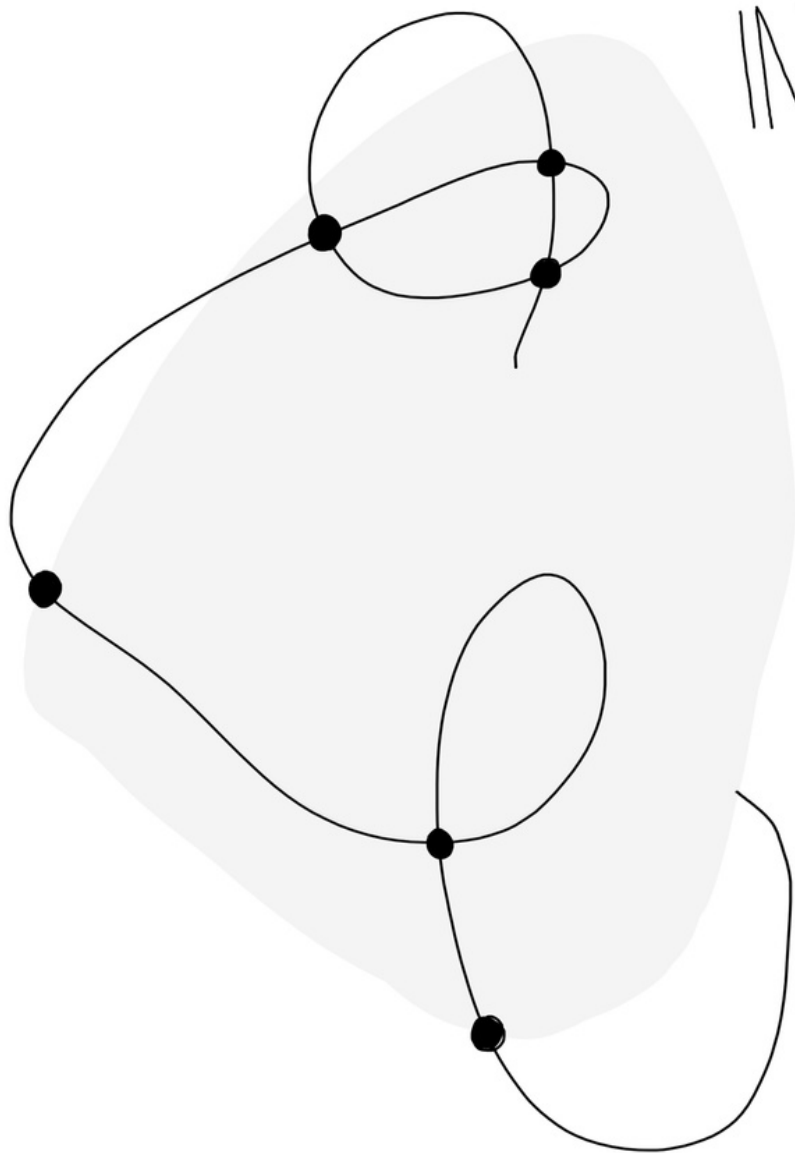


# BOOK OF ABSTRACTS



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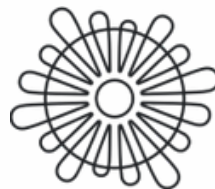


IN THE FRICTIONS:  
FRAGMENTS OF  
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& WELLBEING  
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**Culture as Care and Care for Culture During the Pandemic**

Immediately after the COVID-19 virus pandemic broke out in Serbia, there were significant changes in the cultural sector. The pandemic affected the cultural sector in terms of prohibition of organizing events during the states of emergency, reduced number of visitors after the states of emergency, cancellation of projects that depended on international cooperation, and consequently the financial incomes decreased radically. Although the Government of the Republic of Serbia adopted a measure of non-refundable financial aid, numerous objections appeared in the public sphere that by this measure the Government did not manage to address the problems of cultural workers and some cultural organizations during the pandemic. Despite all the difficulties, including insufficient state support and cultural institutions, organizations tried to adapt to the new conditions and to offer content online, in order to continue their work and active communication with their audience.

This paper analyzes qualitative data collected in the project *The End of the Season Before the End of the Season? Strategies in the Cultural Sector in the Crisis* conducted by the Institute for Sociological Research of the Faculty of Philosophy, University of Belgrade. Drawing on qualitative interviews with twenty cultural workers from cultural areas that had been particularly threatened during the pandemic such as theater, festivals, cinemas, and museums, firstly we examine whether cultural workers conceptualized "culture as care". Specifically, it is analyzed how cultural workers connect their professional activities (or the lack of them) during the pandemic with the topic of community welfare in crisis conditions. In the second part of the analysis, the focus is shifted to the question of how this population perceives "care for culture" in crisis conditions. Therefore, it is examined whether they identify the state or other actors (civil society, citizens) as a provider of this care, and how they evaluate the contribution of the state and other actors in maintaining the cultural sector as a public good in practice.