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THE HERITAGE OF THE IDEAS AND WORKS OF STEVAN MAJSTOROVIĆ: A CONTRIBUTION TO THE ONGOING DIALOGUE

Abstract: *The debate program of the Centre for Studies in Cultural Development is being organized in memory of its founder and first director, Stevan Majstorović, to deal with current issues of cultural policy, cultural creation and cultural development. Bearing in mind the foreign policy and socio-cultural context of the time in which Majstorović lived and worked, this paper shows, through a comparative content analysis of the program cycle of the Centre's public debates, the ways in which his works have remained prevalent and current to this day. Incentives for this research are both theoretical and practical, and special attention is paid to issues such as cultural rights, multiculturalism, cultural development, cultural needs, cultural identity and so on. The final part of the paper highlights the complexity of a new reading of the theme of culture and democracy that was almost four decades ago represented by Stevan Majstorović in his research papers and studies, as a contribution to cultural memory, and to the ongoing dialogue.*

Key words: *cultural policy, cultural development, cultural memory, Stevan Majstorović, Center for Studies in Cultural Development*

> The question of culture is the question of democracy.
> Stevan Majstorović

Culture has always been a living witness to conflicts and social turmoil, sometimes even their direct instigator, often a source of cooperation, understanding and confidence-building among nations, communities and individuals.[1] The question is to what extent the issue of culture can be considered as threatening or challenging for the survival of modern democratic values? Why has it become necessary to re-question the role of culture in society when concepts such as culture and democracy seem to be too unstable, even partially compromised? And finally, why is it necessary to redefine the very concept of democracy in an age of uncertainty and ordeal raised by globalization?[2] In the wake of questioning these complex challenges, and with the example of the creative opus of one person as well as the programme practices of one institution, this paper is an example of a new "reading" of old themes in a critical perspective that primarily takes into account the changed context in which they have occurred.

The Center for Studies in Cultural Development as a cultural institution that deals with the scientific, developmental and applied research in the field of cultural policy, cultural creativity and cultural development,[3] safeguards the important tradition of critical reflection in the field of culture,

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[2] See more in: Golubović, Z. (2007) *Demokratija i globalizacija. Svođenje računa*, Belgrade: Official Gazette, pp. 13-40.
[3] The terms of *kulturni razvoj, which is prevalent in this paper* and *kuluturni razvitak* are treated as synonyms in the semantic sense. (*nota bene: the translation of both terms is cultural development*)

and also in relation to public policies in culture. Integral parts of this tradition are the ideas and works of Stevan Majstorović, the founder and the first director of the Centre. In memory of his outstanding professional contribution, a set of public discussions at the Centre was named after Stevan Majstorović. They have been steps towards promotion of a culture of remembrance and towards maintaining a transgenerational connection with the ideas and works that have shaped the cultural development and the cultural policy of Serbia in the second half of the twentieth century. The works and the phenomena that Majstorović studied have indisputable echoes in the contemporary context, encouraging us to critically rethink them and open up new questions in the scientific studies of the phenomena underlying the complex relationship between culture and democracy.

In considering the development of the ideas and the works of Stevan Majstorović, as well as the establishment and work of the Centre, it is important to look at the international context of the so-called Yugoslav "opening" to the West, followed by the internationalization which had specific reflections in the field of culture and in the shaping of cultural policy. After a period of "agitprop" in Serbia, as well as the entire Yugoslavia, the sixties brought about the development of the concept of democratization of culture after the model of Andre Malraux[4], within the system of "self-management" through "self-managing cultural communities" and a model of self-cultural development of the country. As pointed out by Vesna Đukić, the Yugoslav model of cultural policy was unique in the world because it was developed based on two concepts – both the democratization of culture and the cultural democracy – where democratic cultural policy instruments were developed with the presence of ideological discipline and mechanisms of censorship.[5]

Beginning in 1964, Stevan Majstorović took an active role in the preparations for the establishment of the Centre. It was the socio-cultural context that was crucial for profiling this institution with a core foothold in the sociology of culture as well as in other related disciplines. His writings dedicated to the staffs in cultural institutions, the cultural life of the working class and rural youth, cultural centres, the material basis of cultural life in the villages, artists' associations, free artists, art audiences, programs of cultural development of Serbia and Belgrade and other municipalities, have set a foundation for the systematic study of culture from a sociological-cultural point of view.[6] In the first two years of the Centre, following its establishment in 1967, five different studies were conducted: "The position and the role of artists' associations (by Miloš Nemanjić and Radmila Mikašinović), "Cultural life of working class youth "(by Trivo Inđić, Dana Mojsin and Nebojša Popov), "Conditions for the cultural activities of rural youth" (by Mirjana Todorović and Miroslav Ahtik), "A study on freelance artists" (by Vujadin Jokić and Svetislav Pavićević), as well as „The study of human resources in cultural and arts institutions in Serbia"[7] (by Stevan Majstorović, Mirjana Nikolić and Milivoje Ivanišević)[8]. As Miloš Nemanjić pointed out, being the founder of the Center for Studies in Cultural Development and its successful director over eleven years,

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[4] It is significant that the name of the Center for Studies in Cultural Development was created as a result of an impact study by Augustin Girard, *Le developpment culturel,* 1972.

[5] Đukić, V. (2012) *Država i kultura, studije savremene kulturne politike* (Country and culture: the study of contemporary cultural policy) Belgrade, Faculty of Dramatic Arts, pp. 185-189.

[6] Nemanjić, M, *Kultura u Srbiji, proučavanje kulture i jedna posebna istraživačka ustanova 20. veka*, (Culture in Serbia, the study of culture and a special research institution of the 20th century) accessed 10 April 2018. http://zaprokul.org.rs/o-nama/istorija/

[7] Majstorović, S. (1968) *Kulturne potrebe i struktura kadrova* (Cultural needs and structure of human resources) *Kultura* no. 1, Belgrade: Center for Studies in Cultural Development , pp. 47-69.

[8] Majstorović, S. (1969) The Center for Studies in Cultural Development , *Kultura* no. 5/6, Belgrade: Center for Studies in Cultural Development , pp. 262-263

Majstorović has contributed to the development of new ideas and the initiation of new social actions in the Yugoslav community[9].

The safeguarding of such tradition was followed by the development of the intellectual field and research disciplines, i.e. modern sciences of cultural policy.[10] What preceeded, therefore, in the form of specific foreign policy and the socio-cultural environment had significantly shaped the core of Majstorović's ideas and work, which are based on theoretical reflections on cultural issues, critical analyses of cultural policies, as well as comparative analyses of the cultural practices in various countries of the world.

A critical dialogue approach to culture

A dialogical approach to reflection upon and analyses of the issues and problems of culture and democracy and their relationships have constituted the backbone of the ideas and works of Stevan Majstorović. His major study, *Kultura i demokratija* (Culture and Democracy), has initiated a series of intertwining grand topics, such as history, civil society, arts and freedoms, human rights - "all of them being frightening issues that require a good measure of selflessness from someone who wants to believe they can deal with them".[11] This reveals another characteristic of Majstorović's work, which is a critical approach to subjects with a certain deviation from theoretical generalizations. Striving for continuous polemics in considering "the contents of our times" which escape the rigorously set theoretical framework and whose context is socially justified, it raises some questions about the culture and democracy through a critical analysis of social practices in a comparative perspective.

The right to culture is among the most important themes in the works of Stevan Majstorović and the key topic of his study *Kultura i demokratija*. Starting from a comprehensive explanation of the content of the very right to culture, Majstorović referred to the basic legal definition of this term under the Universal Declaration of Human Rights (1948), pointing to the development of international circumstances and social situations that have made the issue of the content of the right to culture complex, both in theory and in practice. This has raised the question of the definition of culture itself and a number of other related issues and concepts, such as social structure, the democratization of culture, multi-ethnic communities, the social role of art etc. Majstorović has proposed a concept that is beyond the scope of polarization – culture in its narrower i.e. in its broader sense – which emphasizes the practical function of culture, which he sees as "interaction".

Interaction is a cultural practice, it is culture at work (...). Culture is interaction, it is a dynamic concept, dependent on the socio-economic conditions related to the idea of change, a set of values and creation of new ones: it is the receiving and the giving. The right to culture is the right to interaction, to the availability of values and to participation in the creation of new ones.[12]

As an illustration of this practical definition of culture and right to culture, in the key of "interaction", Majstorović highlights the example of international scientific and cultural exchange, as well as the growing importance of cultural diplomacy in the world.[13]

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[9] Nemanjić, M. (2013) marked the 20th century - 25 years later, *Kultura* no. 140, Belgrade: Center for Studies in Cultural Development, p. 13.

[10] Đukić, V. (2011) Razvoj kulturne politike (The development of cultural policies), *Kultura* no. 130, Belgrade: Center for Studies in Cultural Development, pp. 9-32, also Dojčinović Đukić, V. (1999) *Dihotomije kulturne politike*, (Dichotomy of cultural policy), Collection of papers from the Faculty of Dramatic Arts br. 3, Belgrade Faculty of Dramatic Arts, pp. 264-275.

[11] Majstorović, S. (1978) *Kultura i demokratija* (Culture and Democracy), Belgrade: Prosveta, p. 13

[12] Ibid, p. 24.

[13] The topic of international cultural co-operation has been a subject of attention for Majstorović in several papers and studies. See more in Majstorović, S. (1974) *UNESCO i uloga malih naroda u kulturnoj saradnji*, (UNESCO and the

The principles of dialogical creative reciprocity and dynamic definition of culture and cultural rights are underlined by Majstorović who presents a comprehensive review of these phenomena in regard to social trends rather than separating them from the complexity of social phenomena. This is the base for Majstorović's critical approach to the policy of democratization of culture: expanding and imposing of cultural forms and certain value patterns adds to the maintenance of the status quo of social relations, actually narrowing down the definition of the right to culture, and reducing it to access, participation and creative expression, all while ignoring its democratic feature. In contrast, cultural democracy is considered by Majstorović through the process of the overall democratic transformation of society, as a human right to self-realization and socialization based on human solidarity.[14]

He considered the democratization of culture and cultural democracy as two general forms of culture, as antipodes that gave different answers to the questions of cultural development and cultural needs, which were key to understanding cultural processes based on a certain value system and socialization. While the democratization of culture is a unidirectional, monocentric type of culture originating from a bourgeois tradition, in which the state is a leading player in shaping cultural development, cultural democracy is dialogical by nature, and plural in content. Therefore, the democratization of culture does not recognize cultural pluralism, because it is based on the idea that assumes cultural integration through universal values and culture i.e. "universalising" of cultural needs. By contrast, cultural democracy, according to Majstorović, taking into account the cultural needs, examines cultural development in a complex interdependence and integration within social trends.

Analysing the right to culture, Majstorović has demonstrated the necessity of a different approach to the content of cultural rights and the definition of the concept of culture, one that would take into account the man and his historical situation that would comprehend the issues of cultural diversity in a new light. For example, the right to a mother tongue is seen by Majstorović as a main cultural right.[15] Although the right to culture was the prevailing focus of his study *Kultura i demokratija* (Culture and Democracy), through this topic, directly and indirectly, Majstorović has also raised the key issue of the democratization of culture and of cultural democracy. In dealing with the right to culture, he also expressed his opinions about a number of important phenomena which were involved in the shaping of the interaction and the interrelation of culture and democracy, such as homogenization of culture, nationalism, national culture, culture plurality, cultural hegemonism, cultural domination, cultural requirements, and civil society. These topics are the subject of fundamental critical analysis in one of his other comprehensive studies – *U traganju za identitetom* (In Search of Identity).

The search for identity, according to Majstorović, at a time when many concepts were blurred, has often been interpreted through antinomies, as "regressive nationalism and traditionalism, or as a new internationalism; as a return to the past or as a new vision of the future and the birth of a new modernity".[16] Through analysis of the melting pot and the Americanisation theory, in this study, Majstorović has raised the widespread issues of acculturalization and assimilation, as processes that shape many cultures and identities to a large extent. Looking at Americanism as a unification doctrine, he critically presented the efforts to determine American culture as a separate and

role of small nations in cultural cooperation), *Kultura* no. 26, Belgrade: Center for Studies in Cultural Development, pp. 43-66; Majstorović, S. (1972) Narodnosti i međunarodna kulturna saradnja, (Ethnicities and international cultural cooperation), *Kultura* no. 17, Belgrade: Centre, pp. 81-97.

[14] Majstorović, S. Ibid, p. 31, 34.

[15] Majstorović, S. (1979) *U traganju za identitetom* (In search of an identity) Belgrade: Slovo ljubve, Prosveta, p. 320.

[16] Ibid, p. 322.

autonomous monoculture, as a unique cultural Americanism, all the way to the American concept of cultural pluralism i.e. a complex multiculture.[17]

Cultural pluralism is seen as a new political and cultural praxis, even a new idea for development and international relationships. In this regard, Majstorović relies on the two international documents of UNESCO: 1) The Development Program adopted in Nairobi (1976), which emphasizes the right to cultural identity defined as synonymous with cultural specificity; and 2) the Declaration of Principles for International Scientific, Educational and Cultural Cooperation (1966), which stresses the importance of cultural equality. Cultural pluralism is seen by Majstorović as a unity in diversity, which is in dialectical unity with identity (respect for identity is respect for diversity).[18]

Emphasizing the universality and the importance of wider groups and political and cultural universalism gave way to the emphasis on diversity and uniqueness. (...) At the time of "globalization", we have the paradox that the world is becoming, on the one hand, more and more connected and close, and on the other hand - more "divisive" and "disconnected".[19]

In his study *Cultural Policy in Yugoslavia, Self-management and Culture*, through a wider historical context and with the case of Yugoslavia, Majstorović elaborated the complex meaning of cultural plurality, pointing out that it relates not only to national cultures and their diverse expressions and tendencies, but also to their aesthetic aspects – in terms of the right of existence for all artistic expressions and styles.[20] Cultural pluralism has therefore found its most important functions in cultural interactions, permeation and permanent dialogue of national cultures that are developed under the same social conditions and that result in a new cultural quality. Cultural development is another important issue that is the subject of attention in this study of Majstorović.

In the central section of the above mentioned study, subtitled "Contradictions stemming from cultural development in the self-management system", Majstorović emphasizes the two basic and contradictory tendencies that mark contemporary cultural development. These are the unification of cultural forms and the preservation of cultural specificities.[21] The paradoxes in the cultural development of Yugoslavia were presented as a result of contradictory tasks of cultural policy in general, but also specific challenges such as "metropolization culture" issues of investment policy in culture, support for capital infrastructural projects, and so on. However, as the most significant contradiction in cultural development in the self-management system, Majstorović denotes the one existing between cultural objectives and market conditions, proving the argument of the thesis that "culture cannot be left solely to the market".[22] Finally, he places the topic of cultural development planning as the backbone of the very meaning of cultural policy (together with cultural practices, institutional activities, and organizational activities) next to the achieved goals that are part of broader social trends.

Dialogical cultural practices:
The cycle of *Stevan Majstorović Debates* held at the Centre (2009-2017)

The cycle of *Stevan Majstorović Debates* have been held at the Center for Studies in Cultural Development continuously since 2009, with an average of five varied thematic programmes per year. In over eight years a total of 33 forum debates have been organized, with 103 participants

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[17] Ibid, pp. 12-20.
[18] Ibid, p. 231.
[19] Ibid, pp. 206-207.
[20] Majstorović, S. (1980) *Cultural Policy in Yugoslavia, Self-management and Culture*, Paris: UNESCO, p. 53.
[21] Ibid, pp. 55-62.
[22] Ibid, 59.

including experts in culture, researchers, professors, journalists and representatives of public administration.[23]

The cultural research in the modern context that the Centre has been involved with since the time of Stevan Majstorović has been based not only on theory but also on empirical research, primarily the examination of the views of citizens and their understandings of culture in social processes, their experience of cultural practices, cultural needs and habits, consumption of culture and so on. Investigation and studies on specific aspects and problems of cultural development have been defined as a primary field of operation of this institution since its foundation. Among the many important issues, in presentations of this research certain topics have stood out: cultural consumption, audiences, cultural offerings, etc. Drawing on the results of previous research ("Cultural Needs, Habits and Tastes of the Citizens of Serbia", 2002), one of the debates detailed the cultural participation, cultural styles, and cultural habits of the citizens of Serbia, as well as the manners in which these factors contribute to social grouping. [24]

The first expert debate about cultural development, as a kind of a precursor to future debates, was organized at the Centre in November 1969. With the aim of defining the three most important cultural objectives, twenty prominent intellectuals (Miodrag B. Protić, Dobrica Ćosić, Milisav Savić Miladin Životić, Slobodan Stojanović, Svetozar Stojanović, Trivo Inđić, Nebojša Popov, Danica Mojsin and others) discussed possible directions of cultural development as well as current cultural challenges, with critical reflection on the fundamental issues of culture.[25]

Following this tradition of expert debates, the first in the cycle of "Stevan Majstorović" panels was organized four decades later, moderated by Milena Dragićević Šešić. Participants were stakeholders from different spheres of the cultural system of Belgrade and Serbia. Referring to the theorist Claude Mollard and the model of four families of cultural stakeholders (the policy and decision makers, audiences, artists and artistic production stakeholders, and the intermediaries in culture),[26] Dragićević Šešić laid down the theoretical framework for the themes in cultural policy, stressing that in this environment, the term of cultural planning was practically discarded by its identification with administrative-bureaucratic aspects, although in the era of self-management there was a practice of developing five-year plans. She invoked the models of France and Great Britain, where cultural planning is accepted as a basic requirement for practicing culture in cultural institutions, non-government organizations and other stakeholders.[27] The conclusion of the panel was that, in the planning of cultural development and promotion of the cultural system of Serbia, the most important stepping stones are personal initiative and accountability of each stakeholder, in terms of the redefinition of the mission and vision of cultural institutions, achievement of consensus on the value system, and reform of the internal operation systems of cultural institutions.

The last in the cycle of "Stevan Majstorović" panels of the Center for Studies in Cultural Development in 2017 symbolically and factually connected the most common topics in the aforementioned works by Majstorović: the right to culture, definitions of culture, cultural differences, acculturation, ethnocentrism, etc. Four decades after Majstorović published his

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[23] Coordinators of these debates were researchers at the Centre: Maja Marinković and Dejan Zagorac, while individual discussions were usually moderated by visiting experts in culture.

[24] P. Cvetičanin, Forum "Cultural consumption - diverse audiences in Serbia", April 29, 2010. Audio recording. Centre.

[25] Nemanjić, M, *Kultura u Srbiji, proučavanja kulture i jedna psoebna istraživačka ustanova 20. veka,* (Culture in Serbia: the study of culture and a special research institution in the 20th century), accessed 10 April 2018 http://zaprokul.org.rs/o-nama/istorija/

[26] Molar, K. (2000) *Kulturni inženjering* (Cultural Engineering), Belgrade: Clio, p. 20

[27] M. Dragićević Šešić, Panel "Planning of cultural development: the stakeholders, what are the levels and who is in charge?" 2009. Audio recording of the Centre.

scientific study *Kultura i demokratija*, the Centre organized a discussion on "Multiculturalism: Illusion or Necessity?" which revisited the old issues of complex contemporary social contexts and phenomena, from globalisation and migration to the meeting of cultures in the wider sense.[28] The complexity of the definition of multiculturalism in the world today relies on wider global processes, the divergence of definitions and the revision of the very meaning of the concept of culture, and therefore the right to culture. It was therefore logical and contextually justified to link these two issues, as they originated from the same problem base.

Noting that there are many factors which make the issues of multiculturalism more complex, including globalization, acculturation and cultural ethno-centrism, the minister of culture of Serbia, Vladan Vukosavljević, pointed out the danger of ideologizing the concept of multiculturalism as a doctrinal, unquestionable concept as well as the danger of ideological prism in the evaluation of different cultural choices and phenomena. He also noted that different cultures have different manners of extending their influence, and that these are long-term processes, usually involving exchanges between already formatted contents of national culture.[29]

Referring to two prominent studies, *U traganju za identitetom*, (In Search of Identity) (1979) by Stevan Majstorović and *Prožimanje kultura* (The Merging of Cultures) (1976) by Radoslav Đokić,[30] Milena Dragićević Šešić has addressed multiculturality from the fact that it is part of every society, because every society is plural by nature, whereas in the case of multiculturalism, there are also certain challenges:

When we talk about multiculturalism, we attempt to establish public policies that will be particularly responsible to minorities of a society, to those who did not have all the rights of the majority or perhaps a different culture... The biggest trap of multiculturalism as an ideology is in its implementation that provides internal affirmation of every cultural group, distinguishing it from other or terminating its dialogue and openness to other groups.[31]

In the perspective of cultural policy, Aleksandra Đurić Bosnić emphasized that multiculturalism as an ideological-political concept has not often yielded satisfactory results in practice, ending in a ghetto-culturalism or reliance of communities on communication exclusively within their own referent framework. In order to prevent stigmatization and isolation of individual cultural communities, she has stressed the importance of intercultural communication and affirmation of the concept of civil identity that necessarily does not rely on the forms of collective or national identity.[32]

Methodological index as a contribution to the dialogue on culture

As the examples selected in the first and the last panels of the Centre (2009-2017) have shown, the panels indicated a certain coincidence with the conceptual and thematic framework of the works of Stevan Majstorović, regarded thematically, conceptually and through a focus on the practical aspects of the "contents of contemporary life" in culture.

A comparative critical reading of selected works by Stevan Majstorović (1968-1980), which is the subject of the first part of this paper, as well as the transcripts and integrated audio recordings from

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[28] Compare with Majstorović, S. (1976) Cultural unitarism or unification of culture no. 33/34, Belgrade: Center for Studies in Cultural Development , pp. 8-29.
[29] V. Vukosavljević, Panel "Multiculturalism: Illusion or necessity", 2017, excerpt from the debate. Centre.
[30] See: Đokić, R. (1976) The merging of cultures, Belgrade University of Arts.
[31] M. Dagićević Šešić, Debate „ Multiculturalism: illusion or necessity", 2017, Audio recording, Centre.
[32] A. Đurić Bosnić, Debate „ Multiculturalism: illusion or necessity", 2017, Audio recording, Centre.

the "Stevan Majstorović" panels, and using a comparative analysis of their contents, keywords were derived as indicators of coincidence and compatibility of covered topics.

The aim of this methodological procedure was to examine the way in which the program cycle of public debates organized by the Centre have made the works of Majstorović operational and ever so actual. The most frequent quantitative and qualitative topics have been grouped by keywords: the right to culture, cultural identity, cultural development, cultural and creative industries, cultural and artistic amateurism, cultural institutions - museums, language and cultural diversity, gender equality, etc.

By drawing a conceptual map of the opus of Stevan Majstorović and the panel debates organized by the Centre under his name, the result is a comparative index of topics and contents, a grouping of keywords that are represented in the Table below.

Table: Comparative index of topics in the works of Stevan Majstorović
(1968-1980) and in the "Stevan Majstorović" debate panels held at the Centre (2009-2017)

Works of Stevan Majstorović	"Stevan Majstorović" debate panels
the right to culture	*multiculturalism*[33]
democratization of culture	acculturation
cultural democracy	cultural ethno-centrism
cultural pattern	cultural exchange
homogenization of culture	cultural rights
humanistic culture	cultural diversity
system of values	public policy
nationalism	cultural policy
national cultures	majority culture
acculturation	cultural influences
assimilation	multiculturality
monoculture	intercultural communication
equality of culture	cultural choice
cultural pluralism	national identity
cultural hegemonism	civil identity
globalization	coexistence of cultures
cultural dominance	communitarism
cultural diplomacy	institutions of culture
merging of cultures	cultural development
cultural needs	
democracy	
cultural development	*cultural development*[34]
planning	planning
decentralization of culture	stakeholders
democratization of culture	levels
cultural democracy	cultural system
cultural change	sectors
cultural system	mission and vision
economic development	Serbia

[33] Debate "Multiculturalism: illusion or necessity", December 18, 2017.
[34] Debate "Planning of cultural development: who are the stakeholders, what are the levels, who decides?" March 23, 2009.

market mechanisms cultural policy	cultural policy
museums cultural heritage protection of cultural monuments cultural institutions cultural animation audience traditional culture	museums[35] *-audience* institutions of culture development of audiences heritology events research Serbia, G. Britain *- financing* inter-sectoral connections partnerships programs funds sponsorships *-the media* media image representation of topics Belgrade
Theatre cultural institutions audiences cultural market *cinema network* film industry *publishing* books book market publishers best-sellers *archives* *libraries* *philharmonic orchestra*	*theatre*[36] audiences marketing cultural needs *cinemas*[37] cinema network projections films Serbia *books*[38] reading culture digital age reading habits blogs social networks book market tabloid culture literary taste values *copyrights*[39]

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[35] Debate: "The media image of the museums: Belgrade Museums", February 25, 2010; „Alternative financing of museums: sponsorship, donations, funds, projects", September 30, 2011; The twilight and the dawn of museums – new tendencies in Serbia and Great Britain, April 26, 2017.

[36] Debate "Theatre/audience/marketing", June 17, 2015.

[37] Debate "Cinema projections business in Serbia / perspectives and problems", December 26, 2013.

[38] Debate "The culture of reading in the digital era – books and models of the Facebook generation", November 20, 2015.

workers' universities	*works for children[40]*
amateurism in culture freedom of art creativity art cooperatives art associations subcultures artists *cultural institutions*	*amateurism in culture/arts* *amateurism[41]* creativity legal regulations financing position working conditions network of societies amateur programs *cultural institutions- civil sector[42]* cultural policy cooperation programs Serbia
international cultural cooperation conventions funds exhibitions days of culture tours international festivals film industry books, translations book fair scholarships	*events[43]* functions public performances social significance identity local communities economic development production
cultural industry mass culture market mechanisms	*creative industries[44]* cultural industries cultural scene economy market activities Serbia
consumer society *cultural identity*	*cultures of spectacle[45]* world of spectacle social ambience policies, ideologies *cities[46]* identity Serbia

[39] Debate "Reprography in Serbia – The model for collecting royalties based on copyrights", February 10, 2010.
[40] Debate "Arts for children", October 8, 2009.
[41] Debate "The status of amateurism in culture and arts in Serbia", November 18, 2010.
[42] Debate "Cultural institutions and the civil sector – collaborators or competitors?", April 27, 2009.
[43] Debate "Events – modern society event", April 28, 2015.
[44] Debate "Creative industries in Serbia> Persepctives, trends and development possibilities", November 27, 2009.
[45] Debate "The culture of spectacle", June 16, 2009.
[46] Debate "Serbian cities: identity and cultural diversity", May 28, 2009.

	cultural diversity
HR structure	*labour and market*[47]
cultural needs	corporations
organizations of culture	system of values
art associations	employees
professional communities (73)	*profession*[48]
market mechanisms	individual identity
system of values	system of values
labour culture	labour psychology
self-management	*gender equality*[49]
humanisation of labour	position of women
self-management sectoral communities	media content
self-management socialism	research
liberated labour	
consumption of culture	*consumption of culture*[50]
cultural life	research
cultural needs	public
free time	cultural habits
public	cultural needs
socialisation of personality	cultural taste
system of values	Serbia
elitist culture	
culture market	*attitudes about culture*[51]
	research
	citizens
	cultural policy
	cities, municipalities
	cultural offer
	Grocka
language	*language*[52]
dialects	Cyrillic
equality (50)	script
	Serbia
	public communication
	culture
	cultural policy
	cultural diversity
	language standards
	research
public opinion	*media ethics*[53]

[47] Debate "The system of values and corporate identity in the world of labour", October 26, 2016.

[48] Debate "identity of a profession – how much are we determined by our jobs", December 17, 2014.

[49] Debate "Gender equality and the position of women in media contents", September 22, 2009.

[50] Debate "Consuming culture - diverse audiences in Serbia", April 29, 2010.

[51] Debate "What is culture for you – research into the behaviour and attitudes of the citizens of the municipality of Grocka about culture", February 26, 2015.

[52] Debate "The status of Serbian Cyrillic in Serbia. Politics, culture, standards", November 20, 2013; "Cyrillic as a standard", September 24, 2014; "Serbian Cyrillic as a standard from St Sava to the Venician Committee" - January 25, 2017.

[53] Debate "Media ethics (panel discussion and promotion of the journal *Kultura*), June 30, 2010.

the media print television radio technology technological culture dissemination of culture	academic community professional ethics media practices *social networks*[54] blogs individuals organizations institutions activism creativity cyber space
educational system science and culture UNESCO	*education policies*[55] cultural policies young researchers concepts and ideas developing processes international cooperation UNESCO department
historic circumstances	*culture of remembrance*[56] Serbian-French connections female creativity resistance movement 1916 *anthropology and culture*[57]
environmental protection conservation of nature	*sustainable development*[58] new environmental paradigm cultural matrix Nikola Tesla natural resources cultural tourism living environment man-environment

Taking into account the time distance i.e. altered context, as well as the evolution of concepts and their contents, this comparative index does not pretend to offer a definitive judgment on the discursive interrelationship of culture/democracy and phenomena that accompany them. Although presented as a research result in this study, the methodological index actually refers to further

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[54] Debate "Who is on the net?", May 26, 2015.

[55] Debate "Innovative cultural policies", March 11, 2014.

[56] Debates "Female arts in the context of the Serbian/French ties" (in cooperation with the Serbia/France Cultural Cooperation Society), December 6, 2016; "Resistance movement in Serbia in 1916" (in cooperation with the St Sava Society), November 22, 2016.

[57] Round table about the book by Bojan Jovanović, *Antropologija zla* (Anthropology of Evil) (in cooperation with Radio Belgrade and the *Heraedu* publishing house)- December 13, 2016.

[58] Debates: "Culture, nature, genus – unfinished stories", April 15, 2014; „Eco-pioneer – Nikola Tesla and the values of sustainable development", July 11, 2014.

studies of the culture of remembrance of the Centre, and to the safeguarding of the tradition of critical thinking and the dialogical approach found in the works of Stevan Majstorović, as a specific contribution to the dialogue on culture in the public space.

On the trail of the task that Majstorović had set for the future – which is demystification of the single meaning of the concept of culture – an insight is gained into the purpose of the research process. The current generation of researchers face the challenge to develop a critical approach to the analysis of Majstorović's opus, especially the phenomena of the democratization of culture and cultural democracy, which make a shift from terminological ambiguity and ideological blurring, and thus a step forward in further studies on the scientific basis of cultural policy in Serbia, important for understanding the relationship between culture and democracy.

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