

GODIŠNJAK 2011

KULTURNI **CENTAR** VRŠAC





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Kultura, regionalnost, kvalitet

Culture, Regionalism, Quality

Piše: Nada Grozdanić

Strateške pozicije Kulturnog centra, kao institucije matične koordinacije i promocije kulturalnih aktivnosti u gradu Vršcu, omogućavaju i ambiciozne planove dorezanja značajnog mesta na kulturalnoj mapi regiona. Da bi se istaknute ambicije i ostvarile programska koncepcija je zamišljena kao dinamična kompozicija sačinjena od domaćih/lokalnih, regionalnih i međunarodnih izvođača i programa vrhunskog kvaliteta. Ovako široko postavljena programska koncepcija podrazumeva i multimedijalnost i raznolikost programskih disciplina kako bi se i publika mogla aktivno uključiti u rad Kulturnog centra.

Uprkos otežavajućim okolnostima recesije i nedostatka finansijskih sredstava Kulturni centar Vršca je uspeo da dodatnim angažovanjem svih zaposlenih, spoljnih saradnika i učesnika ostvari svoju vodeću kulturnu ulogu u gradu i regionu. Tako je Kulturni centar učvrstio svoje pozicije kao promotivni i istraživački centar kulture koji proizvodi, artikuliše i distribuira savremenu kulturu te tako utiče na dinamični razvoj Vršca kao grada sa istorijskim, ekonomskim i političkim potencijalima.

Posebno treba napomenuti ulogu kulture i Kulturnog centra kao matičnog distributera kulturalnih aktivnosti širokog spektra u stvaranju identiteta grada kao jednog od značajnih preduslova za prepoznatljivost na međunarodnoj mapi ne samo u kulturalnom već i u širem društvenom i političkom smislu.

Stvarajući jasan i prepoznatljivi kulturni identitet Kulturni centar podstiče kreativnost, posebno kreativnost mladih stvarajući osnove za brzi ulazak na međunarodnu scenu. O tome govore naši brojni programi, aktivnosti, medijski odjeci, ukupni broj posetilaca što se može videti iz taksonomskog programskog izveštaja.

Programske aktivnosti Kulturnog centra Vršca, u periodu od januara do septembra, ciljano su bile usmerene, osim stalnih programa, ka aktiviranju novih kapaciteta (organizovanje koncerata i serija predavanja) kao i angažovanje na animiranju nove publike.

Do septembra ove godine (2012) realizovano je 53. raznorodna programa kojem broju treba pridodati projekcije Filmske sekcije Kulturnog centra u dinamici od dva puta nedeljno. Zabeležen je rast posete programima što se da videti kroz evaluaciju svakog pojedinačnog događaja. Ukupan broj posetilaca do septembra, računajući i posetu Vršackom Vencu i Vršackom kulturnom letu je približno 5500 posetilaca. Potrebno je, takođe, naglasiti da je Kulturni centar formirao jezgro stalnih posetilaca iz Vršca, kao i stalno prisustvo istaknutih stručnjaka iz Novog Sada i Beograda.

Kulturni centar je učestvovao u organizaciji Vršackog venca koji je i ove godine realizovan sa nerealnim i umanjenim budžetom i gotovo bez sponzora, ali se to nije toliko odrazilo na ukupni

The strategic position of the Cultural Center, as a central institution for coordination and promotion of cultural activities in the city of Vršac, enables it to coin ambitious plans for increasing its visibility on the cultural map of the region. In order to achieve such ambitions, the center's program has been envisaged as a dynamic composition made of local, regional and international performers and programs of high quality. Such widely set program concept implies the use of diverse, multimedia assisted disciplines which will allow the audience to take active part in the work of the Cultural Center.

The Vršac Cultural Center successfully played a leading role in the cultural life of the city and the region thanks to additional efforts of all its employees, external associates and participants, notwithstanding aggravating circumstances of the recession and shortage of funds. The Cultural Center has consolidated its position as a promotional and research cultural center that produces articulates and distributes modern culture and, consequently, impacts the development dynamics of Vršac as a city with historic, economic and political potential.

The role of culture and the Cultural Center, as a central distributor of a wide array of cultural activities, in creating the city's identity as a significant prerequisite of visibility on the international map, not just in the cultural context but also in wider social and political sense, should be particularly emphasized.

By creating a clear and distinctive cultural identity the Cultural Center is instigating creativity, particularly youth creativity which will make quick breakthrough on the international scene possible. This is illustrated by our numerous programs, activities, media reports, and a total number of visitors – which can be found in our program report which lists them all.

The program activities of the Cultural Center Vršac, from January to September aimed at, in addition to maintaining usual programs, activating new capacities (organizing concerts and series of lectures) and attracting new audience.

By September this year (2012) a total of 53 various programs were organized on top of film projections by the Film Section of the Cultural Center which were held twice a week.

The programs recorded increase in the number of visitors – a fact verifiable in evaluation reports for every particular event. A total number of visitors by September- including visitors of the Vršacki Venac (International Folk Dancing Festival) and Vršac Cultural Summer (Program) – was close to 5500. It is particularly important to note that the Cultural Center has formed a core group of regular visitors in Vršac, and provided for a continuous participation of prominent experts from Novi Sad and Belgrade.

The Cultural Center took part in the organization of the Vršacki Venac – an international folk dancing festival, this year's budget, as in previous years, was unrealistically low and even reduced and there were almost no sponsors; how-

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efekat koji je ova manifestacija postigla.

Vršačko kulturno leto je, obzirom na izuzetno mali budžet, kvantitativno realizovan više nego zadovoljavajuće. Osmišljen je veliki broj programa namenjen raznorodnim ciljnim grupa od najmlađih do najstarijih. Programi su se dešavali u javnom prostoru, gradskom trgu i vršačkom jezeru, kao i u prostoru Kulturnog centra. Svi ovi događaji bili su dobro posećeni i naišli su na pozitivne komentare javnosti.

Obzirom da je budžet Kulturnog centra za 2011. god (1.800.000din) umanjen za 50% u odnosu na prošlogodišnji, sve aktivnosti Centra su se odvijale u otežanim uslovima te su se morali dodatno angažovati sopstveni radni i kreativni potencijali kako se manjak u budžetu ne bi odrazio na kvalitet programa. U teškim vremenima naježe je bilo održati nivo normalnosti, funkcionisanje institucije i aktuelnog programa sa već zacrtanim standardom. Štednja je ustanovljena kao neophodni princip poslovanja ali smo svojim angazovanjem i kreativnošću tima, nadomestili nedostatak novca i osećaja opšte krize.

Programska i institucionalna vizija koja je postavljena na početku mandata ovog rukovodstva, odnosno namera da ova institucija postane vidljiva kao savremena, brza i profesionalna, odnosno kao savremeni sistem, na lokalnom nivou je već ostvarena. Projektovani sistem savremen institucije sa savremenim programima funkcionišu zahvaljujući dugogodišnjem iskustvu na radu u kulturi i vođenjem velikih projekata kao što je Medjunarodni Bijenale Mladih čija desetogodišnje trajanje označilo jedan period u kulturi kao veoma značajnim, ne samo iz razloga kreativnosti i stvaralaštva već i iz razloga premeštanja kulturnog težišta iz velikih gradova u region sa velikim potencijalom. Primarna iskustva decentralizacije osnova su ovom rukovodećem timu da istrajno i dosledno grade novu programsku i institucionalnu viziju koja je u neraskidivoj vezi sa budućnosti samog grada.

Pozivajući se na reči jednog velikog vizionara (Stiv Jobs) koji je rekao da smo svi na ovom svetu ograničeni svojim trajanjem i da nam ništa drugo ne preostaje nego da pratimo svoje znanje, srce i intuiciju i ovaj rukovodeći tim ulaže sva svoja znanja, srčanost i intuiciju kako bi se ova vizija i ostvarila o čemu govori i pažljivo koncipiran program za narednu godinu.

Ovaj program će u svim medijskim pojavljivanjima biti podržani novim sloganom čija je čitljivost medjunarodna u godinama približavanja Evropi.

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ever this didn't diminish the total effect achieved by this event.

Considering the limits to the available budget, the program of the Vršac Cultural Summer was, in terms of quantity, more than satisfactory. A large number of programs were designed for various target groups ranging from the youngest to the most senior age groups. The programs took part outdoors - on the City Square and around Vršac Lake and in the Cultural Center building. All these events were well attended and subject to positive comments of the public.

Given that the 2011 Cultural Center's budget was cut by 50% (1.800.000din) compared to the previous year, all Center's activities unfolded with more difficulties and required extra efforts of the staff and creative energy to be invested in order to prevent the damaging effects of the budget cut to the quality of the program. With such hardship the most difficult thing was to keep the level of normalcy, this institution's operations and the on-going program with already established quality standard. In addition to budget savings, which became a regular business practice, we managed to compensate for the lack of money and the effects of the omnipresent crisis with additional efforts of the staff and the team's creativity.

The vision set at the beginning of this management team's term of office, concerning programs and institutional development, or, our intention to make this institution a visible, fast and professional modern system at the local level, has already been achieved. The projected vision of a modern institution with contemporary programs is working well thanks to the broad and relevant experience of staff and experience in managing large cultural projects such as the international Biennale for Youth Art whose ten years of presence marked a significant period in the cultural life of the city, not just for promoting creative art work but also for allowing the focus in culture to shift from large cities to regions with large cultural potential. Such experience with decentralization is the basis on which this managing team will build a new vision pertinent to the program and institutional development which will be inextricably linked to the future of the city.

In the words of a well-known visionary (Steve Jobs) - our time is limited and we should have the courage to follow our heart and intuition - this managing team will continue investing all its knowledge, heart and intuition to bring to life the vision which is illustrated in our carefully designed program for the following year.

This program will be promoted in the media by an internationally recognized slogan for the years of accession to Europe/to come.

Hence,
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Osvrt na predavanje Lasla Hemrika "Art & Fun for Evryone"

Piše: Dragana Rakić

Kulturni centar Vršac u saradnji sa udruženjem Kulturis iz Beograda realizovao je projekat „Evropski modeli razvoja publike“ sa željom da se u direktnom kontaktu sa vodećim evropskim stručnjacima razmeni što više pozitivnih iskustava koja će dati odgovor na jednostavno pitanje: Kako povećati broj posetilaca na raznim događajima i programa iz kulture?

Sve institucije kulture, bilo da se radi o onima koje se nalaze u višemilionskim gradovima poput Berlina, Budimpešte i Beograda, ili u manjim sredinama kao što je naša lepa varoš, uvek su suočene sa istom zebnjom pred otvaranje neke izložbe, promocije knjige ili filmske projekcije: Hoće li sala biti puna, poluprazna ili prazna? Štaviše, danas je prisutan i jedan paradoks: više publike će doći na književno veče priređeno u nekoj biblioteci u unutrašnjosti nego u centru Beograda. Neumoljiva statistika pokazuje da se broj ljudi koji su konzumenti kulturnih programa kreće oko 5%. Ova brojka važi kako za Srbiju, tako i za najrazvijenije evropske zemlje. Kako preokrenuti stvari u korist kulture?

Na to pitanje odgovor je pokušao da da Laslo Hemrik (László Hemrik), načelnik Odeljenja za edukaciju Muzeja Ludvig (Ludwig Múzeum) iz Budimpešte. On je na poziv Kulturnog centra Vršac održao inspirativno predavanje 13. oktobra 2011. na temu „Evropski modeli razvoja publike“ u Svečanoj sali Skupštine opštine Vršac. Predavanje je bilo veoma posećeno, a publiku su činili zaposleni u svim gradskim institucijama kulture, počevši od organizatora Kulturnog centra, preko Gradskog muzeja, Gradske biblioteke, Doma omladine, KOV-a, Pozorišta, Centara Milenijum, predstavnika svih lokalnih medija i mnogih drugih.

Laslo Hemrik je tokom dvočasovnog predavanja iskreno i nesebično želeo da podeli svoje profesionalno iskustvo organizatora kulturno-edukativnih programa sa vršačkim kolegama. Prvo je okupljene upoznao sa kratkom istorijom muzeja u kome radi. Muzej Ludvig je muzej savremene umetnosti; njegovi osnivači su braćni par Irena i Peter Ludvig i oni su jedni od najznačajnijih kolekcionara umetničkih dela u Mađarskoj. Ludvigovi su imali kolekciju od preko 12.000 umetničkih eksponata, koji su obuhvatali vremenski raspon od antike do savremene umetnosti. Irena i Peter Ludvig su 1982. godine osnovali „Ludvig fondaciju za umetnost i internacionalno razumevanje“, iz koje će 1989. godine izrasti Muzej Ludvig. Prvobitno se Muzej Ludvig nalazio u samom centru Budima na glavnom trgu i delio je zgradu sa Nacionalnom galerijom Mađarske, da bi 2005. bio preseljen na peštansku obalu Dunava u novu modernu zgradu od 10.000 m². Promena lokacije i izmeštanje Muzeja iz najužeg centra grada dovela je do osetnog pada broja posetilaca.

Pred zaposlenima u Muzeju našao se težak ali i izazovan zadatak: Kako povećati broj posetilaca? Odeljenje za edukaciju Muzeja Ludvig imalo je zadatak da osmisli atraktivne programe koji će ponovo vratiti Muzeju njegovu staru publiku,

The Cultural Center Vršac and the Kulturis association from Belgrade have jointly implemented the project “European Audience Development” wanting to exchange their positive experience with leading European experts who were to provide us with the answer to a simple question: How to increase the number of visitors attending various events and cultural programs?

All cultural institutions, whether those in cities with multi-million population like Berlin, Budapest and Belgrade or smaller communities, such as our beautiful town, are always facing the same anxiety before the beginning of an exhibition, a book promotion or a film projection: Will the place be full or half empty or empty? Furthermore, we see a paradox here: there will be more people attending a literary evening in a library in the country than in the downtown of Belgrade. Unappealing statistics show that about 5% of all people participate in cultural programs. This number applies to both Serbia and some of the most developed European countries. How to turn things around to the benefit of culture?

Laslo Hemrik (László Hemrik), the Head of the Education Department of the Ludwig Museum, Budapest, tried to provide the answer to that question. Invited by the Cultural Center of Vršac he presented an inspirational speech on October 13, 2011 about “European Models of Audience Development” in the ceremonial hall of the Vršac Town Hall. The lecture was well attended by employees from all city cultural institutions beginning with the organizer – the Cultural Center, the



Laslo Hemrik



a istovremeno edukovati mlađe generacije i njih pridobiti za stalne posetioce muzejskih postavki. Glavna ideja je bila da se tokom čitave godine organizuju edukativni programi za pojedince i grupe svih uzrasta, uključujući decu, studente i odrasle. Aktivnosti su naročito usmerene na studente umetničkih fakulteta, istorije umetnosti, arhitekture... Moglo bi se reći da je osnovna radna maksima Muzeja Ludvig "Art & Fun for Evryone", jer su njihovi programi raznovrsni i koncipirani tako da za svakog ima po nešto. Naročito se insistira na tome da se posetioci u Muzeju osećaju prijatno i da kroz zabavu nauče nešto novo o savremenoj umetnosti, koja nije, moraćete priznati, baš tako slatka i laka za razumevanje.

Interesantno je napomenuti da Muzej Ludvig radi svim danima od 10 do 20 h, osim utorka (a svake poslednje subote u mesecu radi čak od 10 do 22 h) i da se većina edukativnih programa odvija upravo preko vikenda, jer tada ljudi imaju i najviše slobodnog vremena.

U nastavku predavanja Laslo Hemrik je prezentovao neke od programa koje je njegov četvoročlani tim sa Odeljenja za edukaciju uspešno realizovao i koji bi se mogli isto tako uspešno organizovati i u našoj sredini:

Organizovani obilasci muzeja sa obučanim kustosom koji tumači trenutne postavke, nakon kojih slede razgovori, diskusije i predavanja inspirisana postavljenim izložbama, kao i stručne radionice za studente umetničkih fakulteta.

Veliki broj multimedijalnih aktivnosti namenjenih najmlađima, koje imaju za cilj razvijanje ljubavi ka umetnosti od najranijeg doba. Na primer: nakon odgledane izložbe apstraktnog slikarstva, učenici su imali čas nacrtno geometrije u galeriji, ili drugi primer: konkurs za najbolju fotografiju, gde su učenici imali zadatak da na osnovu starih fotografija Budimpešte otkriju gde se nalazi to mesto koje je na fotografiji kao i da naprave novu fotografiju sa identičnog mesta sa koga je i nekadašnji fotograf škljocnuo svojim fotoaparatom. Kroz ovaj projekat učenici su bolje upoznali istoriju svoga grada, a istovremeno su i sami bili kreatori jednog novog umetničkog dela.

City Museum, the City Library, Youth Center, KOV, The Theater, Millennium Center and representatives of all local media and many others.

During his two-hour long presentation Laslo Hemrik tried to truthfully and unselfishly share his professional experience of an organizer of cultural-educational programs with his colleagues from Vršac. He initially introduced to the attendees a brief history of the museum where he is professionally engaged. Ludwig Museum is a modern art museum; its founders are spouses Irene and Peter Ludwig – one of the most important art collectors in Hungary. The Ludwigs had a collection of over 12.000 artifacts which covered the range from the ancient times till the modern art. In 1982 Irene and Peter Ludwig established a foundation called – the „Ludwig Foundation for Art and International Understanding“, which would grow into the Ludwig Museum in 1989. Originally the Ludwig Museum was located in the center of Buda on the main square and was sharing a building with the National Gallery of Hungary, then in 2005 it was relocated along the Danube in the area of Pest in a new and modern building of 10.000 m². Relocation from the downtown area resulted in significant decline of the number of visitors.

Thus the employees in the museum had a hard but also challenging task: How to increase the number of visitors? The Education Department of the Ludwig Museum was tasked to design attractive programs which would return the Museum its old audience and at the same time educate younger generations and win them over as regular visitors of museum exhibitions. The main idea was to organize education programs for individuals and groups of all ages, including children, students and adults whole year round. Their activities have particularly been oriented towards students of art, history of art, and architecture. It could be said that the basic creed of the Ludwig Museum is "Art & Fun for everyone", since its programs are diverse and designed in such a manner so that everyone can find something appealing for themselves. It particularly

„Porodični matine“ se organizuje svake subote od 10.30 do 12.30 h gde za sve članove porodice, počevši od onih najmlađih i njihovih roditelja, pa do baka i deka, edukatori nude osmišljene programe i kreativne radionice prilagođene njihovom životnom dobu. Cilj je da svi uživaju i da shodno svojim godinama i interesovanjima kroz zabavu nauče nešto novo. Sličan program je i proslava dečjih rođendana u atraktivnom muzejskom kafeu - ideja je da dok se deca igraju, odrasli mogu na miru da idu u obilazak muzeja.

„Šolja čaja u dobrom društvu“, svake srede od 10 do 12 h Muzej organizuje program za svoje najstarije posetioce. Ovaj program podrazumeva obilazak muzejskih postavki sa vodičem, nakon kojih sledi diskusija i razmena utisaka uz šolju čaja i prijatno časkanje.

Svoje predavanje Laslo Hemrik je završio konstatacijom da muzeji, biblioteke i ostale institucije kulture više ne smeju biti mesta „tišine i prašine“ kao u 19. veku, već moderne i dinamične institucije koje će ići u susret svojim korisnicima, osluškivati njihove potrebe i nuditi im atraktivne i kvalitetne programe. Novac je naravno veoma važan faktor u kreiranju kvalitetnih programa, ali ipak, nije najbitniji. Od presudne važnosti su sami umetnici i ostali zaposleni u institucijama kulture, njihov talenat, kompetencija, entuzijizam i ljubav ka svom poslu. Oni nam mogu ulepšati jedno posle podne i naterati nas da gledanje TV programa sa daljinskim upravljačem u rukama zamenimo odlaskom u muzej, biblioteku ili na neki koncert.



insists on making its visitors feel relaxed when they come to visit and while having fun to learn something new about modern art, which is not so sweet and easy to understand.

It is interesting to mention that the Ludwig Museum is open on working days from 10 AM to 8 PM except on Tuesdays (and on the last Saturday of every month it is open as long as from 10AM to 10 PM) and that most of the education programs go on during weekends because that's when people can afford most of their spare time.

Continuing his lecture, Laslo Hemrik presented some of the programs that were so successfully organized by his four-member team of the Education Department and which could be equally successfully organized in our community:

Organized visits to the museum with trained curators who interpret current exhibitions, followed by discussions and lectures inspired by the exhibitions as well as thematic workshops for art students.

Large number of multimedia activities intended for the youngest generations with the aim of developing love towards art from an early age. For instance: after seeing the exhibition of abstract art students had a descriptive geometry class in the gallery, or another one: a best photo contest – where pupils based on a series of old photographs of Budapest needed to find which locations were presented in the photographs but also to make a new photo of the place while standing where the original authors had stood when they clicked the camera. Through this project, pupils got to know the history of their city and at the same time they created some new pieces of art.

„Family matinees“ are organized every Saturday from 10.30 till 12.30 h. This is the time when all family members, beginning with the youngest, their parents to grandparents can participate in well designed programs and creative workshops adapted to their age. The goal is to make everyone enjoy in line with their age and interests and to learn something new while having fun. Celebrations of children's birthdays in the museum café is something similar - the idea is that while children are playing in the appealing café space adults can tour the museum in peace.

The Museum organizes a program for its senior visitors - „A cup of tea in good company“, every Wednesday from 10 till 12 h. This program includes visiting museum exhibitions with a guide, followed by discussions and exchange of impressions in a pleasant chitchat while having a cup of tea.

Laslo Hemrik finished his lecture with a statement that museums, libraries and other culture institutions should no longer be places of „silence and dust“ as it had been in the 19th century, but rather modern and dynamic institutions reaching their consumers, listening for their needs and offering them attractive and high quality programs. Money is naturally an important factor for creating high quality programs but it is not the most important. Artists themselves and other employed in institutions of culture, their talent, competencies, enthusiasm and love for their work are crucial. They can brighten one of our afternoons and make us replace watching TV while holding the remote with a visit to a museum, library or a concert.



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Grafit, socijalni incident ili umetnost?

Graffiti, a social incident or a work of art?

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Piše: Jelena Gorički

Grafit (ili italijanski "graffito"-škrabati) je likovno-pisana forma kojom se uglavnom na javnim površinama izražava stav, emocija odnos prema nekom društvenom ili ličnom problemu. On je oduvek bio neka vrsta komunikacionog sredstva pojedinca ili grupe sa ostatkom zajednice, i to onda kada mu/im drugi oblici komunikacije nisu bili dostupni ili poznati.

Istorija ovakvog vida izražavanja stavova, emocija i komunikacije sa ostatkom sredine seže daleko u prošlost, tačnije do prvih likovnih zapisa na zidovima pećine koji su lovcima trebali da obezbede dobar lov. Kasnije se već javljaju geografski razbacani zapisi o tome gde se i kada prvi put pojavljuje grafit. Najinteresantnija priča je vezana za simpatičnog mladića koji je u Francuskoj 70' počeo po zidovima da ostavlja zapise TAKI 183 što je upućivalo na ulicu u kojoj je živeo. Nakon što ga je Njujork Tajms intervjuisao u njujorškim četvrtima, po metrou su počeli da se praktikuju grafiti kakve danas prepoznajemo. Potom 80' godina zahvaljujući naježdi pop-arta grafit se sa ulice seli u galerijske prostore gde

Graffiti (or Italian "graffito"- to scribble) is a graphical-written form, a means used to express one's views, emotions or attitude towards some social or personal problem, mostly on public surfaces. It has always been a kind of a communication means of an individual or a group with the rest of the community in periods when other forms of communication have not been accessible or known to that/those individuals.

The history of this kind of expressing views, emotions and communication with the rest of the community goes far back, more precisely to the first graphical writings on the cave walls used by hunters. Later we find geographically scattered records about where and when graffiti appeared for the first time. The most interesting story, however, takes place in the 1970s in France where there was a young boy who was writing TAKI 183, his street name, on the city walls. After he was interviewed by the New York Times, graffiti, as we know them, began appearing in the subway under New York boroughs. Then in the 1980s, thanks to the pop-art invasion, graffiti moved from the streets to galleries where artists applied the rhetoric, style and iconography of the street art on canvas. One of the most prominent artists credited with official recognition of graffiti in the art is Jean-Michel Basquiat who turned from a street artist into an artist displaying his art in the most prestigious New York galleries, thanks to Andy Warhol.

The graffiti art has its own vernacular with various styles, procedures and rules of behavior; so, for instance, End to End (E2E) denotes a graffiti stretching from the beginning to the end of a wall, or a wagon; top to bottom is a graffiti from the top to the bottom of a wagon or a wall; toy is a beginner or an unskilled artist, biter is the one who steals ideas, whole car means a graffiti over the whole wagon (including windows); outline is a style with a solid line around letters; fill is the color of letters; crossing is when one graffiti crosses over another – which is considered offensive...

What the rest of the social community sees in these art works varies from pleasant impressions and positive emotions to frustration because often graffiti are written over private buildings and sometimes their messages are offensive or even call for violence against a social subgroup. Their function is twofold, they may be ornaments, attraction, if they were the work of professionals, they even may be a good advertisement for a neighborhood/place/city or they may be a cheap means for battle between social subgroups. Large cities spend enormous amounts of money to paint over inappropriate graffiti but on the other hand their planned use may contribute to the appearance of the city. I'd say that the level of quality of graffiti and their makers reflects the mindset of a society and their problems, living conditions, relationships in the community, political views; in other words, a full range of social relationships may be found on street walls. Serbia, as with many other things that arrived



Primeri grafita koji sadrži elemente likovnosti koji ga svrstavaju u rang umetničkog dela



Primer ružnog i uvredljivog grafita koji ima za cilj da povredi osećanja pripadnika jedne društvene grupe



umetnici na platnu koriste retoriku, stil i ikono-grafiju kakva je korišćena u street artu. Jedan od najzapaženijih umetnika zaslužnih za zvanično priznanje grafita u umetnosti je i Žan-Mišel Baskijat koji od uličnog crtača dospao u prestižne njujorške galerije zahvaljujući, tada već poznatom, Endi Vorholu.

Sama grafiti umetnost ima svoj žargon u kome se razaznaju stilovi, postupci, pravila ponašanja pa tako End to end (E2E) označava grafit od početka do kraja zida, vagona, top to botom je grafit od poda do vrha vagona ili zida, toy označava početnika ili crtača bez veštine, biter je onaj ko krade ideje, whole car znači grafit preko celog vagona (uključujući i prozore), outline je stil koji podrazumeva liniju oko slova, fill je boja slova, crossing je prelaženje jednog grafita preko drugog, što se smatra uvredom...

Ono što ostatak socijalnog okruženja u ovim radovima vidi je veoma varirajuće i kreće se od lepih utisaka i pozitivnih emocija do frustracije jer se neretko za mesta izrade grafita koriste i privatne zidne površine a ponekad su poruke grafita tendenciozno uvredljive i li čak pozivaju na nasilje nad nekom društvenom grupom. Znači njihova funkcija je dvojaka, mogu biti ukras, atrakcija ako su ih radili profesionalci, mogu čak biti i dobra reklama za kvart/mesto/grad ili mogu biti jeftino oruđe za razračunavanje unutar društvenih grupa. Veliki gradovi troše ogromne svote novca na krećenje takvih neprimerenih grafita ali sa druge strane njihova osmišljena primena može dati doprinos gradovima. Rekla bih da je nivo grafita i njihovih izvođača ono što reflektuje nivo svesti jednog društva te da se na najneposredniji način uviđa problematika, uslovi života, odnosi u zajednici, politički stavovi kompletna asortiman društvenih odnosa se može iščitavati na ulicama, sa zidova.

Srbija je kao i u mnogo čemu od onoga što je stiglo sa zapada i u grafiti umetnosti videla prostor za inovacije, pa se tako iz naših grafita čitaju najčešće neartikulisane strasti, te frustracije različitih dnevno-aktuelnim zbivanjima u društvu, preko repetitivnog bavljenja ispravljanjem "istorijskih nepravdi", do primitivnog razračunavanja sa manjinskim grupama u društvu a neretko se u grafitima čita i pozadinska retorika "naručilaca poslova".

Sve u svemu, ni naš gard nije izuzet iz ovog savremenog oblika komunikacije putem slike-reči a analiza grafita koje susrećemo u svojoj okolini se ne bi drastično razlikovala od one koja važi za državu u celini.

Odnedavno u okviru radionice grafita i stencila, koju je pokrenula grupa mladih ljudi a u prostoru Kulturnog centra, radi nova generacija grafita crtača koja ima za cilj da grafitima vrati pravo na titulu savremenog umetničkog pravca. Oni će u okviru svoje radionice pokušati da osmisle detaljan plan za oslikavanje, tačno određenih javnih površina grafitima, koji će imati svoju dekorativnu funkciju-činie javni prostor prijatnim i lepim za prolaznika.

from the West, saw graffiti as an area for innovation, thus one can read from our graffiti passion unarticulated elsewhere, frustration with various daily-current events, often repeated efforts to correct historical wrongdoings, primitive get-evens with minority groups and graffiti often showing the rhetoric of their „contractors“.

All in all, our city has also become a place where this type of communication in picture and words is present and the analysis of the graffiti we see in our neighborhoods would not much differ from the analysis of the situation in the whole country.

Recently, a workshop of graffiti and stencils initiated by a group of young authors within the Cultural Center has acquired a new generation of graffiti artists whose aim is to return to graffiti the right to be called a modern art form. In their workshop they will try to design a detailed plan for painting specifically designated public walls with graffiti which will have a decorative function and will make the public areas more pleasant and beautiful for all passers-by.

Primer zanimljivog stencil grafita koji je postao zaštitni znak jedne navijačke grupe





Svetislav Basara, predstavljanje knjige "Početak bune protiv dahija"



Akcija-reakcija-interakcija

Action-Reaction-Interaction

Piše: Zoran Đekić

Nakon gotovo pune tri godine strateškog rada sa publikom koji se odvijao u pažljivo osmišljenim fazama stigli smo do krajnjeg cilja-interaktivnog odnosa između nas kao ponuđača programa i publike kao korisnika.

Trend koji je aktuelan u gotovo svim oblastima kulturnog života, da publiku više nije dovoljno samo obavješavati o ponudi već je i "zavoditi" jasnim i ciljanim marketinškim trikovima a potom kada ona konačno dođe treba je privući i da tu ostane a potom i da se ponovo vrati.

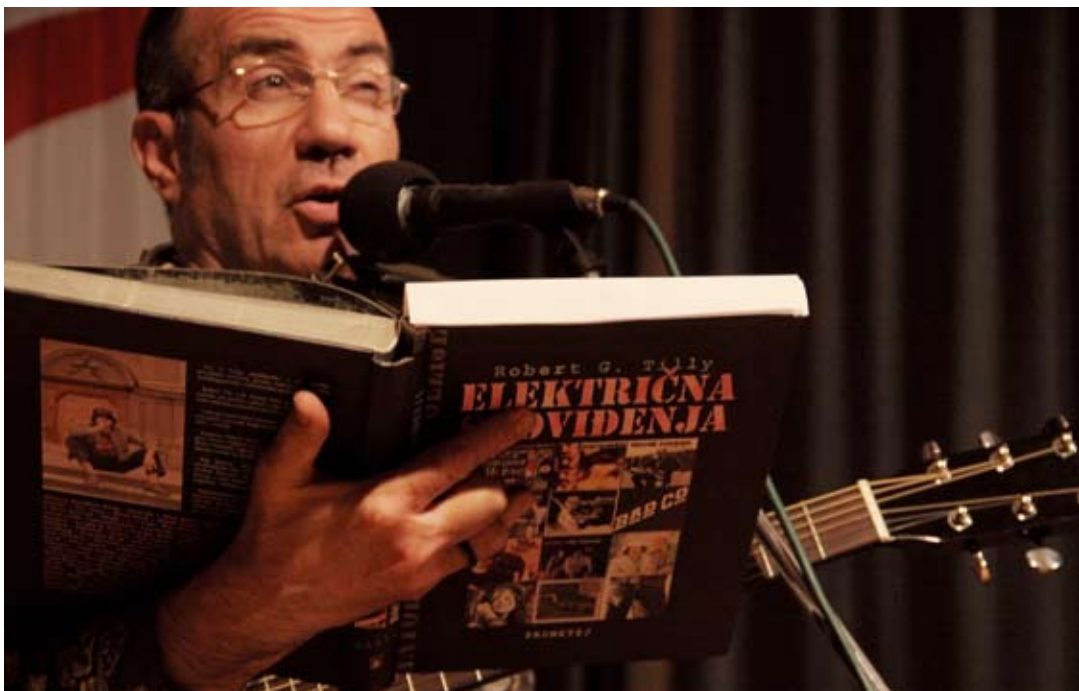
Na jednom, u seriji korisnih predavanja, o izmjenjivim okolnostima koje prate odnos ponude i tražnje na tržištu kulture je izrečena jedna gola činjenica "nisu nam potrebni klijenti već fanovi". Ova maksima je nešto što smo pokušavali da ostavimo tokom našeg rada sa publikom.

Prvi korak u ostvarivanju interaktivnog odnosa bile su anonimne ankete koje su posetioци programa popunjavali tokom boravka u prostoru naše kuće. Ankete su sadržale kratka pitanja vezana za kvalitet rada i ocenu pojedinačnih programa ali i mogućnost da se posetilac opredeli za vid obaveštavanja o našim aktivnostima.

Budući da je naša publika pokazala spremnost da sarađuje na ovaj način otišli smo i dalje u tom pravcu te smo ih konsultovali o samim sadržajima koje bi ih eventualno zanimali. Dobili smo korisne sugestije o tome šta su zapravo njihova htenja i samim tim su na takvim programima uzeli veoma aktivno učešće.

Drugi način da depasiviziramo publiku bilia su gostovanja umetnika koji imaju jedinstvene animatorske sposobnosti. Odabir zvučnih imena poput reditelja kulturnih filmova Slobodana Šijana, ili multimedijalne zvezde Maje Volk su nam omogućili da pažnju publike pridobijemo i kada su u

After almost three full years of strategic work with the audience, which has been unfolding along carefully designed phases, we have



Robert Tili, muzičko-poetski performans o Bob Dilanu

reached our final goal – interactive relations between us - someone who is offering programs - and the audience as their benefactors.

The trend which is currently pursued in almost all areas of cultural life is that it is no longer sufficient just to inform the audience about offers, we need to „seduce“ them with clear and targeted marketing tactics, and then when they show up, persuade them to stay and to return again.

In one lecture, which has been part of a series of lectures about changed circumstances which are following the relationship between supply and demand in the cultural market, a naked truth has been revealed in the statement - "we do not need clients we need fans". This moral is something we have been trying to achieve in our work with the audience.

The first step in creating an interactive relationship was anonymous questionnaires which our visitors could fill in when they came to spend some time in our building. Questionnaires included some short questions concerning the quality of our work and evaluation of some of the programs, but also



Svetislav Basara u razgovoru sa publikom



pitanju teorija filmske umetnosti ili tema kao što je "očuvanje životne sredine" ili "istorija rokenrola" koju je sjajno u multimedijalnom nastupu prezentovao Robert Tili.

Učinak ovih programa je bio daleko veći od očekivanog jer su teme koje smo obradili zahvalele posebnu pažnju i pripremu i uvođenje moderatora programa se pokazalo kao pun pogodak posebno što su moderatori bili upravo oni koji su postali naša verna publika. Tako je među veoma uspešnim tribinama bilo i predstavljanje nove knjige pisca Svetislava Basare sa kojim je publika ostvarila poseban kontakt zahvaljujući upravo uspešno obavljenom poslu moderatora. Slična situacija se dogodila i na gostovanju reditelja Slobodana Šijana kada su pitanja pljuštala gotovo sat vremena nakon završenog izlaganja. Bili smo veoma ponosni na publiku "koja ume da misli" koja "želi da pita i sazna", jer je to na najbolji mogući način prezentovalo naš grad i kulturnu bazu koju crpimo.

Treći, možda naizgled marginalan, način da "opustimo" publiku bilo je stvaranje posebnog ambijenta u prostornom smislu u kome su se osećali domaćinski. Sve ovo nam je pomoglo da uvidimo koliko su detalji značajni za opšti utisak i da je to pravi put za osvajanje sraca publike.

the visitors could tell us - what is the best way to keep them informed about our activities.

Given that our audience was willing to work with us this way, we went even further in that direction and asked them about the contents they would like to see. We have received some useful information about what their wants really are and when we delivered such content and programs we got their attention and participation.

The second way we tried to eliminate the passivity of our audience was to organize events starring artists with unique entertainment skills. The selection of renowned names like Slobodan Šijan, movie director, or multimedia star Maja Volk helped us to draw our audience's attention to film art theory or subjects like „environmental protection“ or „history of rock'n' roll“ which was a great multimedia performance by Robert Tilly.

These programs had far better effects than we could ever expect since the topics were handled with special attention and preparatory activities and our introduction of moderators turned out to be the right thing to do. Thus, among the most successful forums was the presentation of a new book by Svetislav Basara where a special rapport was created between the audience and the author thanks to the good job that the moderator did. Something similar happened during the visit of Slobodan Šijan when the shower of questions lasted for almost an hour after the presentation. We were very proud of the audience „who can think“, who „wants to ask and know“ because it presented our town and our cultural base on which we feed in the best possible way.

The third, perhaps a bit marginal, way to „relax“ our audience was to create a special indoor environment in which they could settle. All this has helped us to realize how important the details are for a general impression, and that they are a true way to the heart of the audience.

*Maja Volk i Trio Genial,
koncert "Put oko Sveta za 90 min."*





Teorija filmske umetnosti kao sastavni deo gradiva u 2011.

Film art theory as an integral part of the curriculum in 2011

Piše: Živojin Petrović

Kvalitativno posmatrano Sekcija ljubitelja filma "Ervin Mareš" je napravila "kvantni skok" u ovogodišnjem angažmanu na popularizaciji "pravih" filmova i autora.

Tokom prethodne sezone smo se osvrnuli i na domaću kinematografiju ali i na literaturu i stručne časopise koji se bave ovom tematikom. Nažalost u Srbiji je jako malo uspešnih projekata koji su uspeli da opstanu u moru blogova koji se sada bave analizama filmova sumnjive "umetničke vrednosti".

Časopis Filaž, čiju smo redakciju imali priliku da ugostimo, jeste možda i jedini do kraja dosledni magazin u našoj zemlji koji održava nivo filmske struke. Njihovo gostovanje nam je omogućilo da sagledamo koliko je publika spremna da o filmu i nauči kako bi, upravo, mogla da razlikuje kvalitetan film u moru produkcije.

Na domaćem tržištu se takođe mogu naći vredna filmska ostvarenja novije generacije samo je potrebno znati gde tragati. Filaž dobar deo svojih stranica posvećuje i mladim autorima, otkriva nam potencijal niskobudžetne produkcije u kojoj dominiraju talenat i kreativnost.

Vršačka publika je prilikom svakog gostovanja a koje je bilo posvećeno teoriji filma imala mnoštvo pitanja te se svaki put razvijala plodna diskusija na obostrano zadovoljstvo. Možda upravo zbog te dobre teorijske baze ove godine je u Kulturnom centru uspeo da zaživi i BELDOKS (međunarodni festivala dokumentarnog filma) ili Festival ekološkog filma koji je takođe imao svoju publiku.

Qualitatively speaking, „Ervin Mares” film lovers section has created a quantum leap in this year’s engagement in promotion of „real” films and authors.

During previous season we have touched upon domestic cinematography and literature and thematic periodicals on this topic. Unfortunately, there have been few successful projects which have managed to survive in a sea of blogs which analyze films of suspicious „artistic value”.

The Filaž Magazine, whose editorial staff we had the opportunity to welcome, is perhaps the only fully consistent magazine in the country where a certain level of professionalism has been maintained. Their visit enabled us to see to the extent to which the audience ready to learn about film, in order to be able to tell the difference between a high quality film and the one that is not in a sea of production.

Some valuable films of the new generation can be found in the domestic film market, one only needs to know where to look. Filaž has devoted a good portion of its pages to young authors. It reveals the potential of a low budget production which is dominated by talent and creativity.

The Vršač audience had plenty of questions at the forum on film theory and fruitful discussions were mutually satisfying. Perhaps it is because of good theoretic foundations that the Cultural Center was successful in organizing BELDOKS (International Documentary Film Festival) or the

Članovi redakcije časopisa za filmsku umetnost "FILAŽ", sa promocije časopisa



Bioskopska sala je postala, čini mi se, u pravom smislu učionica gde se dolazi da bi se o filmu učilo i to od velikana ove umetnosti. Jedno od, meni najdražih gostovanja, od kada vodim ovu sekciju, svakako je bilo gostovanje reditelja Slobodana Šijana-autora kulturnih filmova poput maratonaca, ko to tamo peva, kako sam sistematski uništen od idiota, davitelj protiv davitelja... Ako mogu primetiti tokom ovog gostovanja se razio jedan poseban intimni odnos između reditelja i prisutnih u sali jer tema nisu bili samo njegovi dobro poznati filmovi već mnogo značajnija baza iz koje je on kao mlad reditelj crpeo znanje i na kojoj je gradio svoju specifičnu poetiku. Publika je sa zadovoljstvom učestvovala u tom delu izlaganja, motivisala Šijana pitanjima ili kvalitetnim digresijama. Rekao bih da je vršačka filmska publika naučila da izvuče maksimum iz svakog kvalitetnog gosta.

Pored već pomenutog Šijana, imali smo čast da premijerno prikazemo dokumentarac "O Gningo" Darka Bajića, takođe velikana domaće filmske produkcije koga sigurno većina pamti po kulturnom serijalu "Sivi dom".

Rečju, dokazano je na primeru jednog malog eksperimenta koji traje, evo već treću godinu, da bioskopi mogu opstati i ne samo to već postati popularna mesta koja dobijaju novu dimenziju. Jednako je prestižno imati člansku kartu "tajnog društva ljubitelja filma" kao i biti član biblioteke.

Godinu smo odlučili da završimo avangardnim FSFF-om (festival srpskog filma fantastike). Jasno je da se nije radilo o doslovnom iščitavanju žanrovskih pravila nego više o niskobudžetnim parodijama na pomenuti žanr SFI. Pored preglomaznog programa koji je trajao i po nekoliko časova publika je istrajavala. Šta reći osim da se na planu rada sa filmskom publikom postiglo dovoljno u smislu poticaja a da se sada odvija jedan nezaustavljivi proces u kome ćemo mi pratiti publiku a ne ona nas.

Festival of the Environmental Movie which also commanded an audience.

Cinema has become, it seems, a classroom in the true sense of the word where people come to learn about the film and to learn from the giants of this art. One, of my favorite visits, since I have become responsible for this section, is certainly the visit of Slobodan Šijan – the author of cult films like „Marathon Runners“, „Who's that Singing Over There“, „How I was Systematically Destroyed by an Idiot“, „Strangler Vs. Strangler“ ... If I may say during this visit a special rapport developed between the director and attendees because the topic was not just his well known films but also the much more important base which he, as a young director, has drawn his knowledge upon and upon which he has built his specific poetics. The audience participated in this part of the presentation with pleasure; they motivated Šijan to talk with their questions and high quality digressions. I would say that the Vršac audience managed to take the maximum out of every visitor.

In addition to the above mentioned Šijan, we had the honor to organize a premiere of a documentary "O Gningo" by Darko Bajić, also one of the giants of domestic film production, who is remembered by most for his cult series, „Sivi dom – Life in the Reform School“.

In a nutshell, a small experiment, which has been going on for three years now, has proven that cinemas can survive and not just that, they can become popular spots with a new dimension. It is as equally satisfying to have a membership card of a „secret society of film lovers“ as it is to be a library member.

We have decided to conclude the year with an avant-garde FSFF (Festival of Serbian Science Fiction). It is clear that this has not been a literal application of the rules of the genre but rather a low budget parodies of the mentioned SFI film genre. Regardless of the oversized program

which lasted for hours, the audience endured. What else to say except that in terms of our work with the film audience we have achieved enough in the sense that we have provided a stimulus and created an unstoppable process in which we will follow the audience and not the other way around.

*Reditelj Slobodan Šijan,
promocija knjige "Filmski letak"*





Slobodan Šijan

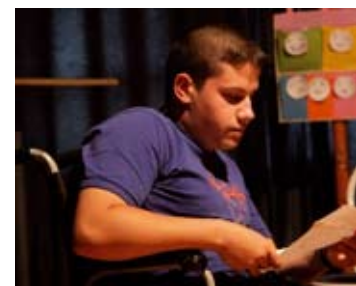


Rad sa decom i marginalizovanim ciljnim grupama

Working with children and marginalized target groups

Piše: Milica Laketić Vilić

Br.3



Rad Kulturnog centra u protekle tri godine se dobrim delom orjentisao ka omladinskoj i dečijoj ciljnoj grupi. Naslovom ovog teksta obuhvaćen je i pojam marginalizovane ciljne grupe. Naše tumačenje ove ciljne grupe bilo je dvojako, od toga da su to deca sa posebnim potrebama koja zahtevaju specijalne programe i stručna lica za rad, do toga da smo omladinu u celini posmatrali kao marginalizovanu ciljnu grupu u smislu da se njome sve manje bave, kako porodica, tako i obrazovne institucije.

Kroz programe namenjene ovoj ciljnoj grupi želeli smo da, na neki način, skrenemo pažnju na potrebe koje ona samostalno teško definiše. Put traganja za sopstvenim identitetom za mlade ljude, ponekad može biti veoma trnovit, a društvo sve manje učestvuje u ovom procesu. Smatrali smo da Kulturni centar mora preuzeti ulogu medijatora u tom procesu traganja i kroz raznovrsne programe uticati na njega što sofisticiranije i nenametljivo. Radionice različitih profila koje smo ponudili mladim ljudima kao alternativu za popunjavanje slobodnog vremena su ciljale upravo na to da će im ukazati na skrivene talenat, sklonosti ka nekom vidu izražavanja svoje ličnosti ili stavova o sopstvenom okruženju.

For the past three years the Cultural Center has focused mostly on youth and children as its target groups. The title of this text also includes the term marginalized target groups. Our interpretation of this target group has been twofold, those are children with special needs which require special programs and professionals to work with them, and youth as a whole, in the sense that both family and education institutions are spending less and less time dealing with them.

With programs intended for this target group we wanted to, in a way, draw attention to their needs which they themselves have defined. Searching for one's own identity can be a thorny path for young people at times, and society is less involved in this process than ever. We saw that the Cultural Center has to become a mediator in that process of searching for identity and make an impact on it through various programs as sophisticatedly and unobtrusively as possible. We have offered workshops of various profiles to youth as alternatives to fill in their spare time, aiming at highlighting their hidden talents, tendency towards some form by means of which

Davali smo im pozitivne primere kroz interaktivne programe poput predstava u kojima su mogli da glume rame uz rame sa profesionalnim glumcima ili pišu u saradnji sa profesionalnim piscima... Predstavljali smo im njihove uspešne vršnjake, organizovali prve solističke koncerte pred pravom publikom za one koji iskažu talentom i rezultatima. Motivisali smo čitavu zajednicu da primeti talentovanu decu jer su i ona u ovom sistemu pomerenih vrednosti takođe marginalizovana.

Možda su najveći segment programa za decu i omladinu u 2011. godini činile kreativne radionice namenjene deci sa posebnim potrebama i deci sa nekim oblikom invaliditeta. Kulturni centar je u ovom delu ostavio veoma važnu saradnju sa organizacijama civilnog društva koje se bave zastupanjem interesa ove dece. Jedan od programa na koji smo posebno ponosni je bila Kreativna radionica skeča nastala u saradnji sa organizacijom IZAZOV i grupom mladih umetnika iz Engleske. Cilj radionice bio je inkluzija dece sa posebnim potrebama u društvo kroz vanškolske aktivnosti.

Druga važna radionica pod nazivom OBOJE NO LETO održana je u okviru VRŠACKOG KULTURNOG LETA i bila je usmerena ka deci iz takozvanih socijalno neprilagođenih porodica kao i porodica lošeg materijalnog stanja.

Namera Kulturnog centra bila je da se bavi onim problemima u društvu koji se tretiraju kao incidenti i da promeni odnos sredine prema tim problemima kao i da dokaže da deca koja su prošla ove programe menjaju stav prema sredini u kojoj žive ali i navike koje su okarakterisane kao neprihvatljive za društvo.

Rezultat ukupnih ulaganja u programe namenjene omladinskoj i dečijoj ciljnoj grupi je taj, da su posetioci programa sve češće pripadnici upravo ove uzrasne grupe što u perspektivi daje nadu da će kulturni sadržaji u Vršcu u budućnosti imati brojnu i vernu publiku.

Možda je još važnije bilo ispunjenje cilja da se obezbedi kontinuitet lokalne umetničke produkcije, jer kreativne radionice jesu male fabrike budućih, možda velikih, stvaralaca: Jovanovića, Sterija, Popa, Brašovana, Napravnika, Radovića...

they can express their personality and attitudes about the world that surrounds them.

We have provided them with some positive examples through interactive programs like plays where they could act shoulder to shoulder with professional actors or write in cooperation with professional writers. We have introduced their successful peers to them, organized the first solo concerts before a real audience for those with outstanding talent and results. We have tried to motivate the whole community to notice talented children because they have also been marginalized in the existing system of distorted values.

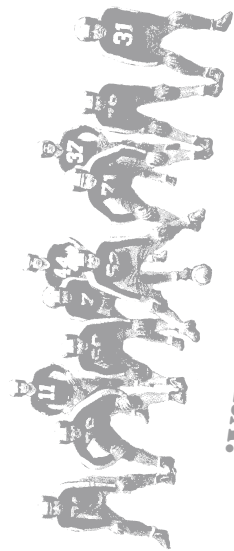
Perhaps the largest segment of our programs for children and youth in 2011 was composed of creative workshops intended for children with special needs and children with some form of disability. To this end, the Cultural Center established a very strong cooperation with organizations of civil society which advocate interests of these children. One of the programs that we are particularly proud of was our creative workshop of sketch comedy created in cooperation with IZAZOV organization and a group of young artists from England. The purpose of the workshop was to enable inclusion of children with disabilities into afterschool activities.

The second important workshop called COLOURED SUMMER was held within the VRŠAC CULTURAL SUMMER FESTIVAL and was focused on children from so-called socially inept families as well as families of poor economic standing.

The intention of the Cultural Center has been to address the problems which are treated by society as incidents and to change the community's attitude towards those problems as well as to show that children who go through the program are not only changing their attitude towards the community where they live but also their socially unacceptable habits.

As a result of total investments in the programs intended for youth and children there are more and more visitors who are members of these age groups which raises hope that cultural events in Vršac will have a numerous and faithful audience in the future.

Even more importantly, perhaps, is the fact that the goal to provide continuity to local artistic production was fulfilled and creative workshops as small factories will help make artists who might be future Jovanovića, Sterijas, Popas, Brašovans, Napravnika, Radovića...



FORZA CULTURA!



Publika u fokusu

Audience-oriented

Br.3

Piše: Ivana Jovanović Arsić
udruženje KULTURIS

U drugoj polovini 2011. udruženje Kulturis pokrenulo je projekat Evropski modeli razvoja publike, a u cilju edukacije i informisanja kolega zaposlenih u kulturnom sektoru o važnosti ove teme. Pod terminom "razvoj publike" (engl. Audience development) shvatamo sve aktivnosti (ispitivanje publike, marketing, informisanje i komunikacija sa publikom, itd.) koje jedna kulturna institucija preduzima u cilju povećanja broja posetilaca, animiranjem novih ciljnih grupa ili boljim upoznavanjem potreba postojeće publike, kao i ulaganjem u kreiranje dugoročnih programa namenjenih redovnim posetiocima. Ovaj termin u srpskim institucijama kulture nije dovoljno poznat, a tema koju označava nažalost ne zauzima adekvatno mesto. Razlozi tome su brojni, neki su sasvim opravdani, poput nedostatka ljudskih resursa koji bi se ovom temom bavili ozbiljno, kontinuirano i na dnevnoj osnovi. Drugi su razlozi pak irelevantni i u velikoj meri ne zavise od ekonomskih sredstava, koja su često opravdanje za nedostatak entuzijazma, volje, pa recimo i profesionalizma čelnika kulturnih institucija.

Pokrajinski sekretarijat za kulturu Vojvodine podržao je organizaciju tri predavanja održana u Vršcu, Zrenjaninu i Pančevu s jeseni 2011, koja su činila srž ovog edukativnog projekta na temu publike institucija kulture. Sva tri izlaganja eminentnih gostiju trebalo je da u izvesnoj meri odgovore na dva 'krovna' pitanja: Imamo li odgovarajuće programe za našu publiku? Ima li odgovarajuće publike za naše programe?

U Svečanoj sali Opštine Vršac govorio je Laslo Hemrik, načelnik Odeljenja za edukaciju Ludwig muzeja, muzeja savremene umetnosti u Budimpešti. On je istakao važnost komuniciranja sa posetiocima i kreiranja posebnih programa u skladu sa segmentacijom publike. Upoznati publiku, shvatiti je, a potom je i edukovati. Ulažući u nju, ulažemo u sopstvene potencijale jednog dana, stvaramo publiku koja će ići u korak sa nama i, što je još važnije, zahtevati od nas da držimo korak s vremenom. Muzej Ludwig jedna je od vodećih evropskih institucija kulture na polju edukacije publike i razvoja posebnih programa za različite grupacije. Od 2001. ima posebno odeljenje koje svakodnevno sprovodi edukativne programe široke skale, od onih namenjenih odraslima, do programa prilagođenih školskoj i predškolskoj publici. Značajno mesto u okviru edukativnog programa zauzimaju teme aktuelnih društvenih, kulturnih i medijskih fenomena i njihov uticaj na umetnost.

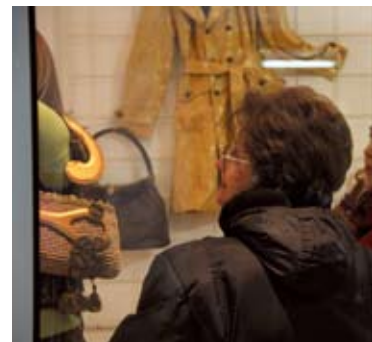
U Kulturnom centru Zrenjanin govorio je Anhel Mestres, direktor Transit projectes iz Barcelone, na temu kulture kao kapitala u službi svih građana, a na primeru transformacije lokalnih domova kulture u savremene kulturne centre. Transit projectes je kulturna organizacija sa preko 200 zaposlenih, a Mestres je ujedno i predavač na Master studijama iz Menadžmenta u kulturi na Univerzitetu u Barseloni i gostujući predavač na brojnim univerzitetima u svetu. Učestvovao je u transformisanju nekih od najznačajnijih kulturnih centara u Barseloni i Španiji, koji su sa novim

In the second half of 2011 the association Kulturis initiated a project - European Models of Audience Development, with the aim of educating and providing information to colleagues working in the culture sector about the importance of this issue. With the term audience development we refer to some activities (audience polls, marketing, providing information and communication with audience, etc.) that a cultural institution takes on in order to increase the number of its visitors, attract new target groups, or get to know the needs of the existing audience better; also referring to investments into long term programs intended for regular visitors. Serbian cultural institutions have not been sufficiently acquainted with this term and the topic it denotes, unfortunately, hasn't been given appropriate emphasis. Reasons for this are numerous; some are quite legitimate, like the lack of human resources which could deal with this topic seriously, continuously and on a daily basis. Other reasons are somewhat irrelevant and greatly depend on economic resources which are often just an excuse for lack of enthusiasm, will and professionalism of the heads of cultural institutions.

The Vojvodina Provincial Secretariat for Culture has supported three lectures one held in Vršac, one in Zrenjanin and one in Pančevo in fall 2011 which were the core of this educational project about the audience of culture institutions. All three presentations of our eminent guests should have responded, up to a point, to two "umbrella" questions: Do we have appropriate programs for our audience? Is there an appropriate audience for our programs?

Laslo Hemrik, Head of the Education Department of the Ludwig Museum- Modern Art Museum in Budapest, made a presentation in the ceremonial hall in the Vršac Town Hall. He emphasized the importance of communication with visitors and special programs created in line with audience segmentation. Getting to know your audience, understand it, and then educate it. By investing in it, we invest in our own potential and we create an audience which will one day stay in step with us, and more importantly, demand from us to stay in step with time. The Ludwig Museum is a leading European cultural institution in terms of audience education and development of special programs for various groups. Since 2001 it has had a special department which, on a daily basis, uses a wide range of education programs, beginning with those intended for adults to those adapted to school children and preschool children. Themes involving topical social, cultural and media phenomena and their impact on art have an important place in its educational program.

In the Cultural Center Zrenjanin, Anhel Mestres, Director of Transit projectes from Barcelona, spoke about culture as capital serving the purpose of all citizens with the example of transformation of old local cultural centers into modern ones. The Transit projectes is a cultural organization with over 200 employees, and Me-





modelima upravljanja i kreiranja programa, uspeći da zadrže kvalitetan program, vrate publiku i postanu finansijski održive institucije. Mestres je tokom trosatnog živog izlaganja pružio neke od odgovora na pitanja kako i šta su učinile španske institucije kulture koje su uspele da se prilagode društvenim i ekonomskim promenama tranzicije i postanu referentne institucije ne samo na lokalnom, već i na međunarodnom nivou.

Richard Hedley, ko-osnivač mreže Audiences Europe Network, nezavisni konsultant i stručnjak za oblast razvoja publike, govorio je u Gradskoj biblioteci u Pančevu o osnovnim instrumentima razvoja publike. Hedley je konsultant, predavač i producent brojnih festivala i kulturnih događaja, sa preko 20 godina iskustva u menadžmentu u kulturi. U Pančevu je ukazao na neophodnost bratimljenja kulture i marketinga i govorio o modelu kulturne organizacije otvorene za neumitne i sve brže promene, spremne da napreduju u sredini koja insistira na udruživanju ljudskih i materijalnih sredstava i razmeni znanja na lokalnom, regionalnom i međunarodnom planu.

Evropska iskustva ističu važnost kreiranja programa kulturnih aktivnosti utemeljenih na prethodnoj analizi potreba i ukusa publike. Preduslov za to je poznavanje istih, odnosno redovna evaluacija kvaliteta i adaptabilnosti programa potrebama naših korisnika. Nameće se pitanje: koja je svrha kulturnog programa na kojem nema posetilaca? Odgovor na ovo pitanje dobićemo kada kolege u kulturnom sektoru prihvate, a potom i primene, ideju da je kultura proizvod, koji ima svoje tržište, a ima li smisla proizvod koji nema korisnika, koji nema svog konzumenta? To svakako ne znači da se uspeh jedne kulturne aktivnosti može meriti isključivo kvantifikovanim vrednostima, već ističe važnost ulaganja postojećih sredstava iz javnih budžeta za kulturu (iz godine u godinu sve skromnijih) na mudar i obazriv način.

Drugi važan zaključak je neophodnost preciziranja koncepta svake institucije kulture i njene sopstvene kulturne politike, kao i politika kreiranja nove i očuvanja postojeće publike. Modeli institucija pojedinih evropskih zemalja i njihove

stres is also a teacher on a Master Studies Course teaching Management in Culture at the University in Barcelona and a visiting lecturer in numerous universities in the world. He took part in the transformation of some of the most important cultural centers in Barcelona and Spain, which after getting new management models and program design, managed to keep high quality programs, retain their audiences and become financially sustainable institutions. During his three hour-long presentation Mestres provided some answers to the questions of how and what did Spanish institutions do, managing to adapt to social and economic changes of the transition period and becoming model institutions not just at the local but also at the international level.

Richard Hedley, co-founder of the Audiences Europe Network, independent consultant and expert for the field of audience development, spoke in the City Library in Pancevo about the basic instruments of audience development. Hedley is a consultant, lecturer and producer of numerous festivals and cultural events, with over 20 years of experience in management in culture. In Pancevo, he pointed to the necessity of twinning culture and marketing and spoke about the model of cultural organization open to inevitable and faster than ever changes, ready to make progress in an environment which insists on joining human and material resources and exchange of knowledge at the local, regional and international level.

European experience pointed to the importance of cultural programs based on previous analysis of the needs and tastes of the audience. A prerequisite for this is to get to know our users first, or rather, to have regular evaluation of quality and adaptability of programs to better fit their needs. The question becomes: what is the purpose of a cultural program which doesn't have any visitors? We get the answer to this question when our colleagues working in cultural centers acknowledge and then apply the idea that the culture is a product with its market. Does it make sense to have a product which doesn't have consumers? This definitely does not mean that success of a cultural activity can be measured exclusively based on quantified values, it rather emphasizes the importance of investment of existing public funds set aside for culture (humbler every year) in a sound and cautious manner.

The second important conclusion is the necessity of having precise concepts, cultural policies and policies for creating a new and preserving the existing audience. Institutional models of some European countries and their experience speak in favor of rationalization of human and



va iskustva idu u prilog racionalizaciji ljudskih i materijalnih resursa, potenciranju kreativnosti i inovacija i upotrebi novih tehnologija u cilju održavanja postojećih i stvaranja novih korisnika kulture. Takođe, značajno je istaći beneficije umrežavanja institucija na lokalnom, regionalnom, državnom nivou, ostvarivanje partnerstava na projektnoj osnovi.

Ono što smo naučili od naših evropskih kolega tokom tri pomenuta izlaganja jeste da se publika vraća na ona mesta prema kojima uspe da stvori vezu: emotivnu, mentalnu, kreativnu. Vraćamo se tamo gde nas poštuju, u svakom smislu: kao čoveka i kao korisnika. Na tom planu nalazi se i velika tema uloge kulture u svrhu društvene inkluzije manjinskih i/ili marginalizovanih grupa (osoba sa posebnim potrebama, nacionalne manjine, romska populacija, itd).

Oblast razvoja publike, uz sve svoje brojne aspekte, pripada u velikoj meri marketingu jedne institucije, ali je suštinski važno da su njenog značaja svesni svi zaposleni, rekli bismo sve karike u lancu: od portira na prijavnici jedne institucije, garderobera, čistačice, do kustosa, urednika programa i direktora.

Kao projektno organizovano udruženje Kulturis bira svoje saradnike i partnerske institucije na nivou projekata. Zato su partnerstva veliki uložci. Uloga naših lokalnih partnera, Kulturnog centra Vršac, Kulturnog centra Zrenjanin i Gradske biblioteke u Pančevu, bila je dragocena u izuzetnoj logističkoj i medijskoj podršci, ali pre svega u animiranju svojih kolega, kako iz samih gradova, tako i iz okolnih sredina. Ovi edukativni programi stoga svoj uspeh u dobroj meri duguju profesionalizmu i entuzijazmu naših partnera: čelnika ovih kuća i njihovih saradnika.

material resources, promoting creativity and innovations and use of new technologies with the aim of maintaining existing and creating new consumers of the culture. Also, it is important to note the benefits of institutional networking at the local, regional and state levels, and forming project-related partnerships.

What we have learned from our European colleagues during the three lectures is that the audience returns to the places where it managed to create some form of a relationship: emotional, mental, creative. We return to places where we were respected in every sense: as a human being and as a consumer. At this level we find a huge topic concerning the role of culture in the social inclusion of minority and/or marginalized groups (persons with disabilities, national minorities, the Roma population, etc.).

Audience development, along with its numerous aspects, belongs, for the most part, to the area of marketing of an institution, but it is crucial that its employees, all of them - beginning with doorkeepers, checkers and cleaning ladies, to curators, program editors and directors - are aware of its importance.

As a project association Kulturis chooses its associates and partner institutions for project purposes. The role of our local partners - the Cultural Center Vršac, the Cultural Center Zrenjanin and the City Library in Pančevo have been valuable and engaged in providing logistics and media support but primarily in encouraging their colleagues, in their cities and surrounding communities, to participate. These educational programs, therefore, owe their success to the professionalism and enthusiasm of our partners: the heads of these institutions and their staff.



ina: "VEČE POSVEĆENO ZDRAVKU SANTRAČU", **21.01.2011.** • Izložba fotografija – "MRAČNA KOMORA 1936-1946 (Cambra Fosca)", **11.02.2011.** • Humanitarni koncert narodnih pesama i igara posvećen Udruženju za decu i mlade invaliditetom, "IZAZOV", **22.02.2011.** • Predavanje/radionica: "PUTUJUĆA IZLOŽBA ĆIRILICE" i "RADIONICA ĆIRILICE", **02.02.2011.** • Druga godišnja grupna Izložba Foto kluba Vršac, **25.02.2011.** • Mešoviti program "ČIKA BORI U ČAST" i Promocija filma O Bori Kostiću, autora Mrđa Đure: "Daleko u nama" i dečiji šahovski turnir, sredi, **23.02.2011.** • Pozor- na predstava za decu "CRVENKAPA", **26.02.2011.** • Predavanje: "ŠARE PIROTSKOG ĆILIMA - LIKOVNI SIMBOL SRBIJE", **03.03.2011.** • Tribina: Energetska efikasnost u zgradarstvu, **04.03.2011.** • Opštinska smotra recitatora, **19.03.2011.** • Festival filmova o klimatskim promenama "KLIMA KULTURA PROMENE", **21-24.03.2011.** • Predstava za decu "Aste- s i Obeliks", **26.03.2011.** • Izložba "Darvin danas", **(1-15. 4. 2011.)** • Opštinska smotra dečijeg stvaralaštva, subo- **02.04.2011.** • Koncert NS omladinskog jazz ansambla, petak, **08.04.2011.** • Promocija filmskog časopisa "Filaž", **04.04.2011.** • Prvi solistički koncert Viktora Nađa, **14.04.2011.** • Predavanje "Zvoneći kedri Rusije", **19.04.2011.** • Izložba "Joko Ono - Džon Lenon - Tito - jedna konceptualna akcija", **05.05.2011.** • Predstava za decu Edu teatra – "Stra- o", **07.05.2011.** • Promocija knjige "Filmski letak" Slobodana Šijana, **11.05.2011.** • Muzičko poetski performans Roberta Tilija o Bobu Dilanu, **13.05.2011.** • Noć Muzeja, **14.05.2011.** • Koncert Duo Dim • Noć Muzeja, **14.05.2011.** • Prodajna izložba knjiga "Laguna" • Noć Muzeja, **14.05.2011.** • foto-performans i izložba fotografija u digitalnom obliku • Veče sa Svetislavom Basarom, četvrtak **19.05.2011.** • Međunarodni festival dokumentarnog filma – BEL- OKS, **02-04.06.2011.** • Izložba RUMUNSKJE LUTKARSKE PRIČE, **09.06.2011.** • Promocija časopisa "Đačke radosti", **02.06.2011.** • 14. Međunarodni Festival Folklor "Vršački Venac" 2011. **30.06. – 03.07.** • IZLOŽBA PIROTSKOG ĆILIMA, **01.07.2011.** • VŠ KULT LETO – Izložba slika Udruženja likovnih umetnika "SMAD" iz Padine, **19.07.2011.** • VŠ KULT LETO – Koncert MAJA VOLK / TRIO GENIAL - PUT OKO SVETA ZA 90 MINUTA, **21.07.2011.** • VŠ KULT LETO – Jevrej- ko veče, **26.07.2011.** • VŠ KULT LETO – Koncert Tamburasa Peta Zica, **27.07.2011.** • VŠ KULT LETO – Film o Bobu Milanu "I'm not there", **29.07.2011.** • VŠ KULT LETO – Atelje pod otvorenim nebom, **30.07.2011.** • VŠ KULT LETO – Evergreen vece, Petar Lapadat i Enre Arva, **01.08.2011.** • VŠ KULT LETO – Pozorisna predstava za decu "Crvenkapa", **03.08.2011.** • VŠ KULT LETO – Koncert benda "Besni Leptiri", **08.08.2011.** • VŠ KULT LETO – Kreativne radionice udru- ženja Izazov, **09.-11.08.2011.** • VŠ KULT LETO - Dečja predstava "Lutkoput", **10.08.2011.** • VŠ KULT LETO - Koncert "Jazzy nights with DIM duo", **11.08.2011.** • VŠ KULT LETO - Kreativna radionica "Obojeno leto", **12.08.2011.** • VŠ KULT LETO – Street art performans "Apatija ili Dosada", **13-14.08.2011.** • VŠ KULT LETO – Evergreen vece, Petar Lapadat i Enre Arva, **15.08.2011.** • VŠ KULT LETO – Predstava "Radovan III", amaterskog pozorišta "Prozor", **17.08.2011.** • VŠ KULT LETO – Koncert Vojvođanskog orkestra gitara, **18.08.2011.** • VŠ KULT LETO – Kreativna radionica "Obojeno leto", **19.08.2011.** • VŠ KULT LETO – Artisti i modeli, **20.08.2011.** • VŠ KULT LETO – Koncert benda LIVIN', **30.08.2011.** • VŠ KULT LETO – Monodrama "Ratovanje Milisava Dimirovica", **31.08.2011.** • VŠ KULT LETO – Kreativna radionica "Obojeno leto", **02.09.2011.** • VŠ KULT LETO – Izložba skulptura i instalacija Nenada Bračića, **02.09.2011.** • VŠ KULT LETO – Film, "O GRINGO", **09,10.09.2011.** • Kon- cert benda "MOMO", **12.09.2011.** • Koncert: Evergreen veče, Petar Lapadat i Enre Arva, sredi, **14.09.2011.** • Kulturno umetnički program na glavnoj bini, **17/18.09.2011.** • "Vršačka poetska susretanja", **17.09.2011.** • Pesničko druženje "Sećanje na Milutina Savića", **18.09.2011.** • Radionica Izazov – "Znam, hoću, mogu", **28.09.2011.** • DEČIJA NEDELJA • Sekcija "Ervin Mareš", **oktobar 2011** • Promocija knjiga Arsenija Božovića i Miodraga Stošića, **07.10.2011.** • Edu- kativni seminari za zaposlene u kulturi, **13.10.2011.** • Koncert jazz sastava EYOT, **15.10.2011.** • Promocija knjige i projekciju filma "Druga Venecija" Predraga Matvejevića, **18.10.2011.** • Street art radionica, **oktobar 2011.** • Koncert Kvarteta klarineta "NEVSKI", **26.10.2011.** • Dramska radionica, **novembar 2011.** • Festival srpskog filma fantastike, **11.-14.2011.** • Street art radionica, **novembar 2011.** • Sekcija "Ervin Mareš", **novembar 2011.** • Sastanak u Opštini sa delegacijom iz Trgu Ziu, **17.11.2011.** • Izložba Zvonimira Santrača, **25.11.2011.** • Kreativna radionica udruženja "Izazov" i Transform", **30.11.2011.** • Koncert fanfara KUD "Doina" Ritiševo, Centar Millenium, **01.12.2011.** • Projekcija dokumentarno – prirodnjačkog filma "Reka života" u saradnji sa PD "GEA", **30.11.2011.** • Multimedijalni program po- vodom Dana invalida, **03.12.2011.** • Dramska radionica, **decembar 2011.** • Street art radionica, **decembar 2011.** • Sekcija "Ervin Mareš", **decembar 2011.** • Projekcija dokumentarnog filma "Od IBA područja do Natura 2000" u saradnji sa EU "Avalon", **07.12.2011.** • Predavanje iz oblasti astronomije u saradnji sa PD GEA, **08.12.2011.** • Predstava za decu "U cara Trojana kozje uši", **17.12.2011.** • Prodajna izložba unikatnih torbi Dragane Rodić, **21.12.2011.** • Svečani no- vogodišnji koncert (Maja Volk i prijatelji)/koktel, **23.12.2011.** • Animirani film "Niko i put ka zvezdama", **29.12.2012.**



Statistika za 2011.

Statistics for 2011.



Br.3

Piše: Daniela Stojanov

1 • U 2011. godini Kulturni centar Vršac realizovao je ukupno 99 programa, pri čemu je važno napomenuti da su aktivnosti Sekcije ljubitelja filma „Ervin Mareš“ računane kao jedan program mesečno, a ne po broju projekcija koji varira od 6 – 9 na mesečnom nivou. Isti slučaj je sa programom Dečija nedelja koji se sadrži od više pojedinačnih programa, kao i Street art i Dramske radionice koje su održavane 2-3 puta nedeljno. U Kulturnom centru Vršac razlikujemo nekoliko programskih podela. Osnovna je podela po programskim kategorijama.

2 • Programe Kulturnog centra Vršac, u 2011. godini, posetilo je, videlo i u njima učestvovalo nešto više od 19000 lica. Najveći broj poseta broje folklorni programi i to zbog Festivala folkloru Vršački venac čiji je Kulturni centar organizator, te folklornih programi u okviru Groždebala.

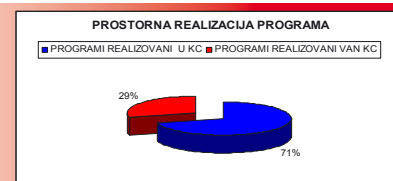
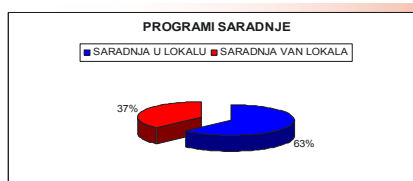
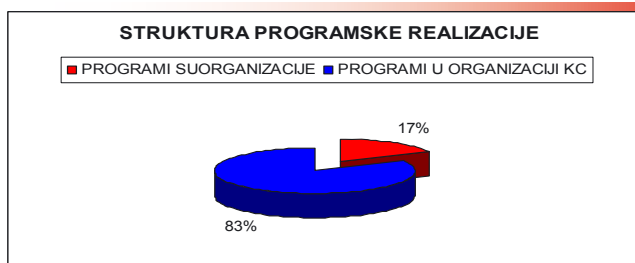
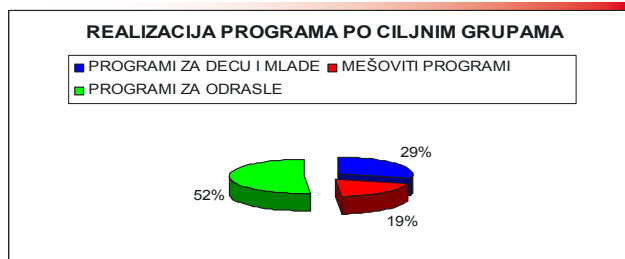
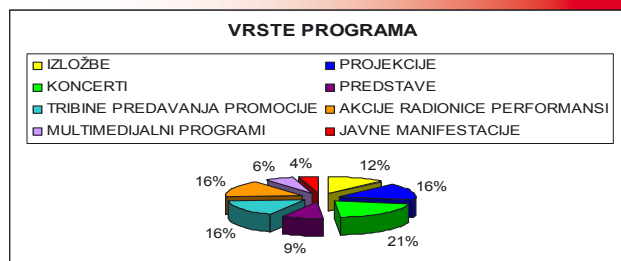
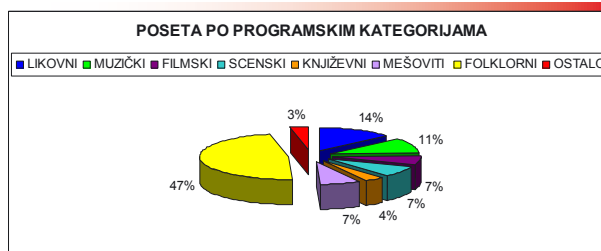
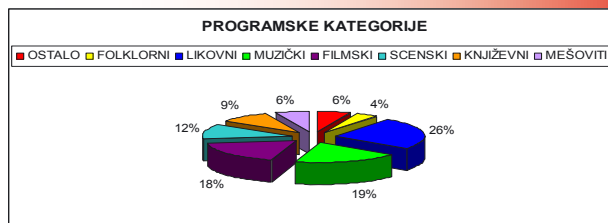
3 • Tokom 2011. godine došlo je do usložnjavanja u okviru programskih kategorija te smo tako došli do nove podele na vrste programa. Razlog za to su različite aktivnosti u okviru programskih kategorija (na primer: u okviru likovne - izložbe, tribine, akcije, performansi, u okviru muzičke - koncerti, multimedijalne večeri, itd). Novim aktivnostima je prekinuta tradicija da publika na našim programima ima ulogu pasivnog posmatrača. Sada je naša publika aktivni učesnik u programima, a često i inicijator programskih aktivnosti.

4 • Veoma važna je analiza realizacije po ciljnim, odnosno uzrasnim grupama, gde smo veoma blizu ostvarenja cilja da polovina realizovanih programa bude namenjena, odnosno dostupna deci i mlađoj generaciji generalno, iz čega se jasno može zaključiti da Kulturni centar Vršac nastavlja kontinuirani rad na podizanju nove generacije publike.

5 • Do kraja 2011. godine, od ukupnog broja programa, Kulturni centar Vršac je 87% programa realizovao u sopstvenoj organizaciji, a u preostalih 13% bio je suorganizator.

6 • Kada govorimo o saradnji, u toku 2011. godine insistiralo se na poboljšanju saradnje u lokalu, te angažovanju lokalnih umetničkih kapaciteta, što je uslovalo da procenat saradnje u lokalu bude značajno viši nego što je to bio slučaj ranijih godina. Tome je posebno doprinela saradnja sa lokalnim umetnicima različitih profila koji su bili angažovani u okviru Vršačkog kulturnog leta.

7 • Isti slučaj je i sa prostornom realizacijom programa, jer je 29% programa realizovano van prostora Kulturnog centra Vršac, upravo zahvaljujući javnim manifestacijama i programima Vršačkog kulturnog leta.



1 • In 2011 the Cultural Center Vršac produced 99 programs, and that being said, it is important to note that the activities of the „Ervin Mareš“ film lovers section counted as one program per month rather than as the number of projections which varied between 6-9 monthly. The same applies with the Children's week which, is composed of several individual programs, as well as Street art and Drama workshops, which we held 2-3 times per week. The Cultural Center Vršac has several program classifications. The basic one is per program categories.

2 • Around 19.000 people visited, observed and participated in the programs of the Cultural center Vršac, in 2011. Folklore programs recorded the largest number of visitors, primarily because of the Folklore Festival – Vršac Wreath, organized by the Cultural Center and the folklore programs within the GrapeBall.

3 • During 2011 the program categories became somewhat more complex and this is how we introduced a new classification - per program types. The reason for this has been various activities within the program categories (for instance: within art – exhibitions, forums, actions, performances, within music – concerts, multimedia evenings, etc). The new activities put an end to the time when the audience was just a passive observer. Now, our audience is an active participant in programs and often, even, their initiator.

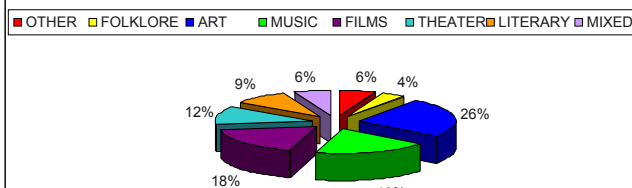
4 • The analyses per target or age groups are very important to us and according to them we are very close to achieving the goal to have half of our programs, in general, designed for or accessible to children and younger generations, which clearly shows that the Cultural Center Vršac is continuously working on raising new generations of audience.

5 • By the end of 2011, out of the total number of programs, the Cultural Center Vršac organized 87% of them and was a co-organizer in 13% of the remaining programs.

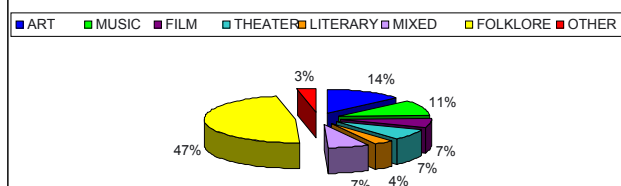
6 • As regards cooperation during 2011 we insisted on improving cooperation at the local level, engaging local artistic capacity which resulted in much more intensive local cooperation than previous years. Particularly the engagement of local artists of various profiles for the Vršac Cultural Summer Festival contributed to this.

7 • The same applies to the spatial aspect of program implementation, because 29% of programs have been implemented outside of the Cultural Center Vršac, thanks to public events and the Vršac Cultural Summer Festival.

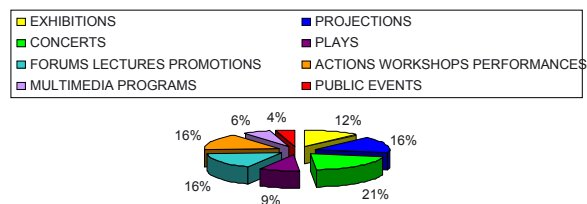
PROGRAM CATEGORIES



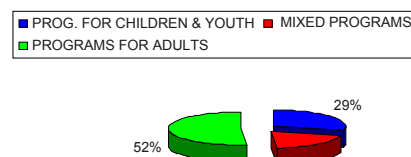
NUMBER OF VISITORS PER PROGRAM CATEGORIES



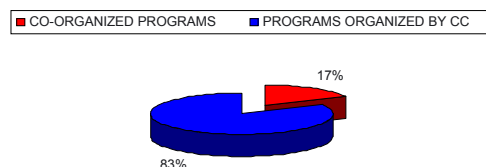
PROGRAM TYPES



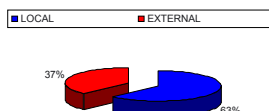
PROGRAM IMPLEMENTATION PER TARGET GROUPS



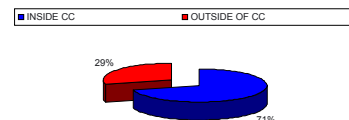
STRUCTURE OF PROGRAMS – ORGANIZATIONWISE



COOPERATION PROGRAMS



SPATIAL ASPECT OF PROGRAM IMPLEMENTATION









BANCA INTESA



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KULTURIS

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Arhiva KC-a

**Tehnička obrada
i dizajn**

Jelena Gorički

Štampa

Triton, Vršac

2011. u Vršcu

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