Talent", by Tony Addison, a study prepared within the UNU-WIDER (United Nations University) project on the International Mobility of Talent

in the global art market has increased over the last 40 or so years as more money has entered the market; the fine arts (painting and sculpture), together with decorative arts and antiques generated world sales of some US\$23.5 billion in 2001.² According to his data, there were only a handful of art dealers in the New York of the 1930s, but their number grew rapidly from the 1950s onwards with the commercial success of abstract expressionism and pop art. Today, London and New York account for some 70 per cent of sales at auction and through galleries (Howkins 2002: 92). The work of living artists sells for the most at auction in the United States (US\$70,000 on average) followed by the United Kingdom (US\$38,000). In 2003, New York accounted for over 60 per cent of all worldwide sales of over US\$200,000, while the United Kingdom. His second source accounted for 27 per cent.³ These cities accordingly attract a considerable amount of artistic talent, thereby reinforcing the pre-eminence of their academies. He highlights that, for young talent, exposure to the latest techniques and ideas is one of the primary reasons for studying abroad. Moreover, attendance at the best schools of art and music is, as we have argued, the student's first step into the network of patronage upon which their future livelihood depends. In the world of painting and sculpture, students signal their potential to influential collectors with the best art schools providing a convenient screening device. For students from countries with little connection to the international art market, the best schools provide an especially large benefit since collectors will mostly find it too difficult to seek out their talent otherwise. The life-time earnings of, say, a Brazilian artist trained abroad in a major academy should therefore be higher than a Brazilian trained at home.

Let us now quote the information that is available at the ERICarts' Compendium of Cultural Policies and Trends in Europe website, concerning the Serbian cultural policy regarding international cultural co-operation that are relevant for our theme. The excerpts also refer to the role of various cultural institutions in Serbia as well of the NGOs.

"One of the most important tasks identified by the government, from 2001 - 2003, was to re-establish the broken links with all international institutions and organizations. Specific cultural priorities had not been defined, but European integration is considered as an ultimate government task. The principal document relevant for this issue is the National Strategy of the Republic of Serbia SCG's Accession.

The Ministry for Culture in Serbia considers that cities and municipalities, as well as public cultural institutions, are very active internationally: working with the majority of relevant cultural institutions and individuals in formal and informal co-operation, linked with projects and initiatives of the international community from the private (NGO) and public sectors, including inter-governmental bodies such as the Council of Europe and UNESCO. However, the analysis of the scope of cooperation is not satisfactory, as it does not have a policy and priorities, and mostly is re-active to foreign demands.

One of the priorities of the Serbian Ministry of Culture is regional cooperation. It participates actively in the Council of Ministers of South East Europe, and supports the inclusion of culture in the Central European Initiative.

Cultural diplomacy is lead independently by each level of government, sporadically, without plan or general concept, mostly based on traditional established links. Even existing contracts are not seen as an obligation for strategic actions, so cultural diplomacy is mostly re-active (responding to demands from abroad). The most important actor in international cultural cooperation is the city of Belgrade, creating and financing the most important international event in Serbia for each domain of art (October Salon / Visual Arts, FEST / Film, BEMUS / Music, BITEF / Theatre, Belgrade Book Fair / Literature), as well as for different generations and types of audiences (BELEF / summer festival, The Joy of Europe / children's creativity, etc.).

The role of cultural agencies and institutes was extremely important in the first few years of re-opening Serbia to the world, bringing new types of issues within the cultural debate and helping institutional reform. However, only Pro Helvetia is now supporting local cultural activities, while all the other similar organizations develop only promotional programmes relating to their own culture, or are supporting their own agendas, regardless of real community needs (e.g. British Council programmes of introducing the term and support for research relevant to creative industries).

It can be said that instruments of international cultural cooperation are not developed and used within certain strategies and programmes. There is no system to enable the long term commitment of public bodies, especially financial (guarantees for the programmes which have to happen in future), which prevents cultural managers from organizing big international

events or network meetings (although for major sport events, the government is ready to provide such guarantees).

3.4.1. The significance of Internet as a platform

We couldn't emphasize enough **the significance of the Internet as a platform** for communication, and accordingly, for distribution of invaluable information for artistic careers. We will mention several websites that are frequently used by Serbian artists, especially by those of younger generations. As we already mentioned above, our respondents frequently mentioned internet as a source of information about job opportunities, exhibition opportunities, competitions etc.

A very comprehensive website based in Serbia is INFOSTUD³⁹. It provides its numerous visitors daily up-dated information about education and training opportunities, about scholarships, study trips, seminars etc. It has a very well developed Employment section that is very useful both to those who seek employment and to the employers seeking staff. The website itself provides its visitors with the brief on-line training in job-seeking skills. Although this website is not specialized for arts and culture, it does have various information for artists and cultural workers.

The most comprehensive regional website is undoubtedly the Slovenia – based ARTSERVIS⁴⁰. As stated at the website itself, the target group are those involved in contemporary arts and searching for funds, knowledge, or opportunities for collaboration. ARTSERVIS provides its visitors with the base of daily updated calls for proposals and contributions, invitations for collaboration and participation. There are approximately 1000 entries and 2000 links. In addition to this database, there is a very functional forum for those looking for a studio to exchange, organising an art event, need collaborators, participants or public. It is a place to publish their message at Artservis Forum! There is room enough for various topics. Although it has been conducted in Slovenian language, there is the English Speakers Corner for non-slovenian language speakers. In addition to this, there is a frequent

³⁹ www.infostud.com

⁴⁰ www.artservis.org

newsletter that is currently sent to 5153 artists and cultural agents all over the world. In addition to this, the website provide very useful links. The links are organized in several main groups: Foundations Databases, Cultural Policies, NGO sector, Culture and EU (Info points, Programs, General), Artists-in-Residence, Art Studies, Foreign Embassies & Consulates, Artservis Proxies and Other.

The SEEcult.org⁴¹ portal is a similar initiative in Serbia. Although it is a very ambitious and enthusiastic project, it did not achieve the functionality of ARTSERVIS yet. It was founded by the Belgrade based NGO. It was envisaged as an online informative, cultural, educational and documentary platform for the South East Europe culture and art, facilitating exchange of information and enhancing collaboration between South-East European countries (and others beyond SEE). The website provides up-to-date news, reviews, interviews, opportunities and open calls, databases of organizations and artists, and an art gallery and forum. Sources for SEEcult.org's news are various - cultural, educational and other institutions, artists and their groups, authorities etc. Portal SEEcult.org also has a *Photo Gallery* about main events in region and *Gallery of works* of some of the most respectable artists from Serbia and soon from whole region too. There is a *Calendar of cultural events* in region, too (approximately 1000 items monthly), as well as a category for special promotion of the most important events, because SEEcult.org works as media sponsors too. SEEcult.org includes also Forum, Blog, online chat and some other interactive web tools.

We also ought to mention in brief the website of the National Employment Agency of Serbia. For the purposes of this research, we approached the NEA and the personnel of this institution were more than willing to be of assistance to us. The documents and the data that we obtained from their databases and by interviewing their staff were very useful to us. However, we just want to put a remark here, since we speak about websites that are helpful tools for finding employment and this is the website of *the* National Employment Agency. Although the work of the NEA has progressively improved in the past years, and there are more and more well envisaged employment programs, their website does not reflect that development. It does however reflect the lack of awareness of the importance of employment seeking in the domain of culture. For example, the arts and culture domain was not

⁴¹ www.seecult.org

provisioned at their website, and their search engine does not provision the possibility that potential employers/job-seekers from the field of culture would use it.

IV Final conclusions and recommendations

We have been investigating many factors that could shape the position of an artist after graduation. Among the factors that could shape the position of an artist after graduation, our interest was also focused on investigating the existence, development and state of art market in Serbia, defining the importance of intermediaries (gallery owners, editors, agencies, promoters, critics, and documentation), the use of internet as a platform. We examined the tax policy concerning culture (artists' expenses, tax reduction for buying artworks...). We made a comparison with several EU countries. The existence and role of private collectors, and auction houses was also investigated as well as the development of cultural industries. We wanted explored the significance of "artistic nomadism" in contemporary Serbia, as well as existence and role of Artist-In-Residence programs in Serbia and abroad. We also looked up for relevant information about the existence and role of competitions, awards and exhibition opportunities. One of our hypotheses regarding this matter was also that the cultural system does not provide/provision adequate space/positions for enrollment of artists. It was our intention to investigate this and propose measures.

Art Market

We will allow ourselves just a couple of remarks regarding the art market in Serbia. Many would agree on the fact that the art market in Serbia is actually – non existent. The more exact way to put it is that the art market is not systematic by any means and that it is so elusive and non-transparent that it may as well be considered non-existent. We spoke to various artists and we also conducted some experiments about the situation on the Serbian "art market". Our conclusion is that the lack of organized, coherent and comprehensive approach towards the development of art market led to unfathomable discrepancies when both aesthetic and material values are in question. The fact is that neither aesthetic nor financial set of values have not been established yet. The artists do not now how to position themselves on the

market and this results in, for example, unreasonably low/high prices that they demand for their work. Although this goes for visual arts in general, it is especially unsettling in the field of "new media" arts, where virtually no standards have been officially recognized yet.

This said, the impact that the new technology will have on employment in artistic professions is still rather an open question. It seems that the new media will increase working opportunities, but so far there is very little research or statistics on the volume of jobs in this field and the real effects remain to be seen. Recent worldwide –known acquisitions are promising. Nicholas Forrest, an art market analyst from Australia, wrote about video art⁴²: "The market for video art is young but there is plenty of interest in video art and the market will continue to grow as interest grows. The recent success of artists such as Shaun Gladwell, whose digital video *Storm Sequence* (still from video pictured above) has been identified as one of the most outstanding works of this years Venice Biennale, has given further credibility to the digital video medium. Gladwell's *Storm Sequence* will be auctioned by Sothebys in Australia on August the 27th and is estimated to fetch between AUS\$70,000 and AUS\$90,000. Because the market for video art is in its infancy it is unlikely that video art will be widely recognised as a viable investment in the near future but the signs are good for the long term and I would definitely recommend that you have at least one piece of video art in your collection just because of the potential for the future."⁴³

The non-existence of the art market is the fact that is being noticed by potential art buyers coming from abroad. We spoke with representatives of several international institutions here in Belgrade. They expressed their will to buy artworks, especially from the younger generation of artists. However, their remarks were that getting in touch with young artists was virtually impossible for them in Serbia. The attempted approach through artistic faculties didn't have any results. Scarce experience that they had with artists they managed

⁴² Video art has been around since the late 60's but has only recently become a recognised and popular form of fine art. Video art draws from diverse art media as well as from communication and information theory which has resulted in a huge variety of works that reflect the expressive and dynamic nature of the medium. Having emerged as an artistic medium during the age of the video tape, video art has experienced a rapid evolution in a short period of time and has successfully adapted and responded to the increased access of artists to state-of-the-art digital technologies.

⁴³ " Art Market Analysis - Video Art" by Nicholas Forrest (an art market analyst, art critic and journalist based in Sydney, Australia; the founder of artmarketblog.com), <http://artforprofits.wordpress.com>

to get in contact with showed that young artists lack self-promotion skills and that they are not able to profit from the opportunities that occur.

The Labor Market for Visual Artists

A very important point, which is in direct relation to our basic topic – the career opportunities for artistic faculty graduates – are various suggestions regarding the **involvement of art students and graduates and giving them opportunity to work** part time both at the faculty and in the cultural institutions. The fact is that skilled students could be given a chance to earn some money but most importantly to acquire working experience by working as student-assistants at their respective faculty. The room for such student positions can be found in the library and in the mediatheque, students could actively and with enthusiasm do the research and work in practice on improving the capacities of equally book and media funds. Students are as a rule more skilled in IT than most of the professors. They could actively assist the professors when the use of new technologies is concerned. The very certificate issued by the faculty, stating that the student had working experience in the respective areas would be motivation enough for students, since it would definitely raise his/her chances of finding a job. Furthermore, the faculties should initiate cooperation with cultural institutions that could provide the practical working experience for the students and graduates. While in EU it is common that students are, through the adequate service at their respective faculties, invited to work on the exhibition set up process at big artistic events, there is no such practice for students in Serbia. Astoundingly, such employers hire staff with no artistic background rather than to engage students and recent graduates of art and art-related faculties. It is our assessment that there can hardly be any reasonable motivation for that. Students of art are all more or less quite skilled when exhibition set up is concerned, if no other, they have experience of setting up the annual exhibition at school. Plus, they have a great and indispensable asset – they have artistic background. Therefore, they could communicate with the artists who participate in the exhibition and professionally understand their needs regarding set up of their work. The usual assessment of artists who participate at the October Salon in Belgrade, for example, is that they had a very difficult communication with the technical staff. Not because that staff was not technically skilled enough, but because it couldn't relate with the specific requirements regarding set up that could be easily understood by staff with artistic background. Students and recent graduates could also

contribute to the development and putting-in-use of IT centre at their respective faculties. Real inclusion of students to the activities that are as important for the faculty in general and for the improvement of their studies and their personal development would be a very wise investment and needs to be encouraged.

Recently, an interest to create better, solid and continuous relationship between art and business has been raised even in Serbia. Partly because of the all the developments that we spoke about, and partly because there is a growing sense among the business world that people who work in the arts, or people who work with 'soft values', possess a human understanding and a greater, humanistic perspective that is particularly important today. While the arts world is being increasingly subjected to market force pressures, many parts of society are also drawn to art and culture. This activates the whole process which blends in with the public's enormous need for emotional self-realization through artistic and cultural experiences. We're dealing with a strong cocktail of highly charged quantities. It's obvious to most companies by now, that they have to tell the stories about their products in an emotionally involved way. The frame work for the storytelling must be unique and unusual, every time. The press conference, the performance, the concert or whatever we're dealing with, must manifest itself as an extraordinary and surprising event. If can't achieve that they won't be visible and won't have the power to win the attention and favor of the public. They lose the opportunity to be the ones to help their audiences realize themselves. The need to turn all things into unique events obviously means that very strong emotions have to be brought into play to penetrate the chaos of information that surrounds us. This brings us back to art and culture, our starting point, for as we have already seen, art and culture are better at activating these emotions than anything else. It's only logical that the parts of the communication and information world which traditionally haven't been very interested in emotionally involved communication, or even in what that means, now are looking to art and culture to learn and to understand. This mostly applies to the corporate world, which has traditionally tried to limit expression of emotion, but which is now slowly realizing that it has behaved as a two-dimensional fool for decades. It also applies to political life, however, and to commercialized sports. The philosophical dimension has largely been less prioritized or even non-existent in the corporate world. It is a condition that is not conducive in nurturing the creative potential that corporate companies now see as necessary to attract the best work force. And talented, creative employees are necessary in a competitive, global market where a lot of services can just as easily be outsourced to somebody on the other side of the globe – if

it can be done better and at reduced cost there. Depending on whether we're talking about a wise or an incompetent business, the outcome can be one of two. Either the company looks to art and culture to be inspired or to learn how to create incredible results with artistic involvement as a starting point and as an entity to be invested in. Or the company entrenches itself with a narrow focus on bottom line results, it becomes so cost-effective that, in the end, it is nothing but a shell. And no-one creative want to work in such a company for long. According to many recent analyses, this is a time where the corporate world is on the edge of its seat in evolutionary terms. It is learning how to combine the ability to make money with the ability to serve as a platform for the self-realization of the individual. The relationship between employer and employee matches the relationship between art and its audience, though naturally adapted to the business universe and history of the company - none of that can be sacrificed on the stake. Corporations must just learn to move from having business results at its predominant target to focusing on the company's creative foundation with a view to use it as inspiration for all partners involved.

Art Education and Art Teaching

Regardless of all other factors that we have explored and mentioned in this analysis, we come back again to the factor that we consider the most important for long-term, thorough and true changes of the career opportunities of graduated fine artists in Serbia – arts education. It is our conviction that crucial changes can not be made top-down. All levels of development of an artist need to be reformed in order to profile him/her so that he/she could adequately answer to the demands of the contemporary world. In segment III we wrote a lot about artistic education on the university level and we expressed our conclusions and recommendations regarding various respective issues. In this section we will mentioned some of the issues that were not covered with the questionnaires and with our data analysis above.

As we already mentioned above, when we speak about arts education, we above all assume the education of professionals. However, we believe that the general arts education, that is the one that is included in the curricula of elementary and secondary schools of all types is if not equal than nonetheless extremely significant component of the cultural development. Further in the text we will provision the benefits of general art education for the

cultural development on the whole. When our main theme is concerned – and those are job positions for graduated artists

Careful thought should be given to how skill development and career preparation activities are integrated into the artistic curriculum. Making these activities relevant to students will require some creative thinking, particularly early on in their course. Professionals and employers could help develop these activities. Work experience should also be a central component of any initiative aimed at enhancing graduates' employability. Second, further research is needed to gain a better understanding of art and design graduates' long term careers. Their career patterns are very complex and diverse, and data covering a longer period of time would provide a clearer picture. In particular, it is important to understand better the employment experiences of art and design graduates who leave, or never enter, the arts labor market.

Maybe this is a good moment to highlight one of the conclusions that we have derived from the analysis of the questionnaires that we have received. Our conclusion is that it is a general opinion among the arts faculties' graduates that the curriculum should be such as to provide students with the possibility and with the opportunity to shape their own profile more freely and with more options to choose. Most of the courses should be optional, and only the number of ECTS should be defined, and maybe several obligatory courses. There is also a definite need that the communication and fluctuation of courses, students and professors among the artistic faculties (not only between the faculties of fine and of applied art but also between the faculty of drama and the faculty of music) is more transparent and more fluent. The students of artistic faculties definitely need to be provided with the opportunity to be instantly involved and responsible for their formation as professionals, from the very beginning of their studies. Of course, the first prerequisite for this is a range of quality courses to choose from. This would result in more precisely defined professionals that would be ready to involve themselves actively in the contemporary world and, that said, to be highly competitive on the labor market.

One of the most commonly assumed career paths of artistic faculties' graduates is one of the art teachers in elementary and high schools. There is a lot of prejudice about this profession. Many graduates look down on this choice of career. It is seen as a sign of failure. The analysis of our questionnaires provided us with some of the possible answers why is it so.

Some of our respondents suggested that there should be a choice at the faculty – the students should have the opportunity to choose if they are interested whatsoever in being qualified art teachers or they want to pursue artistic career in its basic sense. We have read comments about the quality of the Methodology of art teaching and Pedagogy that are thought at the faculties. The truth is that these courses are taken seriously neither by teaching staff nor by students. For example, at the FFA, these two courses are perceived by students as two dull obligatory steps towards a diploma. The literature for both courses is practically non-existent. The readers are comprised of outdated materials and are available for photocopying at the faculty's library. The classes are held by rather enthusiastic young assistants, but they are tied up with the program and there is no room for improvisations. The fact is that many students would be interested in a quality, up-to-date knowledge and skills that would make them capable of teaching art with confidence and integrity. Raising the awareness about importance of quality art classes in elementary and high schools starts with quality training of future teachers. If their enthusiasm is smothered at the very beginning, and if in addition to that they do not possess adequate skills, then there is no wonder that they are reluctant to choose teaching career. Consequently, they cannot enjoy this career if they are not competent. No matter how good artists they are and no matter how enthusiastic they may be – they lack adequate methodology. There is of course always the issue of the outlook on general art education on the level of educational and cultural policy of the state. The combination of highly qualified teachers, well contemplated teaching programs and determined support on the state's level would result in elementary and secondary level education that would provide both adequate basis for future artists and other professionals in art and culture domain and adequate education for the so-called "consumers of art"⁴⁴. We believe that having highly qualified art teachers could be a precondition for further development. There is a prejudice about the reasons why art graduates are disinclined to take up teaching positions. However small the fees in elementary and secondary education are – this is not the most important motive that discourages art graduates. Frankly speaking, the money is not the primary drive for them anyway, however significant it is. Lack of competence plus lack of space for creative approach are the major factors that put a damper on things.

We have investigated experiences from abroad as well, in order to find good models concerning all aspects that influence career opportunities for young professionals in fine arts

field that are implemented and functional in other countries. Among numerous interesting projects that deal with education of artists and other professionals in the field of arts and culture, we would like to draw your attention to a remarkable project "ITTACA"⁴⁵ that was supported by the European Commission (DG Culture and Education- Program Leonardo) and Commission Communautaire Française of the Region of Brussels (Cocof) and carried out by a multidisciplinary partnership comprising the Fondation Hicter (Belgium), Arcada Polytechnics (Finland), the Casino Luxembourg- Forum d'art Contemporain (Luxembourg) and a multimedia company, Tapatoovu (Belgium). "ITTACA" is an European research programme questions the conditions and the methods of the current cultural production. It is inspired by the recent rise of politically and socially oriented practices within the present artistic scene. This trend affects the conditions in which cultural producers might conceive their work today. In the meantime, the cultural education field calls for new sources of knowledge on those developments in order to adapt its pedagogical content to the changing paradigms of the professional field. Ittaca therefore attempts to provide an understanding of artistic practices targeting social and/or political objectives. It aims at creating a variety of tools that will be proposed to students, educators and professionals as concrete results of the research. The project is entrenched in the belief that pedagogical outcomes can not be substituted to artistic and political drives. Ittaca's intention is therefore not to supply a standardized recipe book for political art and cultural activism that would most likely sterilize its mere object, i.e. the critique of status quo. It rather calls for a complex, multiple and critical practice, independent from instrumentalised policies and consensual values which are increasingly witnessed in the cultural and artistic realms. Ultimately, ittaca is about reinforcing capacities of any engaged with the arts to seize key elements of his/her present and future working environment, whether they are cultural managers, artists, curators or mediators.

Our search of good models and good examples regarding arts education in primary and secondary schools lead us also to a noteworthy paper by Ria Lavrijsen. This was a reasearch on talent development in an urban and intercultural context in Netherlands, which, among other, points out the significance of adequate arts education that would suit the needs of both arts oriented students and those who require general education. We will now quote some of the findings that are in relation to the issues that we have discussed above. "For the

⁴⁵ <http://www.ittaca.org>

past few years, the Dutch Ministry of Culture and the City Councils of Amsterdam and other large cities in the Netherlands have been encouraging primary and secondary schools to include arts and heritage education in their curriculum's. Historically, arts education in the Netherlands has primarily been defined by supply. Today it is more and more becoming a question of demand. Schools are actively invited to develop policies that include arts and heritage education in school programmes in a structural and sustainable manner. And it is a great challenge for schools, artists, art teachers and cultural organisations to connect in ways that will bring arts and culture to the hearts and minds of children and young people in a way that will have an impact on the rest of their lives. To change from system of supply to a system of demand requires a long process of innovation and transformation. In which, by definition, some pain will be unavoidable.....The successes and results achieved by the breeding ground projects is not a history of overnight success. It is instead the story of innovative processes that are still continuing today. For schools, nor for cultural organisation and breeding ground projects, it is not easy to build new partnership relations. To make that happen all the parties involved have to break down the barriers in their minds, and the acceptance of innovation and change in the name of diversity, talent development and inclusion is a long process. Every process of change incites resistance and emotion, which is both normal and understandable.....For that reason, if one wants to see results in processes of innovation, one has to be prepared to invest in the training and coaching of personnel. In this day and age we see many people struggling with changing environments and populations, prejudice, and emotions such as fear, loss and sometimes even anger and racism. To overcome barriers, theatres, concert halls, art schools, and educational organisations need to pay serious attention to the value systems and emotions of their staff.....The solution is to work on personal transformation, capacity and competence building.....Once we reach a situation in which the directors and the staff of arts organizations, street-wise organisations, schools and breeding ground projects commit themselves to 'cultivating humanity', and show a cooperative attitude capable of supporting two-way-processes, we shall be able to achieve a future we can start dreaming of today....." ⁴⁶

⁴⁶ Ria Lavrijsen, "Talent development in an urban and intercultural context: Two-way processes and cooperation between arts institutions and breeding ground projects. Fifteen years of talent development in the Netherlands", Summary of the lecture for Kosmose, Centre of Expertise on Cultural Diversity in Eindhoven, the Netherlands. The complete version of the lecture was presented on February 17, 2005 in De Witte Dame, Eindhoven

Good examples of more efficient inclusion of art education may be seen in the USA⁴⁷. Art is more and more considered to be essential to learning-not just an educational frill. Learning about the visual arts gives students a window onto the rich and interesting world around them, teaching them about their own history and culture, as well as those of other people. It cultivates self-expression, imagination and creativity as well as critical-thinking and problem-solving skills. Students who learn about art develop their capacities to weigh meanings and make evaluations and judgments. Understanding and making art can teach students how to work cooperatively in groups and how to work hard to achieve a goal. The development of all of these skills and attributed not only makes students better learners but it also helps students feel good about themselves-it builds self-esteem. And in a world in which ideas and information are often delivered visually, children need to learn how to analyze and judge the meaning of images and how to use them to communicate their own ideas. A state developed an art education curriculum or set of guidelines need to be reinvented. The existing art education departments of education can help provide in-service training for regular classroom teachers. An institution such as "Art education curriculum committees" in the USA may be a step towards systematic improvement. Education in the arts and through the arts is essential, and a complete approach to learning includes comprehensive visual arts education.

Let us now see how visual arts were defined by the Massachusetts Department of Education⁴⁸ in 1999, and what their leading standards were when it comes to teaching visual arts: "Visual arts education inspires students to perceive and shape the visual, spatial, and aesthetic characteristics of the world around them. Using a variety of ways to explore, learn, and communicate, students develop their capacity for imaginative and reflective thinking. The field includes the traditional "fine arts" of drawing, painting, photography, printmaking, and sculpture; the design fields including industrial, ceramic, textile, furniture, and graphic design; and architecture, landscape design and urban, regional, and rural planning. Visual arts are a continuously evolving field that also explores technologies such as film, holography, video,

⁴⁷ "The Value of Art Education: Education in the Arts and Through the Arts. Why is Art Education Important?", <http://art-smart.ci.manchester.ct.us>

⁴⁸ "Massachusetts Arts Curriculum Framework", Massachusetts Department of Education, October 1999, www.doe.mass.edu (the full document in the appendix)

and other electronic forms of image-making. Let's see what their standards in the visual arts teaching are:

- 1. Media, Materials, and Techniques.** Students will demonstrate knowledge of the media, materials, and techniques unique to the visual arts.
- 2. Elements and Principles of Design.** Students will demonstrate knowledge of the elements and principles of design.
- 3. Observation, Abstraction, Invention, and Expression.** Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques.
- 4. Drafting, Revising, and Exhibiting.** Students will demonstrate knowledge of the processes of creating and exhibiting their own artwork: drafts, critique, self-assessment, refinement, and exhibit preparation.
- 5. Critical Response.** Students will describe and analyze their own work and the work of others using appropriate visual arts vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.
- 6. Purposes of the Arts.** Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.
- 7. Roles of Artists in Communities.** Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.
- 8. Concepts of Style, Stylistic Influence, and Stylistic Change.** Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristic features of art works from various historical periods, cultures, and genres.
- 9. Inventions, Technologies and the Arts.** Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.
- 10. Interdisciplinary Connections.** Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.

Recent studies on the importance and improvements of art education in secondary schools in UK⁴⁹ also point out that it is a significant component of general education. We came across interesting research of the effects and effectiveness of secondary school arts education in England and Wales, that is also a good example and it could serve as a model when we speak about the means of exploring the problem and setting up development and improvement guidelines. The aims of the study were to: document and evidence the range of outcomes attributable to school-based arts education, examine the relationship between those

⁴⁹ "Arts education in secondary schools: effects and effectiveness", Harland, John, Kay Kinder, Pippa Lord, Alison Stott, Ian Schagen, Jo Haynes with Linda Cusworth, Richard White and Riana Paola, National Foundation for Educational Research, <http://www.nfer.ac.uk>

effects and the key factors and processes associated with arts provision in schools, illuminate good practice in schools' provision of high-quality educational experiences in the arts and to study the extent to which high levels of institutional involvement in the arts correlated with qualities known to be associated with successful school improvement and school effectiveness. In response to these aims, the report offers a revealing insight into the impact of the arts on learners and describes illuminative accounts of effective teaching and learning in the arts. The study provides a thorough exploration of art, drama, dance, and music education in secondary schools. It should be relevant and have practical value for teachers and school managers, as well as for researchers, policy makers and others interested in young people's experiences of the arts at school. Another UK research⁵⁰ may be of value as a model for investigating secondary education and art education quality in the school curriculum. The research sought to address three main objectives:

- to portray the salient contents and foci of 'school art' at key stages 3 and 4, including a depiction of any programs involving contemporary art practice
- to identify factors and strategies that inhibit or facilitate the inclusion of contemporary art practice in the school curriculum
- To explore the potential of contemporary art practice to make a distinctive contribution to the art curriculum and pupils' learning.

The content of the curriculum was explored and here are some of the key findings regarding the prevalence of certain elements in the curriculum:

- the use of painting and drawing as the medium in which pupils work
- the use of artistic references from the early 20th century
- limited use of artistic references from before 1800 and from the latter 20th and early 21st century
- the prevalent use of male, European artists, predominantly painters
- The importance placed on development of art form skills, including the use of art materials, the development of specific techniques and observational drawing skills.

The following characteristics were more likely to be reported in the CAP identified cohort of schools:

⁵⁰ "School art: what's in it? Exploring visual arts in secondary schools", Dick Downing and Ruth Watson, National Foundation for Educational Research, 2004, <http://www.nfer.ac.uk>

- pupils produced work using information and communication technology (ICT) and other, less traditional media
- teachers used artistic reference from the latter 20th and early 21st century to support the curriculum
- international art/culture and the work of women artists were included in the artistic references used to support the curriculum
- teachers included a wide range of art forms (not only contemporary) in the references used to support the curriculum
- pupils were encouraged to make art to explore issues or express meaning
- teachers encouraged pupils to use and develop creative thinking processes
- The curriculum included visits to galleries and museums and included the use of external artists.

Such characteristics may be more indicative of schools with a broad and eclectic approach to cultural references and the purposes for teaching art, than of schools that include contemporary art practice. Contemporary art practices did not displace more typical approaches to art teaching, but rather complemented them. The authors of the study discuss possible factors influencing the choice of curriculum content. They say that it might be argued that, given the massive potential range of artists and art images available for inclusion in the curriculum for school art, the actual choices made are somewhat limited. This research indicated evidence of a number of factors that influence the choices made. Most art teachers did not see guidelines and requirements at national and school level as restrictive, but rather that they supported teachers in choosing curriculum content to suit their own skills and interests. Both department documentation and interviewee discourse revealed a very prevalent orthodoxy that the teaching of art form skills at key stage 3 precedes a move towards more exploratory and independent learning at key stage 4. Specific resource factors were perceived to inhibit curriculum content choices, namely space, the availability of materials, art images or computers, access to galleries and/or artists' studios and time. Of these, space was the most widely cited inhibitor, affecting teachers in CAP and randomly identified schools equally. Teachers in randomly identified schools were more than twice as likely to cite shortages of time and resources as inhibitors. Personal preference was easily the most frequently cited factor affecting teachers' choice of art images for inclusion in the curriculum. There appeared to be evidence of a slow-changing orthodoxy in the choice of curriculum content, with some teachers continuing to include certain images even though they saw them as boring or over-exposed. In describing their curriculum approach, heads of department in CAP identified schools were more likely to focus on pupil experience, the importance of ideas, current events and external stimuli (such as gallery exhibitions). The perceived value of the art curriculum

goes along with the particular contribution that contemporary art practice might make to it. Teachers in both cohorts of schools were most likely to cite the acquisition of art form skills and knowledge, increased knowledge in the social and cultural domains, and personal and social development as the main outcomes of art education in their schools. Teachers in the CAP identified schools gave the following reasons for choosing to incorporate contemporary art practice to their curriculum:

- to provide a curriculum that is more interesting, relevant and accessible to the pupils
- To increase pupils' understanding of the wider art world and ask the question, 'what is art?'
- To allow individual teacher preference for contemporary genres to be reflected in the curriculum they taught.

Teachers in CAP schools suggested that the inclusion of contemporary art practice enhanced the more general effects of art education in the following ways:

- broadening an understanding of what constitutes art form knowledge and skills, and the definition of art itself
- heightening awareness of the relevance of art to pupils' own lives and the subsequent effect this has on their motivation and enthusiasm for studying and creating artwork
- encouraging creativity and thinking skills, particularly the development of pupils' lateral thinking skills
- widening knowledge in the social and cultural domain, primarily the increased understanding of social, environmental and citizenship issues through the study of issue-based art images
- Supporting communication and expressive skills, primarily increased visual communication skills, through the study of art for meaning.

The following questions arouse for further consideration:

- Is a wider range of artistic genres or cultural references necessary for a more effective art education?
- Does the apparent concentration on painting and drawing exclude other media such as sculpture, design and photography, and what are the educational repercussions of this?
- Are critical analysis, issue-based learning and the communication of meaning in and through art sufficiently integrated and balanced with the acquisition of the skills of art making?
- Is the limited creative use of ICT in art, as opposed to its use for art research, a shortcoming, given the emphasis placed on the use of ICT within the curriculum as whole?
- Is sufficient attention being paid in art to the teaching of research skills, and in particular the critical use of the internet?
- Is contemporary art practice an appropriate component of the school art curriculum and can it be accessed effectively for inclusion in the school art curriculum?

- Would the inclusion of contemporary art practice help to address the wider aims of the national curriculum for art (as defined in QCA documents)?
- Is contemporary art practice intellectually, emotionally and socially accessible to students in school?
- Are teachers equipped with the knowledge and understanding to incorporate contemporary art practice in their teaching?

Final conclusions

The fact is that the training in the field of arts and culture has expanded during past years, and this certainly affects the situation in the labour market and also attracts newcomers. Be that as it may, this survey clearly indicates that graduates from art universities want to be primarily artists. Another thing is what the real life makes them to do for livelihood. Unlike the expected, our questionnaires analysis did not point towards serious employment problems or a significant oversupply of artists in Serbia. Most of the artists seemed to manage to survive as an artist or at least somewhere near the arts. The unemployment in the arts seems to be smaller than in other areas and the number of those who practised their profession corresponding to training was notable.

The very aim of our research was to investigate career paths of professional artists after their graduation. Our intention was to call attention to this problem and to give it as wide a perspective as possible. We wanted to explore the extent of their "employment", that is to say – their engagement into the society, but we also wanted to examine the readiness of the public, civil and private sector to include artists into their projects and activities. However, our focus was mainly on the educational system and its competence in providing students with skills and crafts that is necessary for "survival" in the contemporary society. What we attempted here is to map the cultural scene in Serbia in specific manner and to derive findings from it that would be useful as a step towards creating an adequate policy document that would assure adequate positioning of visual artists. We hope that this research would contribute to efforts that aim at stimulating artistic faculties to further reforms of their curricula and improvement and development of their methods in order to provide their students with the education that would made them such professional that are greatly needed in this society.

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