



pogon



TITLE: Youth Needs and Visibility of Youth Programmes in the Field of Culture in the Republic of Serbia

Authors: Jelena Stojanović, Nemanja Obradović, and Jelena Bobić

Project: The Melting Pot

Support: Foundation TEMPUS, Erasmus+ programme of the European Commission

Partners: [Croatian Youth Network](#) (Croatia), [Pogon](#) (Croatia), [National Association of youth workers – NAPOR \(Serbia\)](#), [The Gallery of Matica Srpska](#) (Serbia), [Museum of Negotino](#) (North Macedonia) and [Union for Youth Work](#), (North Macedonia).

Activity coordinator: Dragana Mitrovikj

Published by: Sojuz na mladinska rabota

ul. Karadžica br. 6, 1000 Skopje, THE NORTH MACEDONIA

Layout and cover: Konstantin Karadafov

Year: 2022

Disclaimer: Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

Co-funded by the
Erasmus+ Programme
of the European Union





Contents

1. INTRODUCTION	3
2. EXECUTIVE SUMMARY	5
3. APPROACH AND METHODOLOGY	8
4. RESULTS OF THE RESEARCH	11
4.1. YOUTH CULTURAL PROGRAMS	11
4.2. YOUTH PARTICIPATION & INFORMATION	14
4.3. YOUTH NEEDS	16
4.4. INSTITUTIONS' NEEDS	21
5. CONCLUSIONS AND RECOMMENDATIONS	24
6. ANNEXES	25
<ul style="list-style-type: none"> • Analysis of survey questionnaire for youth • Analysis of questionnaire for institutions/organizations • Focus Groups Report • Desk research report 	



1. INTRODUCTION

The regional project "The Melting Pot" is a partnership initiative implemented in 3 countries (Croatia, Serbia and North Macedonia) with the support of the Erasmus+ programme through the National Agency Tempus Foundation from Serbia, with a duration from March 2021 to September 2022. From each of the included countries, one national network and one institution from the field of culture were involved in the implementation of the project: National Association of Youth Work Practitioners - NAPOR and the Gallery of Matica Srpska from Serbia, the Croatian Youth Network and the Zagreb Center for Independent culture and youth "Pogon" from Croatia, and the Union for Youth Work and the Museum of the city of Negotino from North Macedonia. The partners joined together in a strategic partnership in order to contribute to bringing the youth and cultural institutions closer together through youth programs.

During the planning of the project, the partners from the cultural institutions noticed that young people are less and less interested in the offer of the traditional cultural content (exhibitions, performances, concerts and film screenings). Having in mind data by Eurostat that in 2019, 94 % of young people in the EU-27 made daily use of the internet, and that 92% of young people used mobile phones for that purpose, it is clear that cultural institutions need to follow the development of technology and create different interactive methods and approaches in presentation of culture contents to young people. Also, the partners took the recommendations from the final report from the EACEA "Access of young people to culture" into account, where it is emphasized that access and participation are the key elements for ensuring the cultural rights of young people, therefore, it is recommended to "take into consideration the non-users – through surveys, contacts with communities and NGOs. Analyse the reasons for not coming, and what it would require to bring different audiences to the institution. The use of new technologies, non-formal educational programs and volunteer activities may help to engage them. Equip staff with the expertise and skills to manage cultural diversity and intercultural dialogue. This may require the setting up of training and discussions also in networks and partnerships with other cultural and academic institutions and with NGOs, etc."

The general intention of the partners with this project is to contribute to bringing cultural institutions closer to all young people through youth work and programs with the inclusion of interactive and innovative methods and tools, as well as creating prerequisites for the professionalization of youth workers and employees in cultural institutions. Therefore, they set specific goals:

- To increase visibility and recognition of youth work and cultural institutions'



potential to respond to the identified needs of various youth groups at local, national, regional and EU level.

- To raise the quality of youth work across the region by introducing innovative and creative methods integrated into culture and arts programs.
- To increase the professionalism of youth workers and employees in cultural institutions by creating curricula for their education.
- To establish cross-sectoral cooperation among youth workers and cultural institutions at the national and regional level.

In order to achieve the project goals, the partners planned and implemented a series of different activities:

- Conducting comparative research on the needs of young people in culture, based on national research in each of the countries (based on surveys for youth, focus groups for youth, surveys for cultural institutions, analysis of documents) in which it was planned to include 320 young people from the three countries.
- Developing a curriculum for the education of youth workers in cultural institutions.
- Developing of six (6) educational youth programs and testing half of them, that is, implementing three (3) of the developed educational youth programs in cultural institutions, while involving 60 young people.
- Development of a booklet "*Melting pot of innovation in youth work and cultural institutions*" with fifteen identified examples of innovative and creative methods in working with young people from Croatia, Serbia, North Macedonia and Europe.
- Organizing national and regional events for the presentation of the achieved results and products of the project, and for raising awareness about the needs of young people, about the importance of investing in developing services for youth work in cultural institutions due to the positive impact on the development of young people, like: study visit for 12 youth workers and cultural workers in Serbia; breakfasts with journalists in each country; interactive event realized at the same time and connecting participants from Serbia, North Macedonia and Croatia via the Internet; regional conference in Croatia.

With the activities, it is planned to reach at least 150 organizations and 150 cultural institutions from Serbia, Croatia and North Macedonia, and to about 200.000 citizens. The project partners put special emphasis on the inclusion of young people with fewer opportunities.

Through the implementation of the project, the partners strengthened mutual relations and cooperation, determined some of the challenges in the area of cooperation and communication between young people and institutions in the field of culture and art, explored



innovative practices, and developed and tested new youth programs. With the finalization of this project, the partnership does not end, but the partners are determined and better prepared to continue working on overcoming challenges and improving conditions for working with young people and youth programs in the field of culture and art through future collaborations.

This partnership and the project itself are particularly interesting and useful for several reasons:

- They represent a rare example of strategic cooperation between the youth and cultural sectors, which can be learned from and built upon;
- Provide data on the needs of young people in the field of culture and on the visibility of cultural programs for young people, and also present the recommendations provided by the young people themselves, which can and should be used in the future during planning in the field of culture and youth work, since, in reality, such data is something that was missing in the region;
- Create products (curriculum for education of youth and cultural workers, booklet with positive practices, youth programs) that are relevant, current and in accordance with the needs, and that have a high usable value for both the youth and cultural sectors in the region and in Europe.

2. EXECUTIVE SUMMARY

The conducted research shows that there is a lot of space and opportunities for improvements in the field of culture and the participation of young people in culture; it is necessary to invest more in strengthening the ties between the cultural institutions and organizations and the young people, in order to create conditions for equal access to culture for all youth and therefore to contribute to their development.

It is concluded that in terms of the current opportunities for long-term youth programs which are carefully planned with young people and implemented in continuity by cultural institutions, there are no many examples of good practice across Serbia. Although one cannot speak of a widespread practice, thanks to the individual engagement of some cultural institutions several examples that illustrate youth programs organized by various institutions (*Museum of African Art, Memorial collection of Pavle Beljanski, The Museum of Contemporary Art in Belgrade and the Gallery of Matica Srpska*) have been identified.



Regarding the participation of young people in the culture, it is considered from three aspects within the framework of the research: youth (1) as participants in processes related to the area of culture, that is, decision-making or participation in such processes, (2) as creators of a cultural product and, (3) as consumers of the cultural product, that is, the audience. Regarding all aspects – the conclusion is that the participation of young people is on a very low level.

93.70% of young people state that they have never been asked for their opinion on programs and cultural contents, nor during the creation of policies in the field of culture, by organizations or institutions. In contrast, 85.7% of respondents from cultural institutions state that they include and ask young people for their opinion when planning programs. Regarding the opportunity to be involved as "creators of a cultural product", young people are also very poorly involved, stating that the opportunities are somewhat greater in the capital and bigger cities, and almost non-existent in the rest of the towns in the country.

Young people, although they are mostly seen as consumers of the cultural product, that is, as an audience, are not very active or present in that way, too. Important to note here is that there is a difference in the perception of the cultural institutions and the young people about the reasons for their non-attendance of cultural contents. While cultural institutions stated that youth are generally uninterested in culture and arts, the most frequently chosen reasons by young people in Serbia are: youth are not aware that there is such offer; the offer is not attractive for young people and there are not enough such events in the place where they live. Regarding the independent cultural scene, young people note that it "practically does not exist except in the capital".

An additional topic of interest, if aiming to increase involvement and participation of young people, is the way of informing young people about cultural events, contents and opportunities. It is necessary to consider that they are a specific and separate audience/target group that needs specific ways to inform and encourage. In addition, one of the three key proposals for changes that cultural institutions and the independent cultural scene should introduce in order to increase the interest of young people is related to greater investments in promotion tailored to young people. Therefore, it should be considered that the most frequently used channels by young people for informing about cultural events are friends and acquaintances (16.95%), Instagram (15.64%) and posters and flyers (online) (12.10%). Similarly, the main communication/marketing methods that cultural institutions use to distribute information about programs and events to young people are social networks



36.84%, Instagram (26.32%), Facebook (21.05%). Yet, more is needed to improve the communication than simply using the same channels.

The needs of young people, as well as their habits and interests, are an important starting point in order to create an offer and conditions for their inclusion in cultural programs. For a third of the respondents (31.44%), the importance of culture and cultural life is reflected in attending various cultural events (visits to cinemas, museums, exhibitions and concerts), while for 27.84% of young people it represents an opportunity for active expression of creative ideas.

The most common activities in which young people spend their free time are: listening to music, spending time on social networks, hanging out with friends and hanging out with family. Moderately represented activities are: visiting cultural events in places of the independent cultural scene (concerts, parties, exhibitions, plays...), watching educational series and films and shopping, while the least amount of free time young people spend in youth centres/clubs, meditation and yoga, and playing video games.

Part of this is certainly related to the available opportunities, especially when considering the satisfaction with the quality of life in the places of residence of the young people, which is generally below average. In Serbia young people are most satisfied with the offer of sports and recreational facilities, and moderately satisfied with the cultural offer and content, possibilities for going out, having fun, entertainment and nightlife offers and the possibilities for non-formal education.

In relation to cultural events before the Covid-19 pandemic, young people spent the most time at cinema/film screenings, visiting theatre performances and exhibitions/art installations in spaces of the independent cultural scene. Cultural events in which young people want to participate in the future are: creative workshops (workshops for creative writing, DJ-ing, artistic expression workshops, dance, etc.), film festivals and local alternative music concerts.

According to the responses of the representatives from the cultural institutions, the highest ranked needs for developing and maintaining youth programs in cultural institutions is corporation with youth organizations and youth workers (qualified people to work with youth), greater budget allocated for marketing/distributing information and education in youth work.



3. APPROACH AND METHODOLOGY

With an aim to determine the needs of young people in the field of culture and the reasons for their (non)involvement in the cultural institutions, a quantitative and qualitative research was conducted in each of the included countries, while following the same methodology.

The basic questions that were attempted to be answered through the research emerged from the project:

1. Why (the main reasons) young people are not involved in cultural institutions;
2. What are the ways to involve young people in cultural programs (identifying channels to be used, communications messages, as well as different innovative methods to be used in programs);
3. What are the real needs of young people when it comes to culture and art.

Accordingly, the main questions of the research were related to the examination of a) the real needs of young people when it comes to culture and art, and b) what is the visibility of cultural programs for young people.

The research hypotheses are:

- There is no difference in the perception of the young people and the representatives of cultural institutions regarding the reasons why young people do not attend the programs of cultural institutions.
- Young people are dissatisfied with the available offer of cultural programs in their place of residence by cultural organizations/institutions.
- The young people, in contrast to cultural institutions/organizations, believe that cultural institutions/organizations do not enable the inclusion of young people in planning cultural programs.
- Research instruments for collecting qualitative and quantitative data included: document analysis, online questionnaires and focus groups.

During the detailed planning of the methodology and design of the research instruments, and the preparations for the implementation, the research team and the partner organizations faced various challenges, and were limited in terms of funds and time, as well as coping with the effects of the Covid-19 pandemic which affected every society, but nevertheless made special efforts to make the research as comprehensive as possible, and usable according to the requirements of the project, but also to the needs of the partners, and especially considering



that during the planning of the project itself, it was determined that there is a real lack of research in the area.

Also, in order to harmonize the understanding of the different terms and terminology used in the included countries, as well as to facilitate the research process, the partners and the research team set some basic “definitions” for certain terms, phrases, which were considered important for the context of and for the needs of this research, such as:

- "culture" includes the arts;
- "cultural programs" – refers to programs in the field of culture;
- "cultural institutions" and "cultural organizations" refer to institutions, ie institutions, and organizations working in the field of culture;
- "cultural workers" – the term will be used in a broader sense and will refer to persons who work in the field of culture and/or arts, such as: artists, independent artists, artistic collaborators, professional collaborators who work in various cultural institutions and activities
- "independent cultural scene" – consists mainly of organizations dealing with contemporary culture and art, encouraging interaction between art, technology, culture and society. Independent culture organizations introduce new themes, ways of working and production in contemporary culture and art, and through activism, education and networking, work to improve the contemporary culture and art.
- "youth programs" – are specifically planned programs for young people that are not one-time events/activities, but are implemented over a certain period of time by youth or cultural workers using methods of youth work;
- "participation of young people" – will be considered from 3 aspects: young people as participants in decision-making processes related to the area of culture; young people as creators of a cultural product; and, young people as consumers of the cultural product, that is, the audience.

In Serbia, a quantitative and qualitative research was conducted by National Association of Youth Workers (further: NAPOR) and The Gallery of Matica Srpska. Following research instruments were used:

Analysis of documents, in order to identify existing youth programs and methods used in the work with youth in the cultural institutions (museums, theatres, houses of culture, galleries, etc.). The analysis was conducted in the period January - March 2022, through a search of available documents and information about existing programs for youth in the field of culture available on the internet.



Online questionnaire for cultural institutions – to identify examples of programs for youth, and ways of communicating with youth (communication and marketing channels). Gathering of the information was conducted during September 2021 by The Gallery of Matica Srpska. 28 cultural institutions (museums, galleries, cultural centers and homes, independent art scene, theater groups, musical organizations) around Serbia were contacted via e-mail to official e-mail addresses. Responsiveness was weak and only one fourth (7), submitted answered questionnaires, while 21 cultural institutions did not respond, even though a kind reminder by e-mail and phone was sent to them.

An **online questionnaire for young people** – to determine the needs and interests of young people, questionnaire was made on the Lime Survey platform and available for responses in the period September - October 2021. The online survey was published on the Facebook and Instagram accounts of NAPOR and distributed through e-mailing list to NAPOR member organizations (49). The total number of respondents that answered all questions is 127, young people aged 15-30 years, with an average age of 20.8 years. 77,95% of respondents are women, while (18.89%) are men, and 4 participants (3.14%) describe themselves in another way. More than a half respondent (61.41%) are belonging to one or more vulnerable groups, such as: ethnic minority groups, members of the LGBTIQ+ community, facing poverty, live in a rural area, and/or are physically or intellectually challenged persons.

Regarding **employment status**, i.e. schooling status, university students made up 33.07% of the sample and employees 21.26%. Students in gymnasiums are represented with 24,41%, while vocational secondary school students make up 15.75%. Respondents belonging to the NEET group make up 2.36%. while 3.15% are currently not employed, but actively searching for the job.

The vast majority of respondents come from **places** with more than 50.000 inhabitants (61.42%), i.e. every third respondent comes from Belgrade. Respondents coming from places up to 5.000 inhabitants, make up the second largest group (16.54%), followed by respondents from places between 2.000 and 5.000 inhabitants (13.39%). The smallest number (8.66%) lives in places with between 5.000 and 10.000 inhabitants.

Following the estimation of **property status**, the majority of respondents think that they are in the similar position as the most of the citizens (64.57%) when it comes to finances. 15.75%





of respondents think that they are somewhat better or much better than their peers, while 4.72% estimates their financial position as much better than the most. Somewhat worse than the most is estimation of 14,17% respondents and 0,79% are in much worse financial situation than the most.

Focus groups for young people. Two focus groups were conducted with young people. One focus group was held online through the ZOOM platform due to the restrictions caused by the Covid-19 pandemic, while the second one was held in person. Both focus groups were organized during November 2021. A total of 23 young people with an average age of 19.91 years participated in the focus groups, 74% of which were women and 26% were men. Focus groups involved youth from 16 different places around Serbia and significant number of youth (43.47%) live in rural areas.

Out of the total number of the participants, 39.13% declared themselves to belong to one or more vulnerable categories (rural youth, economical poverty and young people with disabilities).

4. RESULTS OF THE RESEARCH

WHAT IS...

In this part we shall review the current situation i.e. what IS now.

4.1. YOUTH CULTURAL PROGRAMS

Desk research conducted by The Gallery of Matica Srpska and NAPOR aimed at collecting and analysing relevant information and documents related to the existence and implementation of youth cultural programs within cultural institutions.

Culture is only successful if cultural institutions continuously deal with young audiences, both existing and potential. Formal and non-formal education in the field of culture and art must be included in this process. In achieving these goals, it is necessary to create ways for their development and to promote and provide continuous support to cultural content in the



educational system, through formal and non-formal programs from contemporary cultural and artistic practices.

According to the research conducted by the Independent Culture Scene of Serbia, the budget for the public call of the Ministry of Culture in the field of contemporary creativity was increased in 2021 by 1.08%, but the part for the youth field was significantly reduced, by 1.49%. Except for Belgrade, there are no studies that follow the allocation of local government funds for youth in culture. The largest part of the annual funds of local governments for culture is designated for the costs of institutions, and up to 10% for the programs.

When talking about long-term programs for young people implemented with continuous financial support from state institutions (e.g. Ministry of Culture and Information; Ministry of Youth and Sports) and independent cultural scenes, the analysis showed that such a program are not offered. Culture for young people is not only for spending free time. In addition to being users of cultural events and consumers of cultural products, young people often act (pro)actively, by self-organizing in the field of art and culture. Culture plays an important role in the formation of their attitudes and values, and has a positive effect on socialization, personality formation and social affirmation. In order to achieve this, the state has to provide support to continuous programs in comparison with short term activities and projects.

From available information and documents used in the conducted desk research it was concluded that programs for young people in cultural institutions in Serbia depend on individual engagements of various cultural institutions and more often, on motivation and competences of cultural workers to create programs according to the youth needs. Illustrations of four cultural programs that are focused on youth are presented.

In recent years, museums in Serbia have been paying special attention to the youth population. A positive example of practice in working with young people is the Museum of African Art. Since 2013, this museum, in cooperation with the Center for Career Development (at the University of Belgrade, Faculty of Philosophy), has been implementing an internship program for final year students of the Faculty of Philosophy called "Praktikum". Program participants, with the mentoring support of the museum's curator, receive training on the museum, the collections and on the main topics in the field of museum research on the art and culture of Africa. During the program, they acquire skills and competencies for guiding tours through a permanent exhibition. The program insists on personal interpretation of the



permanent exhibition, and students are encouraged to think creatively and experience the exhibition themselves. The training lasts two months, after which thematic public guided tours are organized.

In 2019, the Memorial collection of Pavle Beljanski from Novi Sad realized the museum performance "Six portraits of Pavle Beljanski" organized by the Youth Theater "Mišolovka" from Novi Sad. The performance was realized as part of the "Youth Museum" project, within the "Novi Sad - European Youth Capital 2019" and "Novi Sad - European Capital of Culture 2021" programs. With the help of literature, exhibits, newspaper articles, audio and video recordings, photographs, letters, as well as the collection and ambience of the Memorial Collection, the participants of the program created six scenes from the life of Pavle Beljanski and dramatically improvised them. In this way, young people were enabled to be actively involved in designing, implementing and promoting the cultural offer of the city. In the same gallery, in 2019, in cooperation with the students of the School of Design "Bogdan Šuput" from Novi Sad, the exhibition "Cultural treasure: the world in a museum chest" was opened.

The Museum of Contemporary Art in Belgrade decided to go one step further, and in cooperation with students from the Faculty of Fine Arts (sculpture department) realized the exhibition "In touch with" intended for blind and partially sighted people. "In touch with" was an inclusive exhibition that proposed a new approach to adaptation, mediation and interpretation of art. The exhibition aimed to present art as a guide, to help visitors get to know themselves and realize their own possibilities and abilities. Using a variety of forms and media - tactile and audio works, performances, spatial and ambient installations, program participants created stories based on museum's collections. The artworks of authors who shaped the art scene in our region were used in the work. In addition to student artworks, the exhibition was accompanied by legends adapted to the visually impaired, printed in Braille.

In the Gallery of Matica Srpska, twenty high school students from Novi Sad, through the "Little School of Museology" project, got familiar with different areas of museum work and, with the help of curators, conservators, museum educators and managers, learned how the museum works and what opportunities it offers. Over the course of several months, high school students researched the collection of the Gallery of Matica Srpska, after which they independently designed the exhibition "Young People Choose" through three themes: "The Movement of Society", "The Beginning of the End" and "Who am I?". In this way, they presented artworks and saw the cultural heritage of Serbia from their perspective.



These programs implemented by cultural institutions are examples of positive long-term practices of cultural programs created for young people and in cooperation with young people, and serve as good opportunities to multiply content in other cultural institutions.

4.2. YOUTH PARTICIPATION & INFORMATION

The participation of young people in culture is considered from 3 aspects: (1) as participants in processes related to the area of culture, that is, decision-making or participation in processes for developing programs and policies, (2) as creators of a cultural product and, (3) as consumers of the cultural product, i.e. audience. Regarding all aspects - the conclusion is that the participation of young people is insignificant.

Regarding whether they were ever asked for their opinion on programs and cultural contents (youth participation in decision making), or when creating policies in the field of culture by organizations or institutions, vast majority of respondents said that they have never been involved in any way (93.70%). Only 6.30% respondents on the online survey said that they were involved by youth organizations (3), local government (1), cultural institutions (1), faculties and secondary schools (1), mainly through focus groups and questionnaires.

“Usually, these are questionnaires after some manifestations, performances, conversation after the exhibition, etc.”

Focus group participants share the same experience, stating that apart from being asked about cultural content in the youth organisations, they don't have any other experience of being involved. Most of the focus group participants argued that is needed to support programs by institutions and organisations that include the participation of young people - both in the creation of content and as an audience - programs that support the "development of young audiences" and "their experiential learning through cultural expression".

On the other hand, the institutions which were asked through a survey questionnaire, state that they are involving and asking young people for their opinions. Among the answers in which way they do it, only a few mentioned appropriate ways that could enable meaningful participation (surveys, forums, public debates, direct conversations in everyday contacts, co-



creation of cultural programs), while most of them mentioned types of activities in which young people are involved as audience/users (art competitions, inviting young creators to take part in the organized events, educational workshops, etc.).

Respondents from institutions also state their satisfaction with the number of young people attending their cultural events. 71,42% is somewhat satisfied with the interest and arrival of young people at events organized by their institution. In summary, a total of 85.7% of respondents are very satisfied and somewhat satisfied, which implies that institutions do not even notice the low interest of young people in the programs they offer.

Culture and artistic expression are an important part of young people's lives, as expressed by participants in the online questionnaire (62.99%) and focus group participants (65,22%). However, when it comes to the visibility of cultural programs and content, it is precisely the insufficient promotion of events that young people point out as one of three top ranked reasons for not attending events in cultural institutions "Promotion of the events is lacking, in general". Likewise, among the three main proposals for changes that cultural institutions need to introduce in order to increase the interest of young people is the proposal for greater investment in youth-friendly promotion (20.27%). A similar proposal is aimed at the culturally independent scene, where the second major proposal for changes that culturally independent scenes need to make in order to increase youth interest also sees greater investment in youth-friendly promotion (21.55%).

"Promotion of activities is not adequate - young people do not receive information about events that might be of interest to them".
"there is no adequate promotion of cultural content on social networks"

Respondents in the online survey state that the most used channels for informing young people about cultural events are friends and acquaintances (16.95%), Instagram (15.64%) and posters and flyers (12.10%). Although visual impression of the events is quite important for young people, they still prefer to absorb it through social media: *"Do not hang posters, e.g. at the doors of museums, cinemas, etc. which are seen by three grandmothers, but adapt the informative content to young people, e.g. when there are film screenings, exhibitions, concerts... spread information on platforms used by young people, because the target is young people, right?"*



The responses from focus groups participants are very similar. All participants agree that they most often get information through social networks (Instagram and Facebook) or "from word of mouth". These are mostly sponsored posts and generally information that "comes to them" via social networks or Google. Less often they actively search the Internet to find the information. In addition, they use the Viber application to exchange information, and are occasionally notified through the school.

From the survey of cultural institutions, it can be seen that main communication/marketing methods they use to distribute information about their programs and events to young people are social media in general 36.84%, Instagram (26.32%), Facebook (21.05%), as well as through teachers and university professors and by visiting schools directly (10.53%).

are most satisfied with the opportunities for going out, entertainment, nightlife

WHAT'S NEEDED...

In this part we are analysing the needs and the desired state.

4.3. YOUTH NEEDS

In order to know what to offer young people and how to create cultural programs for them and in cooperation with them, it is important to identify several key elements for the starting point, ie how young people spend their free time in general and in what activities, what they think about the offer of cultural content in their local communities and what they should be like, which cultural and entertainment content they visit the most.

Young people relate culture and cultural life to personal and social identity. Namely, they point out that culture provides them with opportunities to explore and develop their personal identity, that supports the appreciation and promotion of the identity of a certain social community (smaller or larger) through nurturing traditions, researching and appreciating history and for the creation and nurturing of our national identity. In addition, young people point out that culture represents an important resource for getting to know other societies and social groups, and that interculturality, understanding, appreciation and nurturing of diversity are fostered through cultural activities.



“Through cultural activities we learn that it is not only our culture that should be respects and appreciates, we are already learning to respect other, different cultures equally”

Regarding the meaning of culture and cultural life, the vast majority of participants in the online questionnaire have their own meaning of the above and according to the answers for most of them it means attending various cultural events. For one third of respondents (31.44%) it means visiting cinemas, museums, exhibitions and concerts, while in the second place (27.84%) it means an opportunity for active expression of creative ideas. Culture and cultural life for many young people (21,86%) involves attending other cultural events, while for smaller number of youth (15.87%) it means fulfilling free time and only a small part do not know what it means to them (2.99%). Spending free time was also mentioned by the focus groups participants in terms of benefits of cultural content for the constructive spending of free time by young people.

“In general, it is important for the overall development of a young person to gain the experience of encountering different aspects of culture, i.e. different cultural events, as well as that it is important to develop awareness of nurturing culture and consuming cultural content from an early age”

Focus group participants emphasized that culture and cultural events are important for them, and also for their peers (other young people from the environment), while one participant stated that for him personally, they are not too important. However, the participants recognize to a greater extent their personal needs for culture and artistic expression in relation to the needs of their peers.

Considering that youth work, as well as visiting cultural events, usually takes place in the free time of young people and are done on a voluntary basis, as a matter of interest, it was considered how the young survey respondents actually use their free time. From a wide list of (22) different activities, the highest ranked according to the answers from the respondents are: listening to music ($\bar{x} = 4.43$), spending time on the social media ($\bar{x} = 4.13$), socializing with friends ($\bar{x} = 3.80$) and spending time with family ($\bar{x} = 3.65$). Moderately represented are activities such as: visiting cultural events at places of the independent cultural scene (concerts, parties, exhibitions, plays...) - ($\bar{x} = 2.99$), watching series and movies of educational character ($\bar{x} = 2.98$) and shopping ($\bar{x} = 2.94$). At the bottom of the list are spending time in



youth centres ($\bar{x} = 1.78$), meditation, yoga or similar practices ($\bar{x} = 1.82$) and playing video games ($\bar{x} = 1.83$).

Moreover, expressing satisfaction with the quality of the offer of cultural, sports, entertainment, education and other offers in their local community, the respondents in the online questionnaire are generally neither satisfied nor satisfied with the offered choices. They are most satisfied with the offer of sports and recreational facilities ($\bar{x} = 3.08$) and the cultural offer and content ($\bar{x} = 2.88$). The lowest satisfaction is in regards to the employment perspective in the place where they live ($\bar{x} = 2.13$). They are moderately satisfied with the possibilities for going out, having fun, entertainment and nightlife offers ($\bar{x} = 2.87$) and the possibilities for non-formal education ($\bar{x} = 2.56$).

Although the above-mentioned results give the impression that young people are neither satisfied nor dissatisfied with the offer in their local community, it should be noted that vast majority of respondents come from places with more than 50.000 inhabitants (61.42%), i.e. every third respondent comes from Belgrade. Considering that a large part of the sample comes from the urban environment, it is somewhat disappointing that the participants are not generally satisfied with any of the mentioned aspects given in the questionnaire.

Regarding the answers of the participants to the question about going to cultural events before the COVID-19 pandemic, young people have spent most of their time on cinema/movie projections ($\bar{x} = 2.93$), attending theatre plays ($\bar{x} = 2.57$) and exhibitions/art installations in museums and galleries ($\bar{x} = 2.48$). It is interesting that young people pointed out listening to music as the activity in which they spend most of their time, but going to concerts and music events is not so interesting to them (average results are around 1.92).

When asked how they spend their free time and in which activities, young people have stated that they visit more contents on the independent cultural scene. This is in line with information that they go less to exhibitions/art installations in museums and galleries ($\bar{x} = 2.87$) compared to exhibitions/art installations in the spaces of the independent cultural scene ($\bar{x} = 2.99$). The least interesting events for young people are performances of contemporary dance ($\bar{x} = 1.45$), national music festivals ($\bar{x} = 1.42$) and performances of contemporary circus ($\bar{x} = 1.35$).

Regarding cultural events and contents, the survey questionnaire included two related questions – one about visiting cultural events and contents before the declaration of the



Музеј на град Негринец

COVID-19 pandemic (as a period that can be considered a "normal" situation before the introduction of prevention measures and protection, which prohibited organizing of public events, and it had a significant impact on the culture sector), and which can provide insight into what is (was) actually available as an offer, and, the other question – about their preferences, i.e., what from the same list of events/content we would like to see more of in the future. When comparing the answers to these two questions, it is interesting to consider the differences in ranking.

How often did you use to attend these cultural contents before the Covid-19 pandemic?	\bar{x}	Rank	\bar{x}	To what extent would you like to see the following activities/events present in the cultural life of the place where you live:
Cinema /movie projections	2,93	I	2,84	Creative workshops (workshops for creative writing, DJ-ing, fine arts, dance, etc)
Theatre plays	2,57	II	2,81	Movie festivals
Art exhibitions/installations in museums and art galleries	2,48	III	2,80	Concerts of domestic alternative music
Town library	2,27	IV	2,77	Art exhibitions/installations in spaces of the independent cultural scene
Art exhibitions/installations in spaces of the independent cultural scene	2,20	V	2,76	Theatre plays
International music festivals (<i>EXIT, Nišvil, BEMUS, NOMUS, Love fest Vrnjačka Banja, Dani piva Zrenjanin, Beer fest Beograd</i>)	2,16	VI	2,76	Cinema /movie projections
Movie festivals	2,03	VII	2,76	Artistic performances
Concerts of domestic alternative music	1,98	VIII	2,76	Concerts of foreign alternative music
Concerts of domestic mainstream music	1,96	IX	2,73	Concerts of demo-bands
Opera, ballet or classical music concerts	1,91	X	2,71	Opera, ballet or classical music concerts





Muzej na grad Herceg Novi

Creative workshops (workshops for creative writing, DJ-ing, fine arts, dance, etc)	1,91	XI	2,70	Book launching events, talks with writers and poets, literature readings etc.
Book launching events, talks with writers and poets, literature readings etc.	1,88	XII	2,69	Town library
Concerts of foreign mainstream music	1,88	XIII	2,69	Contemporary dance performances
Artistic performances	1,83	XIV	2,65	Art exhibitions/installations in museums and art galleries
Concerts of demo-bands	1,78	XV	2,64	Concerts of foreign mainstream music
Concerts of foreign alternative music	1,77	XVI	2,62	National music festivals (<i>Dragačevski sabor trubača Guča, Mokranjčevi dani, Oktober fest, Green love NS, Šabački letnji festival, Most fest, Koncert godine, Blokstock festival NS</i>)
Parties with different electronic music	1,72	XVII	2,61	International music festivals (<i>EXIT, Nišvil, BEMUS, NOMUS, Love fest Vrnjačka Banja, Dani piva Zrenjanin, Beer fest Beograd</i>)
Contemporary dance performances	1,45	XVIII	2,52	Contemporary circus performances
National music festivals (<i>Dragačevski sabor trubača Guča, Mokranjčevi dani, Oktober fest, Green love NS, Šabački letnji festival, Most fest, Koncert godine, Blokstock festival NS</i>)	1,42	XIX	2,43	Parties with different electronic music
Contemporary circus performances	1,35	XX	2,42	Concerts of domestic mainstream music





The question related to the attendance before Covid19 pandemic, probably depends on the possibilities (how many of those events there were, their availability, price, location, and also on the respondents' preferences); while the question related to would they like to see more of in the future, corresponds more to the real interests and wishes of the respondents.

4.4. INSTITUTIONS' NEEDS

In order to determine what are the needs of the institutions, and to consider how to adapt the programs and the offer to the needs and interests of the young people, the survey questionnaires and focus groups included appropriate questions.

With the aim of developing or adapting cultural programs for young people, the first step was to determine the reasons why young people do not visit events in cultural institutions and in the independent cultural scene. None of the 11 answers offered to the question about not visiting cultural institutions is completely rejected by the respondents, which indicates that all given reasons to some extent influence lack of interest of young people. Among the most frequently chosen answers are: youth are not aware that there is such offer ($\bar{x} = 3,87$), the offer is not attractive for the young people ($\bar{x} = 3,69$) and there are not enough such events in the place where they live ($\bar{x} = 3,57$) "Everything happens in Belgrade".

In line with the most frequent reasons, young people also state that visibility of cultural events is not sufficient and appropriate. Respondents believe that promotion of the events is lacking in general ($\bar{x} = 3,35$), as well as that is not adapted to the youth ($\bar{x} = 3,24$).

In the last place in terms of importance, young people cite reasons such as lack of time for visiting cultural institutions ($\bar{x} = 2,93$) and institutions are not accessible – due to physical obstacles/un-adapted objects ($\bar{x} = 2,84$).

21 respondents answered the follow-up question, asking to state additional reasons for not going to cultural institutions. Most of the reasons are reinforcing already given answers:

- Insufficient number of cultural events in places outside of big cities
- Lack of variety of offered events
- Promotion of the events is not youth – friendly and it uses inappropriate channels to reach young people
- The content often does not respond to young people needs, it is content for everyone, not directly for young people



- The current situation with the pandemic and low interest of cultural institutions to organise online events
- Lack of awareness of young people about importance of cultural and spiritual development

Respondents' answers about the reasons for not attending events of the independent cultural scene are almost no different from those given in the previous question – about the reasons for not attending cultural institutions.

Regarding the reason participants perceive as important factors why young people do not attend cultural events on the independent scene, the most prominent is the insufficient number of events in the place of residence ($\bar{x} = 3,59$). One of the comments from the follow-up question briefly illustrates this information: "We don't have anything like this in the city." Other most frequent reasons are unfamiliarity of young people with the offer on the independent scene ($\bar{x} = 3,57$), luck of the promotion of the events in general ($\bar{x} = 3,27$) and events are happening in a place different from the place where the young person lives ($\bar{x} = 3,21$).

Comparing these answers with the answers given for the reasons for not coming to cultural institutions, it can be seen that more or less the reasons coincide – "there are not enough such events in the place of residence" and if there are, "young people are not aware of it". It is important to notice that young people don't perceive that lack of time or lack of interest is the reason for not attending events of both – cultural institutions and independent cultural scene.

While discussing the reasons for the unsatisfactory situation regarding the lack of attendance at cultural events of institutions and the independent cultural scene, young people from focus groups confirm and explain the answers from the survey. Young people believe that cultural institutions should undertake various activities that would bring their contents closer to young people. Their proposals were primarily focused on the introduction of interactive and "new" content, on increasing promotional activities and continuous monitoring of young people's interests and needs in the field of culture. In addition, it is pointed out to:

- Open the cultural offer to diverse target groups of young people, and organize more diverse cultural, atypical content;



- To a greater extent support programs that include the participation of young people - both in the creation of content and as an audience - programs that support the "development of young audiences" and their experiential learning through cultural expression;
- Support a greater number of attractive programs for young people - programs that combine socializing, fun activities and cultural content.
- Increase information among young people about what benefits/discounts/free content already exist and increase the offer of such activities;

However, the majority of respondents of the survey for cultural institutions, stated that they implement some programs and events for young people, and are somewhat satisfied with the attendance by them. According to the respondents, most of them are somewhat satisfied or very satisfied with the interest and participation of youth in the programs offered by their institution. As the main reason for not attending the events, they emphasize the lack of interest of young people in culture and art (71,42%), and to a lesser extent high ticket prices, themes and topics in museums which are not appealing to youth, especially if they're not delivered through viral means of communication.

It can be noted that the highest-ranked answer by the representatives of the institutions (the lack of interest of young people) does not correspond to the ranking of the young people from the survey – that is, lack of interest is placed lower on the list of reasons by young people, while reasons such as lack of the awareness of such offers are higher, as well as unattractiveness of the offer to young people and insufficient number of events in the place of their residence. The youth at the focus groups confirm that "Young people do not take part in cultural events because the programs are not adapted to them, and no one involves them in the design and organization of those events" and state that "promotion of activities is not adequate - information about events that could be interesting does not reach young people".

Finally, the representatives from cultural institutions state that in order to improve their work with youth, cooperation with youth workers and organizations is needed above all, alongside greater budget allocated for marketing/distributing information and education in youth work. It is clear that a lack of appropriate skills and knowledge in the field of youth work has been observed.



5. CONCLUSIONS AND RECOMMENDATIONS

Young people from the research (focus groups) recommends:

- In the process of designing cultural programs aimed at young people, take into account their needs and interests, preferably collected through online tools.
- To a greater extent support programs that include the participation of young people - both in the creation of the content and as an audience;
- Ensure greater representation of cultural events in cities other than the capital.
- Make partnerships with youth organisations and youth workers to bring culture closer to young people.
- Increase information among young people about what benefits/discounts/free content already exist and increase the offer of such activities;
- Open the cultural offer to diverse target groups of young people, and organize more diverse cultural, atypical content (for example, thematic exhibitions on the history of the development of certain everyday objects).
- Support a greater number of attractive programs for young people - programs that combine socializing, fun activities and cultural content.

Young people from the online questionnaire believe that in order to increase young people's interest in cultural content, the following should be done:

- Introduce a discount on tickets
- Ensure greater availability of cultural content to young people
- Invest more in youth-friendly promotion of the cultural events
- Adapt activities and accompanying program of cultural events to young people

When asked what the independent cultural scene should do to increase the interest of young people, young state the following:

- Adapt activities and accompanying programs to young people
- Invest more in the visibility of youth programs and events
- Increase the offer of cultural events
- Introduce a discount on tickets
- Enable free entrance for the events



Cultural institutions' representatives, respondents of the survey questionnaire, were asked about what they would need in order to improve their work with the youth. According to their selection of the offered answer choices, the following list of priorities was created:

- Cooperation with youth organizations and youth workers (qualified people to work with youth)
- Greater budget allocated for marketing/distributing information
- Education in youth work
- Cooperation with non-institutional cultural organizations (NGO-s, independent culture venues)
- Greater financial support by the local/national authorities
- Better coordination with other local/national institutions
- Better coordination with other cultural institutions

Following was added by cultural institutions:

- Involve young people in designing programs, correlate with their interest and encourage them to be active.

6. ANNEXES

- Analysis of survey questionnaire for youth
- Analysis of questionnaire for institutions/organizations
- Focus Groups Report
- Desk research report