

**konferencija:
perspektive razvoja
nacionalnih kulturnih
politika u kontekstu
europske unije:
kritički dijalozi**

conference reader

**may
17th-19th
2017
zagreb
croatia**

perspectives of national cultural policies develop- ment in the eu context: critical dialogues

**17. - 19.
svibnja
2017
zagreb
hrvatska**

International conference 'Perspectives of national cultural policies development in the EU context: critical dialogues' (Zagreb, Croatia, 17-19 May 2017)

Conference working languages: English & Croatian (simultaneous interpretation provided)

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EU Competences
and National
Cultural Policies:
Critical Dialogues

EU kompetencije
i nacionalne
kulturne politike:
krički dijalozi



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About the conference

Welcome note

Dear colleagues and friends,

It is our pleasure to welcome you to the international conference **'Perspectives of national cultural policies development in the EU context: critical dialogues'**. With this conference, we aim to contribute to enhancing the knowledge about the relevant cultural policy processes at the European Union level, and to stimulate discussions between different stakeholders. We are very glad to have been able to gather such interesting group of scholars and practitioners that will help us address the pivotal question whether it is time for a paradigm shift in cultural policies and what are the possible ways forward.

We would like to thank the Ministry of Culture of the Republic of Croatia for the support, and also we would greatly like to thank our partner organizations: European Parliament's Information Office in Croatia for organizational and venue support for the conference, Rijeka

2020, European Capital of Culture for being partners in the session "Strategies and tendencies of local cultural development in Europe: the role and impact of European Capital of Culture project", Academy of Dramatic Art for helping us co-organize the pre-conference lecture 'The missing links between cultural administration and the functioning of cultural systems today – study case of a one year's mandate as Minister of Culture in Romania' by Corina Șuteu and, last but not least, Culture Action Europe for entrusting us with co-organization of the HUB on 'Europe of Culture'.

We think that we are going to have very intellectually stimulating three days ahead of us, and we also hope that the conference will be a perfect opportunity for intense networking that will contribute to positive cultural change, establishment of new interesting partnerships, as well as an opportunity to bring about new friendships.

Jaka Primorac & Aleksandra Uzelac

On behalf of the Programme and Organizational board

The Conference Background

The conference **'Perspectives of national cultural policies development in the EU context: critical dialogues'** (Zagreb, 17-19 May 2017) is organised within the framework of activities of the Jean Monnet project 'EU Competences and National Cultural Policies: Critical Dialogues' and it intends to contribute to enhancing the knowledge about the relevant cultural policy processes at the European Union level. By bringing together researchers, cultural professionals and policy-makers it will foster the dialogue between different cultural-policy stakeholders, putting into the spotlight the issue of the need for sustainability of culture, as well as the fact that there is no sustainable development without culture.

The world in which we live is changing rapidly and in it, local and global levels are not any longer easily separated. In the 21st century, cultural policies have to deal with a (post) globalisation context that is marked by cultural, social and economic transformations; issues of rapid technological change and digital shift; social and financial instability that has not lead only to economic crisis, but also crisis of democracy, and has resulted in global socio-cultural inequality and massive migrations. All this has an impact on the conditions under which cultural sector operates today. Old funding systems are changing and available public budgets are decreasing; welfare policies seem to be under threat; cultural institutions are struggling to find sustainable development models and preserve their relevance for citizens'/users'/audience's needs and interests; the success of their work is being scrutinized; the space for establishment of new types of cultural institutions is shrinking, etc. There is an urgent need for new concepts in cultural leadership that would be capable of addressing the described challenges, could imagine the different future, and lead the path towards

new cultural policies for emancipatory and sustainable cultures.

In the context of EU politics, it is visible that culture is approached in a twofold way – as a target, as well as, an instrument in projects of social transformation. Culture has increasingly been used as an instrument for different social or economic objectives; EU international relations are increasingly becoming intercultural, while the place of culture seems to be shifting more and more from public value concept to market commodity. The crisis in Europe and of the European model has implications for cultural field as well; today's Europe needs to reimagine itself – its aims, values and identities – and needs to find an adequate model for its sustainable cultural development. Due to the subsidiarity principle engrained in the Lisbon Treaty, the European Union has not been involved in formulating an explicit common cultural policy. Nevertheless, the EU has been indirectly contributing to the creation of common cultural policy frameworks through its soft cultural policy instruments and mechanisms that represent de facto policy approach to the various cultural policy issues and their related instruments (e.g. Open Method of Coordination – OMC, the Creative Europe programme, the European Capitals of Culture (ECOC) as the EU cultural programme initiatives, and other similar mechanisms). It is questionable whether such approach is still adequate for today's cultural and social challenges, and whether national level cultural policies can tackle complex global problems, especially in the context where many other public policies are increasingly influencing the field of culture.

The international conference **'Perspectives of national cultural policies development in the EU context: critical dialogues'** aims

to address the pivotal question whether it is time for a paradigm shift in cultural policies and what are the possible ways forward.

The conference wishes to tackle different challenges for EU and national cultural policies today including:

- Innovative cultural policies: what new models are there?
- Explicit and implicit cultural policies: will culture thrive in EU and its Member states?
- EU and cultural policy issues: limits of subsidiarity?
- EU soft policy mechanisms impacts on national contexts (lessons learned from the European Capital of Culture competition, OMC, Creative Europe, etc.)
- Culture in the context of post-globalisation: what role for cultural policy research?
- Digital shift and its implication to sustainable culture of the future
- Socio-cultural inequalities and crises (democratic, migratory, economic); migrations and intercultural dialogue from the cultural policy perspective
- Achieving sustainability in cultural development: which way forward?

The conference format consists of two pre-conference events, taking place on 17th of May and the main conference programme on 18th and 19th of May.

The main programme, taking place in House of Europe, August Cesarec Street 4, Zagreb, will

encompass two keynote lectures addressing EU and national level issues of cultural policies and four working sessions:

- Cultural policies and the crisis in/of European Union – how to achieve sustainable cultural development?
- Strategies and tendencies of local cultural development in Europe: the role and impact of European Capital of Culture project
- What kind of European comparative cultural policy research is needed today?
- National cultural policies in need of vision, innovation and leadership.

Pre-conference activities on Wednesday, 17th of May 2017

As an introduction to the main conference programme, on 17th of May 2017, two pre-conference activities are organized in cooperation with IRMO partners:

- IRMO, in cooperation with the Culture Action Europe, is organizing a workshop 'CAE Croatian Hub – Reflection exercise on the future of Europe', within the framework of the project 'EUROPE OF CULTURE: co-creating a cultural scenario.' (IRMO library, 17th of May 2017, 10:00 -15:00)
- IRMO in cooperation with the Academy of Dramatic Art is organizing a pre-conference lecture by Ms. Corina Șuteu, cultural consultant, president of FilmETC and former Minister of Culture of Romania. (Academy of Dramatic Art, F22 – New Academic Scene, Frankopanska 22, 17th of May 2017, 17:00)

Conference Programme Overview

Wednesday, 17 May 2017

10:00 -15:00 (@ IRMO library)	Workshop in cooperation with CAE – EUROPE OF CULTURE: co-creating a cultural scenario CAE Croatian Hub – Reflection exercise on the future of Europe
17:00 (@ADU, New Academic Scene)	Lecture by Ms. Corina Şuteu, cultural consultant, president of FilmETC and former Minister of Culture of Romania “The missing links between cultural administration and the functioning of cultural systems today – study case of a one year’s mandate as Minister of Culture in Romania”

Thursday, 18 May 2017

Friday, 19 May 2017

9:00 -10:00	Registration and welcome coffee	9:30 -10:00	Welcome coffee
10:00 -10:30	Welcome notes	10:00 -11:00	Introductory keynote lecture by Professor Vjeran Katunarić & Dr Biserka Cvjetičanin: Croatian cultural policy: purviews of the key strategic documents and a view of the future
10:30 -11:30	Introductory keynote lecture by Professor Pier Luigi Sacco: Making cultural policy matter in the EU agenda: key topics and perspectives		
11:30 -12:00	Coffee Break	11:00 -11:30	Coffee Break
12:00 -14:00	Panel discussion I – The crisis in/of European Union and cultural policies – how to achieve sustainable cultural development?	11:30 -13:30	Round table discussion II – Cultural policies are being transformed across the world: what kind of European comparative cultural policy research is needed?
14:00 -15:15	Lunch	13:30 -14:30	Lunch
15:15 -17:15	Round table discussion I – Strategies and tendencies of local cultural development in Europe: the role and impact of European Capital of Culture project (in cooperation with Rijeka 2020)	14:30 -16:00	Panel discussion II – National cultural policies in need of vision, innovation and leadership
		16:00 -16:30	Closing of the conference
19:15	Welcome cocktail @ the Museum of Broken Relationships		

Detailed Conference Programme

PRE-CONFERENCE WORKSHOP ON WEDNESDAY, 17TH MAY 2017

I.

Workshop in cooperation with CAE

EUROPE OF CULTURE: co-creating a cultural scenario

CAE Croatian Hub - Reflection exercise on the future of Europe

IRMO library, Zagreb, 17 May 2017

10:00 - 15:00

Given the fact that none of five scenarios presented in the White Paper on the Future of Europe mention neither culture nor arts, Culture Action Europe (CAE) initiated discussion process among cultural operators to contribute to a possible scenario that can guide us into a sustainable future of the European project. The project includes series of interviews with main institutional stakeholders in Brussels (EP, EC, EESC etc.), face-to-face gatherings (CAE national hubs) and online discussion (Jamm'Europe) on the future of Europe.

One of the identified national hubs is Croatia. Zagreb workshop, co-organised by CAE and IRMO, will bring together Croatian cultural professionals, artists, networkers, researchers and policy makers with an aim that this targeted half day discussion will provide a basis to propose a sound alternative for a European future that includes culture and the arts. In this collective exercise we will discuss what do we mean when we say we want arts, culture and education at the heart of the European Union; and how exactly could this be implemented? We wish to concretely devise a viable new scenario. This workshop will contribute to developing a body of arguments that will help policy makers to make a wise choice and support a strong role for culture (and arts and education) in it.

This informal, participatory group discussion aims at gathering ideas around pre-defined set of topics and questions. How do we envision Europe in 60 years from now? Does European cultural identity exist? Should the EU have a constitution with culture at its core? Should we push for the European endowment for the arts? The workshop emphasizes process over the output and is meant to feed the final manifesto on Europe of Culture that Culture Action Europe will be drafting. Discussion will be co-facilitated by Daniela Urem (UniCult2020, Croatia) and Rosa Perez Monclus (Culture Action Europe, Belgium).

PRE-CONFERENCE LECTURE ON WEDNESDAY, 17TH MAY 2017

II.

Lecture by

Ms. Corina Şuteu, cultural consultant, president of FilmETC and former Minister of Culture of Romania

“The missing links between cultural administration and the functioning of cultural systems today – study case of a one year’s mandate as Minister of culture in Romania”

F22 – New Academic Scene, Frankopanska 22, Zagreb, 17 May 2017

17:00

The experience of a ministerial mandate in Romania, even if short-one year in the ministry and eight months as a Minister of Culture – helped Corina Şuteu to configure an accurate picture of what cultural administration in Romania is today, what are the needs this administration addresses and to what extent it has evolved in the last twenty years. Based on the Romanian case study, the presentation reflects on the role that culture ministries in the region have today in regard to the cultural dynamics, identifying the missing links between the present needs of the sector and the existing (inherited) instruments of cultural administration and reflecting upon new and more efficient modalities to support and generate support for the arts and culture.

The presentation will address the following:

- How to identify the present needs of the cultural sector and how to engage in efficient consultation?
- What is the balance between reinforcing identity and generating support for emerging arts and contemporary forms of art?
- How to establish the right priorities in central administration?
- Why cinema is not considered as a valuable priority for the central administration, but heritage preservation is?
- How to have a voice as a Minister of Culture from the region inside the Council of Ministers at the EU level?
- How to address the mismatch between central and local, between top down administration and grassroots initiatives (the chain of decision making in the Ministry of Culture)?
- How to smooth the relation between the rigidity and opacity of legislation and the fluidity of the cultural system (information, capacity building, simplifying administration)?
- How to make a central place for emerging arts and cultural industries in the design of cultural administration?
- How to reposition cultural policies in the general design of national public policies?
- How to address the gap between heritage preservation, creativity and issues related to intellectual property?
- The importance of a national sectorial strategy for culture;
- Human resource – what competences are needed for modern cultural administration.

MAIN CONFERENCE PROGRAMME

House of Europe, August Cesarec Street 4, Zagreb

Thursday, 18 May 2017

9:00-10:00	Registration and welcome coffee
10:00-10:30	<p>Welcome notes</p> <ul style="list-style-type: none"> • Ms Violeta Staničić, Head of European Parliament Information Office in Croatia • Dr Sanja Tišma, IRMO Director • Dr Aleksandra Uzelac, CULPOL Academic Coordinator • Ms Anja Jelavić, Head of Directorate for European Affairs, Ministry of Culture of the Republic of Croatia
10:30-11:30	<p>Introductory keynote lecture: <i>Making cultural policy matter in the EU agenda: key topics and perspectives</i> Professor Pier Luigi Sacco, IULM University, Milan</p> <p>Moderator: Dr Aleksandra Uzelac, IRMO</p>
11:30-12:00	Coffee Break
12:00-14:00	<p><i>Panel discussion I – The crisis in/of European Union and cultural policies – how to achieve sustainable cultural development?</i></p> <ul style="list-style-type: none"> • Moderator: Dr Aleksandar Brkić, Institute for Creative and Cultural Entrepreneurship, Goldsmiths, University of London <p>Speakers:</p> <ul style="list-style-type: none"> • Dr Marcin Poprawski, Deputy Dean for International Relations, Faculty of Social Sciences, Adam Mickiewicz University in Poznan; • Ms Catherine Cullen, Special Advisor on Culture in Sustainable Cities, Committee on Culture, UCLG; • Dr Ole Marius Hylland, Senior Researcher, TRI - Telemark Research Institute • Mr Teodor Celakoski, cultural worker and activist, Right to the City/Pravo na grad • Mr Robert Manchin, President of Culture Action Europe
14:00-15:15	Lunch
15:15-17:15	<p><i>Round table discussion I – Strategies and tendencies of local cultural development in Europe: the role and impact of European Capital of Culture project (in cooperation with Rijeka 2020)</i></p> <p>Moderator: Ms Ana Žuvela, IRMO</p> <p>Speakers:</p> <ul style="list-style-type: none"> • Dr Herman Bashiron Mendolicchio, Researcher, University of Barcelona, Valletta 2018 • Mr Chris Torch, Intercult CEO; Timișoara 2021 – European Capital of Culture, Artistic Director • Ms Catherine Cullen, Special Advisor on Culture in Sustainable Cities, Committee on Culture, UCLG; • Ms Emina Višnić, Rijeka 2020, CEO
19:15	Welcome cocktail @ the Museum of Broken Relationships

MAIN CONFERENCE PROGRAMME

House of Europe, August Cesarec Street 4, Zagreb

Friday, 19 May 2017

9:30-10:00	Welcome coffee
10:00-11:00	Introductory keynote lecture: <i>Croatian cultural policy: purviews of the key strategic documents and a view of the future</i> Professor Vjeran Katunarić, University of Zadar & Dr Biserka Cvjetičanin, IRMO
11:00-11:30	Coffee Break
11:30-13:30	<i>Round table discussion II – Cultural policies are being transformed across the world: what kind of European comparative cultural policy research is needed?</i> Moderator: Dr Jaka Primorac, IRMO Speakers: <ul style="list-style-type: none"> • Dr Nada Švob-Đokić, IRMO • Mr Davor Mišković, Director of the non-profit organisation Drugo More • Dr Tsveta Andreeva, Researcher and person responsible for research activities of European Cultural Foundation (ECF) • Dr Bjarki Valtýsson, Associate Professor in Modern Culture, Department of Arts and Cultural Studies, University of Copenhagen • Dr Kate Oakley, Professor of Cultural Policy at the School of Media and Communication, University of Leeds
13:30-14:30	Lunch
14:30-16:00	<i>Panel discussion II – National cultural policies in need of vision, innovation and leadership</i> Moderator: Mr Robert Manchin, President of Culture Action Europe Speakers: <ul style="list-style-type: none"> • Dr Nina Obuljen Koržinek, Minister of Culture of the Republic of Croatia • Mr Janko Ljumović, Prof, MSc, Minister of Culture of Montenegro • Ms Corina Şuteu, cultural consultant and president of FilmETC; former Minister of Culture of Romania
16:00-16:30	Closing of the conference

Description of sessions with speakers' contributions

DAY 1: Thursday, 18 May 2017

Keynote lecture PIER LUIGI SACCO

Making cultural policy matter in the EU agenda: key topics and perspectives

Cultural policy has traditionally occupied a relatively marginal place in the EU policy agenda, as it is commonly believed that its economic and societal impact cannot be compared with that of other policy fields such as, for instance, health, infrastructure, environment, agriculture, and so on. We argue that, to the contrary, culture may and should be a key policy in the future EU agenda due to the capacity of culture to establish powerful synergies with basically all of the other policy fields, in ways that have been poorly explored so far. This concerns not only the production of economic value, but first and foremost the production of social value, which needs to be properly measured and evaluated. The forthcoming European Year of Cultural Heritage 2018 represents an important opportunity to test and develop this new policy perspective in the light of the strategic development of the new 2021-2027 EU policy cycle.

Moderator: ALEKSANDRA UZELAC, Senior Research Associate at IRMO and the Head of the Department for Culture and Communication

Panel discussion I

The crisis in/of European Union and cultural policies – how to achieve sustainable cultural development?

In the 21st century cultural policies are embedded within a (post)globalisation context that is marked by cultural, social and economic transformations; issues of rapid technological change and digital shift; social and financial instability, global socio-cultural inequality, massive migrations and the crisis of democracy. All this is a challenge to the European model itself. Today's Europe needs to reimagine itself and culture is an essential element of this process. It is the core of European identity and a source for its dynamic pluralistic reconstruction.

In the context of EU politics, the role of culture is changing. Culture has increasingly been used as an instrument for different social or economic objectives; while the place of culture seems to be shifting more and more from public value concept to market commodity. Due to the subsidiarity principle engrained in the Lisbon Treaty, the European Union has not been involved in formulating an explicit common cultural policy. Nevertheless, the EU has been indirectly contributing to the creation of common cultural policy frameworks through its soft cultural policy instruments and mechanisms that represent de facto policy approach to the various cultural policy issues and their related instruments (e.g. OMC, Creative Europe, ECoC).

In this session, we are searching for an approach that would be adequate for today's cultural and social challenges. Therefore, we are interested to see what are the limits of the European subsidiarity principle for culture and whether the current approach of implicit cultural policies on the European level can bring adequate positive changes through soft policy mechanisms? Considering the context of the crisis in/of European Union, this session will try to answer which are the challenges in front of us, in order to achieve sustainable cultural development in Europe and whether there are innovative cultural policy models available.

The session will address the following questions:

- What challenges cultural policies face dealing with issues related to present social and economic transformations and digital shift in trying to ensure open and democratic culture? What policy approaches would be adequate for today's cultural and social challenges?
- What are the limits of the European subsidiarity principle for culture? Can the current EU approach of implicit cultural policies bring adequate positive changes through soft policy mechanisms?
- Are there innovative cultural policy models available to achieve sustainable cultural development in Europe? What changes are necessary in today's Europe for developing sustainable culture?

Speakers' contributions

MARCIN POPRAWSKI

Does cultural 'electricity' still go through cultural institutions in Europe? Cultural policies, subsidiarity principle and cultural institutions' organizational patterns.

Subsidised public cultural institutions were organised to represent the public interest and transmit or express well-defined values inherited in the arts: the aesthetic and ethical, cultural and social. Theatres, museums, cultural centres, public libraries, philharmonic halls were structured as indispensable components of the cultural policy solutions provided for nations, regions, cities, local communities. The concept and a role of the publicly co-owned cultural organisation seems to be stabilised and well integrated within the EU implicit cultural policy practices and the European subsidiarity principle for culture. However,

the constellation of social, political, economic and environmental changes is constantly challenging the roles and meanings of cultural institutions as transmitters of cultural values. The aim of this contribution to the conference dialogues is to rearrange the accents in the debate on the essence of public cultural institutions in current European contexts. This spoken intervention will try to express the consideration on various cultural institutions' organisational patterns and recently emerged organisational phenomena impacting cultural policies in Europe.

CATHERINE CULLEN

The role of culture in sustainable development

Within just a few decades, Culture has not only been recognized as an essential component of urban development in Europe, but as a driver and enabler of sustainable development. The close connection between culture and economic, social and environmental issues has led to a new, multi-level approach to cultural planning and policy making.

Based on examples from the United Cities and Local Governments and Culture Action Europe (UCLG and CAE) "Pilot Cities" program, we can see how European cities today are able to

implement more horizontal cultural programs through culture's close association with such transversal urban issues as economic development, health, social inclusion, education, town planning and public space, cultural rights, information and knowledge, creativity and diversity, as well as governance. Putting into practice this inclusive approach also facilitates long-term collaboration and networking within European cities and between Europe and the rest of the world.

OLE MARIUS HYLLAND

National / Cultural / Digital. Challenges for national cultural policies when culture turns digital.

Put very simply, the economics and cultural policy of cultural production and distribution is built on a combination of 1) cultural producers, 2) a certain supply of and demand for cultural products, as well as 3) different regulatory measures, through subsidies, legislation or other kinds of policy influence. Regulation through copyright is but one, essential example. Furthermore, it is, as all economics, centred around choices, made e.g. by consumers. All these basic components of cultural economy and cultural policy are affected by and challenged by digitization. I will discuss some of these challenges, from the perspective of a country that represents an European exception – Norway being a non-member of the EU and having seen a 100% increase in government spending on culture between 2005 and 2013.

Production and producers - Digitization of content, digital tools and digital distribution has changed the field of cultural production. The threshold for creation and distribution has been lowered, and the entry costs of becoming a producer and/or distributor of cultural content are very low, thanks to cheap and widely available digital technology. This development can be framed as a threat to professionalism, or as democratic blessing – making it possible for everybody to engage in and share their creativity, at a low cost. At the same time, there is no doubt that the well-documented precariousness of being an artist or cultural worker has been given an extra dimension through the digitization of cultural products. Cultural producers are, in general, facing several professional challenges: “temporary and insecure employment, discontinuity and loose informality”, an excess supply of recruits to the cultural labour markets and systematically skewed income conditions. Cultural producers tend furthermore to prioritise artistic recognition before economic success and to ignore or under-communicate economic interests and/or concerns. All these aspects – employment, income, recognition and work-preference – are evidently affected by digitization.

Supply and demand - The most evident effect of cultural digitization is the massive increase in supply and availability of cultural products. A combination of technology, commerce, idealism, “piracy”, entrepreneurship and amateur interest has ensured that anyone with internet access can choose from the more than 30 million songs on Spotify or Apple Music, more than 1 billion videos on YouTube, millions of tracks on platforms like SoundCloud and Bandcamp, more than 10 billion photos on Flickr, hundreds of thousands of books digitized by Google Books Project Gutenberg or different national libraries, etc. The increase in supply has effects on the demand side, but while some of the effects are quite clear, others have been contended ever since the first digital piece of music was shared over an internet connection. Firstly, digitization of culture is undoubtedly affecting the possibilities and the choices for any consumer of culture. As with the pessimism-optimism continuum on the democratization of cultural production through digital means, there is also contradictory answers to how massive supply affects our cultural choices. While a concept like *the long tail* entails a certain optimism on how digital distribution of culture gives everyone the opportunity to find something that suits them, the concept *the paradox of choice* denotes how a wider supply might lead to narrower consumer choices. Both business models and cultural policy are depending on knowledge of these choices, as the first one aim to monetize on them, while the second seeks to influence them.

Cultural policy and copyright - Cultural policy is usually broadly defined as attempts to stimulate and regulate (including prohibit) the production and distribution of culture. Copyright and intellectual property rights in general, is to an increasing degree an integrated part of such policies. As the fundamental logic of cultural policy and copyright is founded on analogue and/or material production and distribution of cultural expressions, digitization is consequently challenging cultural policy in general and copyright in particular.

TEODOR CELAKOSKI

Civic-public partnership as a tool for sustainable culture development.

This intervention will focus on how institutional innovations in culture sector could help sustainable culture development. Civic-public partnership as a governance model that stimulates shared responsibility of public government and civic sector is one such institutional innovation.

This innovation strongly contributes to the shaping of participatory cultural policy and pushes its formation towards the concept of institutional pluralism.

ROBERT MANCHIN

The sustainability of cultural development in between the local – global – nationalist – internationalist divide.

As the title of the session suggest, we should differentiate the crisis IN the European Union from the crisis OF the European Union.

The crisis IN Europe is essentially a cultural one, and it is the proper context where our responsibility for a sustainable cultural development can be discussed.

I will use the example of recent French elections to raise issues that in my view are missing from some of our debates. We fail to offer any “big story line” or purpose to existence. Most progressive people deny all truth claims and metanarratives as mere grabs for power. So instead of universal hope, we live inside of cosmic cynicism and we retreat into small identity politics. This is a major crisis and

loss of inherent dignity to the whole human project. The extravagances, technologies, and entertainments will never be able to fill such a foundational hole in the human psyche.

The sustainability of any cultural development will be determined by the policy shift, where the most important societal division is not between left and right any more, but the local – global or nationalist – internationalist divide. This is at the core of the culture wars as well.

Any national cultural strategy needs to address the cultural preferences not only the cosmopolitan, pro-EU urban elites, but the cultural needs of small communities in the countryside as well.

Moderator statement

ALEKSANDAR BRKIĆ

Where are we headed? Crisis, sustainability and other stories

"It is enough for me to hear someone talk sincerely about ideals, about the future, about philosophy, to hear him say 'we' with a certain inflection of assurance, to hear him invoke 'others' and regard himself as their interpreter – for me to consider him my enemy. I see in him a tyrant manqué, an approximate executioner..."

E M. Cioran, "Directions for Decomposition" in "A Short History of Decay" (1949)

Can sustainability be achieved in the times of such uncertainties?

Was there ever a 'sustainable time' (Hobsbawm defined the whole 20th century as the 'age of extremes')? Maybe rather a set of sustainable (elusive) moments? Were there ever times that we could define as 'times of certainty'? When the issues of crisis and sustainability are raised from the policy perspective, they are often connected to ideas of cuts with the previous times, with a new social context in the background that pushes us to shift the paradigm. Or, translated into a business vocabulary - to 'manage the change' in a more efficient manner. So, could we start discussing about the "sustainability of ideas" (Antariksa, 2016), rather than the sustainability of organizations, institutions and identities as some kind of "solid constructs"?

Describing the practice of artistic groups such as Critical Art Ensemble, RTMark, the Yes Men, and Institute of Applied Autonomy, Nikos Papastergiadis draws the parallel to the ideas of Michel de Certeau and his "practices of reclaiming everyday life... ironic micro-steps". He says that these groups "proposed that the potential for revolution was already in their everyday relationships rather in a haughty manifesto for the future" (Papastergiadis, 2012). Spaces of popular culture, entertainment, sports and media are still insufficiently used avenues for (cultural) policy makers. In the times of "alternative facts" and

global trend of populist movements, is something like 'good populism' possible? The examples of a fictitious political movement "Unified Estonia" founded by Theatre NO99 in Estonia, and an imaginary character Ljubiša Preletačević Beli as one of the presidential candidates in Serbia, are interesting cases for discussion.

We have less and less of arts and culture in education, with the "practical knowledge" discourse trending amongst the politicians. Since it is all about power and its sustainability, (professional) politicians do not want (well, actually never wanted) to be surrounded by too many voters educated as critical thinkers. Don't forget that Socrates was killed in 399 BC for ruining the youth of Athens by practicing with them at the city forums his method of constant questioning.

Issues of class and representation of people that work in the arts/cultural sector need to be examined. Culture/arts are being (often rightfully) signified by populists as space for elite (liberal/left or conservative/right). But at the same time, all attempts at signifying all functionally literate people as members of the elite and everyone else as truly representative of the People ("Volk") should be strongly rejected. The concept of "culture", as one of the most complex social notions, needs to be redefined in the policy discourse. At this moment, culture and arts are seen as an issue of vanity. Maybe we really needed these "barbarians" on our borders. To start discussing our understandings of borders and barbarians, and embracing the chaos in ourselves while dismissing the fatalistic illusion of "purity".

Night is here but the barbarians

Have not come

And some people arrived from the borders,

And said that there are no longer any barbarians.

And now what shall become of us without any barbarians?

Those people were some kind of solution.

Constantin Cavafy, "Waiting for the Barbarians" (1984)

Round table discussion I

Strategies and tendencies of local cultural development in Europe: the role and impact of European Capital of Culture project

In the last three decades significant transformations in the conceptual and territorial aspects of cultural policy development have occurred. The role of nation-states in cultural policy formulation, implementation and evaluation has become more inconsequential in comparison to the position of cities, which take priority over cultural planning and development. Defragmentation of cultural policy entails not only the processes of its decentralisation and urbanisation on sub-national levels, but also dispersion on supra-national and transnational levels. These tendencies in cultural policy development were facilitated by projects like European Capital of Culture (ECoC) which aimed at connecting local culture with transnational cultural flows, thus contributing to the affirmation of European cultural diversity and identity through making the cultural richness of European cities more recognizable. Since the inception of the ECoC project, the trends in propounding cities as cultural products have been accelerated with city branding paradigms, processes in which culture is predominantly used as an asset for economic gain. Declarative motives and objectives of, for example, creative cities are not juxtaposed but corresponding to those of European Capital of Culture, which raises critical questions on the rationale of such project, its processes and legacies of its role in local cultural development of culturally diverse European cities.

The session will address the following questions:

- The situation in local cultural development has undergone both structural and conceptual changes since the inception of European Capital of Culture project – has the project followed and responded to these changes and to what extent?
- What is the role of European Capital of Culture project in promoting the increased economic rhetoric of EU programmes and projects with the shift towards the „economic turn“ in the cultural development of the cities?
- What are the correlations between current trends in urban cultural policies and European Capital of Culture propositions in (counter) tendencies of cultural democracy, social inclusion, participative governance and sustainable development?
- „Winners Only?\": the process of candidacy for European Capital of Culture is costly and time-consuming endeavour for local administration and community. Is that process valorised sufficiently in sense of lasting legacies and legitimation of invested means and efforts?

Speakers' contributions

HERMAN BASHIRON MENDOLICCHIO

Post-ECOC wave and the national-community model of Valletta 2018.

The appealing strength of the ECOC project, the diversity of its programmes, its intrinsic mechanisms of trans-national collaboration and the ability to highlight the local cultural contexts have definitely attracted a wide interest in the international community of cultural professionals.

The ECOC project, however, is not a given 'successful product' and it has to constantly adapt itself to different contexts, models and

needs. Some of the main common questions relate to the issue of legacy and sustainable cultural development, as well as to the internationalization strategies.

This intervention aims to focus, on the one side, on the 'Post- ECOC wave' phenomenon and, on the other side, on the current cultural development in Malta and the national-community model of Valletta 2018.

CHRIS TORCH

Action & Legacy: Becoming a Capital of Culture...

This presentation aims to share my experiences with bids and follow-ups for the European Capitals of Culture in Matera 2019, Rijeka 2020 and Timișoara 2021. Some of the main points from the presentation include:

- The action of forming a candidacy;
- The creation of a dream structure for cultural sector in particular and society in general;
- The confrontation with real-time challenges – like budgets, politicians, institutions and the entertainment/tourist industries;
- The challenge of serious legacies to reinforce the capacity and will of citizens to invent new cultural actions and dreams.

To find out more about the role of artistic director for the European Capital of Culture, see the recent interview for Business Review in which Chris Torch revealed his vision of Timișoara 2021 (Romania), and explained the StartUp Phase of the ECC process: <http://www.business-review.eu/news/interview-chris-torch-artistic-director-of-timisoara-2021-timisoara-is-ready-to-bloom-130373>

EMINA VIŠNIĆ

Opportunities and Obstacles in Implementation of European Capital of Culture

As a representative of this session co-organizers, in this panel, I will speak from the perspective of the person responsible for the implementation of the project "Rijeka 2020 – European Capital of Culture". I will try to give a concise overview of our experience and reflect on the other speakers' interventions.

I will try to avoid PR, self-promotion and similar communication tricks and talk openly without much reservation about the big and unique opportunity the ECOC brings us, but also about the bumps we hit in this demanding road.

Moderator statement

ANA ŽUVELA

European Capital of Culture – An obsolete and instrumentalised construct or a path towards new approaches in (local) cultural development?

Supranational initiatives, programmes and projects like European Capital of Culture are (currently) highly topical for the multitude of the issues and themes that intersect in such events. These include the perpetual misbalance of the politics-policy ratios, the on-going crisis of the project of the common Europe and its cultural identity, the paradox of linear approaches to understanding and prescribing cultural diversity, the confusions and misinterpretations in the value systems that shape societal realities and accompanying public policies, the fixation on the measureable valorisations of culture etc. All of this is brought to a more complex stage of discourse

with the rise of entrepreneurial approaches to urban cultural policies and local cultural development on one side, and the emergence of new articulations of cultural democracy and inclusive governance structures on the other.

Without resorting to “either – or” scenario, our session will attempt to entice discussion on whether projects like European Capital for Culture still have the strength not only to respond to the new situations in the domain of cultural development, but to initiate new tendencies and practices that will contribute to more sustainable perspectives for the development of arts and culture.

Stakeholders' reflections

IGOR MAVRIN, a member of *CulPol Stakeholders Group* has the project of European Capital of Culture embedded in his research and practice – having published numerous scientific papers on the topic of ECoC, Igor was one of the key members of the Osijek2020 candidacy process. In the following text, he shares his reflection on the process from both positions of an “insider” and an analyst in a blogger style format.

ECoC State of Mind

The European Capital of Culture has strongly shaped the Croatian cultural landscape in the past few years, forming a specific mind-set – a sort of ECoC state of mind. Nine cities in a country with just over four million citizen rushed into the bidding process, trying to grab the prestigious title. This included embracing innovative concepts, creating cultural projects, forming new international partnerships, encouraging cross-sectoral collaboration, and last but not least, adopting long-term cultural development strategies. For the first time, culture has become a priority, local and regional policy issue, something you can put

in the same sentence with ‘development’ or ‘capital’. The ECoC acronym was a buzz-word, a kind of mantra. Bidding teams in the bidding cities have been looked upon as some strange new sects, mumbling and lamenting about *European dimension* and *Capacity to deliver*. Cultural sectors in these cities were both positively and negatively agitated. Citizen were bemused with the utopistic visions of their cities in the Year 2020.

But prophecies were wrong, at least for eight of the nine candidate cities. Five of them eliminated in the pre-selection phase had time to heal their wounds since spring 2015.

Dubrovnik, Osijek, Pula and Rijeka have continued the sort of final-four competition, a cultural war of epic scale until run-in in March 2016. City of Rijeka was designated European Capital of Culture. Pre-selection and selection phase favourites justified everyone's expectations, leaving underdogs and dark horses of the competition with partially or fully developed cultural programmes and no ECoC title to label on it. More than a year later a question remains: What is the true legacy of Croatian ECoC 2020 bidding process? Except the obvious Rijeka 2020 project.

As a member of Osijek 2020 bidding team and O2 final bid book editor I talked to many creatives, cultural professionals and cultural enthusiasts in post- ECoC cultural havoc. Some of them were still enthusiastic about our programme in the first weeks after Rijeka won the competition. Some were resigned, devastated, on the edge of depression. Some were in denial, believing this is all a collective nightmare we would wake from still bidding. Some were defiant, claiming this all was a conspiracy against our suffering city, grabbling its way from post-industrial and post-conflict maze. And a bunch of them were convinced they or someone they knew would have done the better job than us. Because winning the title was the only important thing. Speaking to cultural professionals from other post- ECoC bidding cities I found out that emotions and opinions were similar to the ones in Osijek. And I wasn't surprised.

ECoC bidding experience was both fantastic and traumatic for myself and, I believe, for everyone fully involved into the process. For members of the cultural sector and for the citizens, it was both promising and unattainable. Something they didn't believe in at first, something they adopted in the process, and something they were robbed of in the end. The ECoC rollercoaster of expectations and emotions was unprecedented in our professional lives and experiences. Almost

like we can count the time in three different eras: pre-bid, bidding and post-bid. And this is what matters and what counts after all. The change. Nothing is the same in the bidding cities. Culture has become more visible. Something worth fighting for. The thing that successfully unites opposite political parties in city halls giving support to the common goal. The project that connects all citizen. The idea that brings back hope to struggling cities.

But that is not all. The new ECoC rules for 2020-2033 timescale included the precondition of adopted long-term cultural strategy for bidding cities. It encouraged the city' governments to start planning cultural activities on the strategic level. It was an opportunity for inventorying all that matters in cultural sense. Urban and regional cultural policies were moulded in a single obligatory document. It doesn't matter if some of them had been tailored for ECoC -purpose only. The course was set.

Bidding itself forced us all to take a different point of view on our cities. More critical, more visionary and more daring. The programmes emerged from the bids were more comprehensive than anything with cultural prefix ever made in these cities. And what are bid books in the post-bid era? Ready-made set of cultural projects? Big book of creativity? A toolkit for culture-led urban development? Well of ideas?

So why not dive in it?

Although some bid book' tailored projects start to crawl out of designed covers, this is still not closely enough it should have been the year after. Post- ECoC blues and dispersal of bidding teams after the Panel's final whistle are to blame. The bidding cities obviously need a new platform for common work and a new challenge. Since the next ECoC opportunity is more than a decade away, some new trigger is necessary. None the less, both top-down and bottom-up initiatives are welcome.

DAY 2: Friday, 19 May 2017

Keynote lecture

**VJERAN KATUNARIĆ
&
BISERKA CVJETIČANIN**

Croatian cultural policy: purviews of the key strategic documents and a view of the future

Based on the insights and recommendations from “Cultural Policy in Croatia – the National Report and Croatia in the 21st century: Strategy of cultural development” - two pivotal Croatian cultural policy documents from the end of 1990ies and beginning of 2000 - this keynote will revisit the context of that time in Croatia and Europe and their ‘culture wars’. Regardless of their rather limited impact in shaping operational cultural policies at the time of their adoption, both documents have addressed the issues that are still relevant today, and most likely will be in the future, both in Croatia and in the EU. Revisiting those documents from today’s perspective the keynote speakers will address and try to argue why the holistic approach of cultural policy (development) is more suitable for Croatia than the sector-focused one. Regardless of the numerous obstacles that continue to hinder the interference of culture with other sectors, this does not mean that the culture should stop dealing with large development issues, or that some other sectors will tackle these issues more efficiently in its stead.

Nowadays, instead of keeping the concept of culture from the period of national romanticism, which was also holistic and focused on building the nation-state, culture today should be focused on creating (cultural) conditions for sustainable development. This covers many topics scattered through different sectors, including lifestyles in conditions of limited growth, tourism and digital economy or more durable products of higher quality devised in collaboration with designers.

Round table discussion II

Cultural policies are being transformed across the world: What kind of European comparative cultural policy research is needed?

During the last three decades, the growing body of research on cultural policies on an international level is noticed. It can be stipulated that the field by now has been established in academic terms through, among others, its key academic journal *International Cultural Policy Journal* and its biannual conference *International Conference on Cultural Policy Research (ICCPR)*. However, this research field has always ‘walked’ on the thin line between the theory and practice. Notwithstanding the important academic centres and departments focusing on the cultural policy research such as Centre for Cultural Policy Studies at Warwick University, Centre for Cultural Policy Research at University of Glasgow or Masters Programmes in Cultural Policy at universities in Jyväskylä or Belgrade, there are a number of research centres outside of academia working on European and on global level. In this line the important work can be attributed to UNESCOs *Guide to the Current State and Trends in Cultural Policy and Life in the UNESCO Member States* in the early nineties, the Council of Europe (CoE) national cultural policy reports in the late nineties that have further contributed to Compendium CoE/Ericarts portal and network of experts, and furthermore to the World CP Database. In the light of the importance of ‘evidence based policy making’ that has been recognized globally, many foundations, networks and organizations execute their own research in order to steer their decisions and actions. However, with all these endeavors taken, in many cases one can notice the ‘missing link’ between the cultural policy research and cultural policy decision-making on local, national and on European level as well. In this session, we will gather cultural policy experts from the Compendium research community, university lecturers in cultural policy, members of foundations and cultural networks executing cultural policy research as well as independent cultural experts in order to answer what kind of research approach to cultural policy is necessary in contemporary changing environments in Europe.

The session will address the following questions:

- In the context of the European crisis and the rapid changes that are influencing the whole cultural ecology across the globe, how can cultural policy research contribute to understanding of these challenges?
- How one can bridge the gap between the research and cultural policy making on the local, national and European level?
- In the light of different conceptualisations of culture on the one hand and the subsidiarity principle on the other, what kind of comparative approach to cultural policy research could be beneficial?

Speakers' contributions

NADA ŠVOB-DOKIĆ

From soft power to cultural power of Europe

Discussions of culture in Europe reflect a certain conceptual confusion rooted in general (mis) understanding of the multiplicity of European cultures and national cultural policies that are all basically oriented to mutual communication and cultural exchange within EU. European national cultural policies have been largely inspired and mediated by the Council of Europe and the EU, although the subsidiarity principle has been observed by both organizations. Thus the policy framework for mutual cultural communication and exchange may be reduced to the EU geographical borders, and appear to be administrative rather than cultural. In practical sense, the borders of the EU represent a framework for what the European culture might be.

The concept of *soft power*, as defined by Joseph S. Nye (2011) through three pillars: culture, political values and foreign policies,

may orientate the comparative research of the European national cultural policies to the identification of functional links among them and thus introduce the concept of *cultural power* as a background for redefinition and understanding of cultural multiplicity in Europe. Why would such redefinition be of interest for the comparative approach to cultural policy research? The conceptual re-orientation (from *soft* to *cultural power*) brings culture and creativity into the focus of cultural and political interest and thus provides for transfer of national cultural policies into the context of (European) globalization and globalism. Cultural, political and economic actors become mutually reinforced in the process, which changes not only conceptual, but also creative, technological, communicational, distributional, receptive and other aspects shaping cultural globalization and empowering national cultural resources in the process.

DAVOR MIŠKOVIĆ

Values and Advocacy. The View from the Civil Society Organizations

The key question of cultural policies relates to the issue of values - which values they actually represent and in which way these values are achieved. Actors from the independent cultural scene, mostly get involved in the kind of research that demonstrates that their activities bring valuable contribution to the values promoted by cultural policy. This type of research is used primarily as an advocacy tool for advancing the position of the independent cultural sector. The decision

to get involved in research as advocacy tool is also a question of values, but it is also a question of the independent cultural sector's need for evidence-based arguments, as there is a lack of research that covers the needs of this scene. Decision to develop a rational argumentation for discussion on cultural policies leads to the strengthening of research activities and bringing together research community and all the actors of the cultural system.

TSVETA ANDREEVA

Cultural policies transformed & Transformation power of cultural policies

After a decade of researching evidence and knowledge on foreign cultural relations models and tools (Dodd et al., 2006, Fisher 2007, Isar et al. 2014), we formed a coalition (More Europe) for informing at EU policy level and influence the forming the new external policies of EEAS. Trans-forming one of the key EU policy areas is a revolution in itself, but what “evolution” would it take to build up relevant policy instruments?

Cultural policies of nation states, as we used to research them, can no longer exist, until they prove relevant for the citizens. As a

European foundation we bring culture to the core of the European project by connecting local/grass-root practices and knowledge to policymakers: locally, nationally and internationally. Since 2014 we investigated practice-based knowledge that engage across sectors and propose non-conventional cultural approaches to solve key societal challenges. (ref. CAFC, IDEA CAMP, Build the City). New citizens-based local cultural policies are emerging in Europe that would enable developing new cross-sector research to respond them and broaden their tools.

BJARKI VALTÝSSON

Social media & cultural policy: A few challenges

The advent of social media and platforms such as Netflix, HBO and Spotify have fundamentally changed citizens' cultural production, consumption and distribution patterns. Seemingly transparent conceptualizations such as producers, creative audience and productive enthusiasts indicate change in power dynamics between experts and amateurs, producers and users, cultural gatekeepers and citizens. Social media service like Facebook constructs an online communicative space that influences the cultural ecology across the globe, creating communities, user patterns and content in great volumes. Due to such processes, cultural policies are indeed being transformed across the world and from the viewpoint of digital platforms such as social media, a keyword to consider is that of convergence.

In this talk, I will further address convergence from the viewpoint of technological, regulatory and user convergence and discuss these on the premises of Facebook's statement of rights and responsibilities, and data policy, and how these relate to current EU regulation. Technological and infrastructural convergence affects different regulatory frameworks and in such landscape communication, media and cultural policies merge. A key point in my talk will be to argue for the importance of cultural policy in such converging regulatory landscape as it has a significant role in ensuring common social objectives, in protecting cultural traditions, and protecting citizens from harmful material across converging networks and delivery platforms.

KATE OAKLEY

Inside the echo chamber - the limitations of cultural policy

In a world gripped by momentous changes - the rise of nationalism and populism, inequality, climate change, AI/robotics and the 'end of work,' - one might expect culture and the policy governing it to reflect these changes. But to listen to only cultural policy debates in the last five years would be to have missed most of these stories. Why is this?

This short intervention argues that cultural policy is severely limited by its focus on formal institutions, on national governments and on the traditional arts - and that a radical break with this is needed if scholars and policymakers are to be equipped with greater understanding in the future.

Moderator statement

JAKA PRIMORAC

The need for new approaches in cultural policy research

In the last decade or so, there has been much talk about 'the need for evidence-based policy making' in cultural policy circles. However, rarely the funding for research of various national, regional, local governments or cultural organizations has reflected this dictum. Furthermore, with the lowering of cultural budgets in general across Europe – the budget for research of various cultural stakeholders has usually been the first one to be cut down. All this has been occurring in the context of further marginalization of humanities and social sciences that is reflected through lowering of research funding and even of closing down of selected humanities departments throughout Europe. The crisis in Europe has been used as an argumentation for such measures and this has created situation where there has been less and less place for critical approaches to the analysis of culture and media, which are becoming further instrumentalized.

In today's crisis driven Europe the rapid changes brought about by digitalisation, migration, rising inequalities, which are under way in culture and media open up new questions on what it means to do research in culture and media nowadays. We need to overcome the dominance of the now 'traditional' national cultural policy approach in cultural policy research and to decipher what kind of comparative approach to cultural policy research could be beneficial for understanding of these challenges. In this way, we will be better equipped to provide 'the necessary evidence-base' and to answer more adequately to the questions on how to bridge the gap between the research and cultural policy making on the local, national and European level.

Panel discussion II

National cultural policies in need of vision, innovation and leadership

National cultural policies in the 21st century need to find adequate responses to rapid changes brought about by complex technological, social and economic changes happening on local as well as on global levels. Such transformations that are occurring on all levels, but particularly on supranational one, influence the conditions under which national cultural sectors operate today. What impact EU soft policy mechanisms have on national contexts (OMC, Structured Dialogue, Creative Europe)? Is subsidiarity principle enough for ensuring flourishing national cultures and their sustainability? What issues and obstacles small countries and new EU members face and how can they best innovate their cultural policy models? What real impact can ‘small countries’ have on decisions made on EU level? In a discursive change at the EU level towards culture being appreciated largely as an economic resource, is there a space for policies that would ensure culture as a public value and shared knowledge resource? All these issues frame the context that national cultural policies need to address in order to ensure that culture can be a building element for sustainable and democratic society.

There is an urgent need for new concepts in cultural leadership that would be capable of addressing the described challenges that could imagine a different future, and lead the path towards new cultural policies for emancipatory and sustainable cultures. In this session, we are particularly interested in gathering participants that have been working on both sides of the ‘fence’ – they have worked in cultural policy research, and they have been (or still are) in decision-making positions. In this panel discussion we want to debate on challenges they encounter(ed) in their work both as researchers advocating ‘evidence-based policy making’ and as policy-makers in need of swift decision-making. We are also interested in discussing the need for implementing innovative approaches to cultural policy-making in Europe and, thus, what are the changes necessary for cultural leadership in today’s Europe for developing sustainable culture?

The session will address the following questions:

- What impact EU soft policy mechanisms have on national contexts (OMC, Structured Dialogue, Creative Europe)?
- Is subsidiarity principle enough for ensuring flourishing national cultures and their sustainability?
- What issues and obstacles small countries and new EU members face and how can they best innovate their cultural policy models? What real impact can ‘small countries’ have on decisions made on the EU level?
- In the context in which culture is being appreciated largely as an economic resource, and where different implicit policies impact culture, is there a space for policies that would ensure culture as a public value and shared knowledge resource?
- What changes are necessary for developing sustainable national cultures?

Speakers' contributions

NINA OBULJEN KORŽINEK

The role of cultural leadership in contemporary cultural policy making in the Republic of Croatia

Any reflection on the role of cultural leadership and key challenges of the cultural policy-making in Croatia has to take into account broader context in which policy-makers and cultural professionals operate. Croatia has joined the European Union in 2013, following long negotiations that had profound impact on all aspects of life. The EU membership, even though it brought many immediate positive developments, still has to be fully embraced by all citizens. Croatian cultural professionals

proved to be very efficient in establishing European partnerships and successful with applications for different EU funds. However, Croatian cultural policy still needs to go through important reforms in order to develop innovative instruments more appropriate for regulating and supporting various cultural sectors and domains. The intervention will focus on identified priorities and reflect on the role of different stakeholders in the process transformation and change.

JANKO LJUMOVIĆ

Professional capacity of the creative class to constitute effective national cultural policy - lines of responsibility: a case study of Montenegro

This presentation 'Professional capacity of the creative class to constitute effective national cultural policy - lines of responsibility: a case study of Montenegro' will focus on the status and role of cultural policies in the 'small countries'. The presentation will question the place of cultural policies in between the academic and practical aspects and will look into the situation in Montenegro questioning if

the creative class have managed to secure the status of cultural policy as a high priority policy. Taking into consideration different national contexts and their production capacities, as well as, their corresponding cultural policies, the question is can the creative class in EU be considered as one across different national borders?

CORINA ŞUTEU

National cultural policy transformation? A view from Romania

The present situation of national cultural policies in Romania is dependent of a number of factors such as:

- Volatility of culture ministers and design of administration that does not allow capitalization of acquired knowledge from one administration to another;
- Strong political pressure on cultural matters, noticeable in the heritage policies, event support, overall attitude of administration regarding cultural matters;
- Very weak legitimacy of the cultural administrator-lowest salaries in the system;
- Isolation from general governmental policies;
- Weak and/or ad-hoc relation with the local authorities;
- Lack of a national strategy for culture approved by government.

A number of measures should appear in order to mend this situation:

- Better and more consistent consultation with the cultural sector at large;
- Transparent ways of allocating funds and complementarity between the local, central and private level of allocation;
- Radical changes in legislation in regard to cultural matters and, especially, in regard to the profile of cultural public managers (what they are required to know);
- More consistent relation between ethical governance and successful governance of the cultural public institution;
- Reinsertion of culture in 'big', systemic governmental policies.

Moderator statement

ROBERT MANCHIN

How can the national cultural policies in the region provide visionary leadership in the (cultural) adaptation process of the regional societies to global changes?

Having the privilege of discussing pressing issues with politicians who live the daily reality of making hard decision and experience the political, institutional and financial constraints, we are looking forward for a clash of ideals with the political realities from the point of view of those who have been in both side of the professional / politician divide.

We find ourselves in a fast changing global landscape, where an accelerated innovation process are transforming not only the basic infrastructure of culture, but the whole ecosystem in which policy instruments operate. The global transformation is challenging the leaders of cultural institutions as well to give answers to basic questions - where are the

boundaries of the "national cultural policies"? How do we define the characteristics of visionary, innovative cultural policies in the present European political context? How far can cultural policies contribute to "future-proofing" the next generation in our region as well in view of the rapid technological change? Are the skills that only art and cultural practices can cultivate emphasized enough? What are the best policy tools that strengthen the local culture, sense of belonging and even national identities, without creating conflicts with the global cultural homogenization processes? What are the characteristics of innovative cultural policies be more assertive in terms of redefining the domains where they need to operate?

Speakers and Moderators CVs



Tsveta Andreeva, PhD, is a Senior R&D Officer at Research & Development and Advocacy Department at the European Cultural Foundation (ECF), in charge of research projects and partnerships, policy monitoring and advocacy at EU level. She coordinates and carries out ECF's programme evaluations and impact assessment. Worked in cultural policy and management research and capacity building. Previously was involved in international cultural cooperation, multilateral relations (UNESCO, CoE) at the Ministry of Culture of Bulgaria. Advisor of grants' programmes in arts & culture. She holds a MA in Economics & Management (in social and cultural domain) from University of National and World Economy (UNWE Sofia, Bulgaria). She holds a PhD in cultural economics UNWE, Sofia. She graduated Mastère Spécialisé Européen en Gestion des Entreprises Culturelles ESC Dijon and holds a PG Certificate in Contemporary European Studies from the University of Birmingham.

Herman Bashiron Mendolicchio is a researcher, writer, editor and curator, working across different disciplines, territories and cultures. He holds an International PhD in "Art History, Theory and Criticism" from the University of Barcelona. He is a faculty member and core advisor at Transart Institute (NY-Berlin), and Professor and coordinator of the Postgraduate course on International Cultural Cooperation at University of Barcelona. He is currently working as external consultant and researcher with Valletta 2018 – ECoC. As an art critic, editor and independent curator he collaborates with international organizations and institutions and writes extensively for several international magazines.

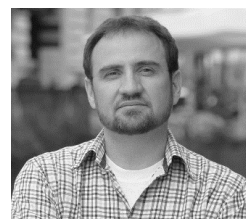


He is Editorial contributor at Culture360 – Asia-Europe Foundation (ASEF), Managing Editor at ELSE – Transart Institute, and co-founder of InterArtive.



Aleksandar Brkić, BA MA MSc MFA PhD, is a scholar and lecturer in the fields of cultural/ arts management and cultural policy. He joined the Institute for Creative and Cultural Entrepreneurship, Goldsmiths, University of London in 2016. His area of professional practice is arts management with significant experience as creative producer working in the intersections of performing arts, visual arts and design. Prior to joining Goldsmiths, Aleksandar was a lecturer and researcher at LASALLE College of the Arts, Singapore and University of Arts in Belgrade, Serbia. Together with Audrey Wong, he was a coordinator of the Asia Pacific Network for Cultural Education and Research (ANCER). Aleksandar has more than 15 years of international experience as a trainer and coach in the areas of project and strategic management, entrepreneurship in culture, arts management, cultural policy, intercultural dialogue through arts, working with the organizations from Serbia, UK, France, Cambodia, Malaysia, Singapore, Bosnia and Herzegovina, Macedonia, Kyrgistan, etc. He worked as a theatre producer/manager for number of theatre organizations in Serbia, including Belgrade International Theatre Festival (BITEF) and Center for Performing Arts and Technology (YUSTAT), and as a co-founder and producer in two arts organizations – 'Radna organizacija' and '8010'.

Teodor Celakoski is a cultural worker and activist from Zagreb. His work ranges from coordinating cultural programmes, networking and cultural advocacy, to institutional innovation and political activism. Teodor is co-founder of Multimedia Institute MaMa which was established in the late 1990s. He initiated several projects and platforms focused on advocating change in Croatian cultural policy. Teodor contributed to the creation of Clubture – a network for the exchange of independent cultural programmes based on participative budgeting, Kultura Nova – a public foundation for the development of non-profit independent contemporary culture and POGON – a hybrid cultural centre as an institution based on a civil-public partnership. In last ten years he has been engaged in the Right to the City campaigns fighting against privatization of public spaces and common goods in Zagreb and all of Croatia. In 2014, Teodor received the European Cultural Foundation's Princess Margriet Award.





Catherine Cullen - After several decades of creating, managing and participating in different European cultural projects, Catherine Cullen was Deputy Mayor for Culture for the City of Lille, France, from 2001 to 2014. In this capacity, she was responsible for the cultural policy of Lille, and for Lille 2004, European Capital of Culture. In 2008, she also became councilor in charge of Culture for the Métropole Européenne de Lille (MEL). For three years (2012-2015), Catherine Cullen was Chair of the Culture Committee of United Cities and Local Governments (UCLG) and is presently its Special Advisor on culture in sustainable cities. The Culture Committee is dedicated to promoting the role of culture in sustainable development through a global Agenda 21 for Culture. She is also an independent international consultant in culture and sustainable development, a subject she teaches at the Political Science Institute in Lille. In 2016, she joined the UNESCO Panel of Experts for the International Fund for Cultural Diversity (IFCD).

Biserka Cvjetičanin is a Scientific Adviser Emerita at the Department for Culture and Communication, IRMO, and a former Deputy Minister of Culture of the Republic of Croatia (2000-2004). She holds a PhD in African Studies (comparative literature) from the University of Zagreb (1980). She studied at the Ecole des Hautes Etudes en Sciences Sociales (EHESS), Sorbonne, Paris, and at the School of Oriental and African Studies, University of London. Since 1989 she has been coordinating the Culturelink Network – an international collaboration platform for research and cooperation in cultural development and policies, established by UNESCO and the Council of Europe. She has been a member of the Scientific Council of the UNESCO Regional Bureau for Science and Culture in Europe (2013-2016). Previously, she was a member of the UNESCO Administrative Council of the International Fund for the Promotion of Culture (2004-2008) and a member of the Advisory Committee for UNESCO World Report on Cultural Diversity (2006-2009). Her research areas include cultural development, cultural diversity, cultural policies and intercultural communication.



Ole Marius Hylland is a cultural historian, educated from the University of Oslo. He majored in folklore studies and wrote his doctoral thesis in cultural history about public education in the 1800s. Has worked as a lecturer at the University of Oslo and as a senior advisor at ABM-utvikling (Norwegian Archive, Library and Museum Authority). Hylland is currently working at Telemark Research Institute and is the coordinator for culture policy studies at the institute. His research interests include the ideology, rhetoric and history of cultural policy, public education and popular culture. Hylland has written a number of evaluations of different cultural policy projects, especially within the fields of performing arts, art for children and museology. He has written several articles on cultural policy and cultural history, including articles on the cultural policy of the Progress Party (Fremskrittspartiet), on the topic of bad quality in the arts, on the paternalism of cultural policy and on the term intrinsic value. In 2017, he is publishing an introductory book on cultural policy, together with Per Mangset. Hylland is currently (2017) the project manager for two major research projects: The Relational Politics of Aesthetics, funded by the Norwegian Research Council, and A Culture for Participation, funded by the Regional Research fund Oslofjordfondet.

Vjeran Katunarić is a professor of sociology at the University of Zadar. His research focus was on migration (1973-1980), and later on ethnic relations and cultural policies in multiethnic societies, particularly in the Balkans. He was a visiting professor at several universities in the USA (1985, 2000) and Sweden (1992-1993), a cultural policy expert, rapporteur and consultant of the Council of Europe (1999-2003), an expert in intercultural dialogue project funded by the European Commission (2008). Since 2016 he has been an expert participating in the research project on civic education in the EU countries, funded by the European

Parliament. He teaches different courses in sociology on three levels: BA, MA and PhD – Multiethnic societies (BA); Historical sociology, Classical sociological theories of culture (within international MA joint degree program in cultural sociology); and Theory building in sociology (MA), and Theories of local and regional level (PhD – within International joint degree programme in Sociology of local and regional development).





Janko Ljumović, the current Minister of Culture of Montenegro, graduated and completed his MA studies in the field of theatre and radio production at the Faculty of Dramatic Arts in Belgrade. He is associate professor at the Faculty of Dramatic Arts in Cetinje. Mr Ljumović was director of Montenegrin National Theatre from 2008 until 2015. He has participated in numerous national and international conferences and projects in the field of scenery arts, media, cultural management and cultural politics. He is the author, editor and co-editor of books and publications: *Montenegrin Studies of Culture and Identity*, *Representation of Gender minority Groups in Media: Serbia, Montenegro and Macedonia*, *Montenegrin National Theatre 1953-2013*, *The Production of Meaning*, *START-UP Creative Podgorica- Creative Industries of Podgorica*, *Platform for New Acting of Culture and Culture page*. In international organizations, he has been a member of board directors of Open Society Foundation – Montenegrin branch (2008-2011), Steering Committee of Swiss Cultural Programme for Serbia and Montenegro (2003-2006), as well as of Regional Committee of Swiss Cultural Programme for Southeast Europe and Ukraine - Pro Helvetia/SDC (2006-2007).

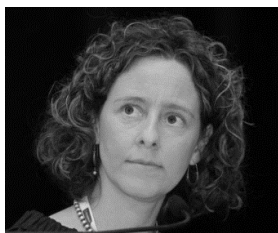
Robert Manchin is the President of Culture Action Europe, the largest European platform of culture and art organisations and professionals. Born in Budapest, he attended the Bela Bartok Conservatory of Music and the Ferenc Liszt Academy of Music. He also have graduate degrees in economics from and Karl Marx University of Economics and in sociology from MacMaster University, Canada. Worked at the Hungarian Academy of Science as sociologist while playing in the State Philharmonic Orchestra. Wrote books and did research on youth musical protest movements and on the long-term effects of music education in public schools. Spent several years teaching and doing research in American universities. Returning to Hungary before the regime change he organized samizdat publications. Between 1990 and 2014 he fulfilled top management positions at Gallup Organization in the US and in Europe leading global research projects and working with international organizations like the Worldbank, OECD, WHO on measuring wellbeing and quality of life. During summers he is organizing concerts around Lošinj, Croatia.



Davor Mišković is a cultural worker from Rijeka (Croatia). He is a Director of the non-profit organisation Drugo More, where his work ranges from programme selection to executive production, including fundraising and PR. He also works as a researcher of the cultural sector, actively participating in the creation of cultural policies and management of cultural institutions and networks (2009 – 2016 he was the president of the national cultural network Cluture and since 2008 he has been the president of the Theatre Council of the City Puppet Theatre in Rijeka). He holds a MA in sociology from the University of Zagreb. He has published more than 50 articles for cultural magazines. In 2013 he published a book *Research in Culture*. He worked for the Ministry of Culture for seven years and was a part-time associate in a number of cultural associations, market research agencies, daily papers and magazines.

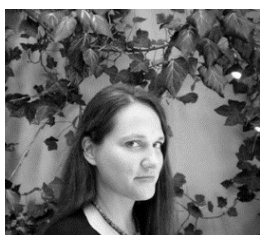
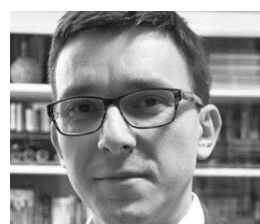
Kate Oakley is Professor of Cultural Policy at the School of Media and Communication, University of Leeds. She was previously Head of the Centre for Cultural Policy and Management at City University, London and a Visiting Professor at the University of the Arts London. Her research interests include the politics of cultural policy, work in the cultural industries, and regional development. She came into academia following careers as a journalist, market researcher and civil servant and for 15 years she ran a successful consultancy and research business in the cultural sectors. Her portfolio of projects included: work on cultural and creative industry strategies; work on the social impacts of culture and the arts; work on skills and employment in the cultural industries and cultural policy advice at a variety of spatial levels. Recent books include *Cultural Policy* with David Bell (Routledge, 2015) and *Culture, Economy and Politics: the case of New Labour*, with David Hesmondhalgh, David Lee and Melissa Nisbett (Palgrave, 2015). She is currently researching the role of arts and culture in sustainable prosperity as part of the CUSP Project (<http://www.cusp.ac.uk/>).



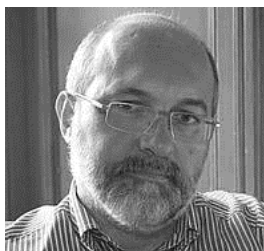


Nina Obuljen Koržinek, the current Minister of Culture of the Republic of Croatia, has more than twenty years of experience in cultural and media policy research, policy making and project management. She graduated from the Academy of Music and Faculty of Arts of the University of Zagreb and holds a Ph.D. in Political Science from the University of Zagreb. She worked at the Ministry of Foreign Affairs, Ministry of Culture and UNESCO, Paris, and then joined the Croatian Institute for Development and International Relations. As State Secretary responsible for culture and media she was a member of the negotiating team for the Croatian accession to the EU responsible for the fields of culture and education as well as information society and media. She was Head of the Croatian delegation for negotiations on the UNESCO Convention on the protection and promotion of the diversity of cultural expressions (2004-2005) and Chairperson of the Intergovernmental Committee of the Convention (2010). She was a Chairperson of the Board of the Croatian Radio and Television. In 2004 she received the European Cultural Policy Research Award for her research on the impact of the EU enlargement on cultural policies. She was engaged as an expert on various projects for UNESCO, Council of Europe, European Cultural Foundation, Asia-Europe Foundation, UNDP, European Parliament etc.

Marcin Poprawski is the Deputy Dean of the Faculty of Social Sciences of the Adam Mickiewicz University (AMU) in Poznan, Poland, and works in the Institute of Cultural Studies at the AMU; he is also a co-founder and research coordinator of the ROK AMU Culture Observatory. Since 2006 he has been lecturing at the Viadrina European University in Frankfurt Oder. He improved his professional skills in teaching cultural management and cultural policy during an internship at the Centre for Cultural Policy Studies, the University of Warwick (UK) in 2012. His research interests, publications topics and projects include: cultural policies, cultural management and entrepreneurship, festivals management models, culture-led city development, aesthetics in management, organisational cultures in cultural and creative organisations and heritage institutions. He is an expert of the Association of Polish Cities, a member of the Urban Cultural Policies Council of the Polish National Center for Culture, mastermind of professional trainings and research tools for public and civic cultural sectors. He was involved recently in several international research projects, e.g. on audience engagement (for the European Commission, coordinated by Fondazione Fitzcarraldo in Turin) or cultural and creative spillovers (European Research Partnership on Cultural and Creative Spillovers). In 2016 he was a Jury Member of the N.I.C.E. Award (European Award for Innovations in Culture and Creativity in Europe). Since 2013, he has been twice elected Vice-president of the ENCATC European Network based in Brussels.



Jaka Primorac is a Research Associate at the Department for Culture and Communication at IRMO, Zagreb, Croatia. Dr. Primorac holds a Ph.D. (2010) in Sociology from the Faculty of Humanities and Social Sciences, University of Zagreb, Croatia. Her research interests intersect the fields of cultural and creative industries, cultural and creative labour, media and cultural policy, digital culture and qualitative research methods. She collaborated on a number of research projects in Croatia and abroad (e.g. FP7 project MEDIADEM, COST network 'Dynamics of Virtual Work', expertises for European Parliament, World Bank, etc). In 2005 she was the winner of Cultural Policy Research Award (CPRA) for her research project on the position of cultural workers in the creative industries of SEE. Since 2008 she is co-author of the Croatian country profile for COMPENDIUM of Cultural Policies and Trends in Europe, project of Council of Europe and ERICarts. Since 2015 she is a member of Presidency of Croatian Sociological Association and a member of editorial board of Sociological Review/Revija za sociologiju. Primorac is currently co-editing (with Paško Bilić and Bjarki Valtýsson) the anthology Technologies of Labour and the Politics of Contradiction for Palgrave Macmillan.



Pier Luigi Sacco is the Special Adviser of the EU Commissioner for Education and Culture; Professor of Cultural Economics, IULM University, Milan; Visiting Scholar, Harvard University and Senior Researcher, metLAB (at) Harvard. He is in the scientific advisory boards of Europeana Foundation and Creative Georgia, and in the Advisory Council on Scientific Innovation of the Czech Republic. He researches and consults internationally in the fields of cultural policy and the socio-economic effects of cultural participation, gives keynotes worldwide in major policy and scientific conferences, and is author of more than 200 essays in international peer reviewed journals and books.

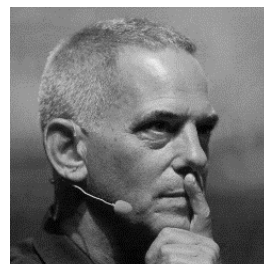
Corina Şuteu is the former Minister of Culture in Romania, a well-known cultural policy researcher, international cultural consultant and evaluator; initiator and designer of training and academic education in cultural management; and cultural manager with twenty-five years experience in initiation and leadership of cultural organisations in Romania and internationally. Her fields of expertise include experience in the fields of cultural diplomacy, international cultural cooperation, European cultural networks and development of multilateral projects; concept and management of international cooperation projects; research and impact assessment of cultural policies at international level; education at EU level through concept and development of training seminars in cultural management and policies; program assessment, leadership of public funded arts institutions and of nonprofit and private arts organisations, international institutional administration and development. She is an author of various studies and researches in the above mentioned fields, consultant and expert for the Council of Europe, UNESCO, various European cultural networks, the Soros network, and other international organisations. Her specialised books and studies have been published in France, UK, Spain, Netherlands, Croatia, Serbia, Bulgaria, and Romania.



Nada Švob-Đokić is a Scientific Adviser Emerita at the Department for Culture and Communication, IRMO, Zagreb. Her research interests cover cultural development and cultural diversity (multiculturality, intercultural communication), cultural globalization, transformation and transition, mediatization of culture and cultural and media policies. Among a number of research projects she has worked on, either as a project leader or a main researcher, the following ones should be mentioned: European FP6 and FP7 projects Redefining Cultural Identities in Southeast Europe (2000-2007) and MEDIADDEM-European Media Policies Revisited: Valuing and Reclaiming Free and Independent Media in Contemporary Democratic Systems (2010 -2013), as well as Croatian projects The Creative and Knowledge Industries in Transitional Countries (2004-2007) and The Global Influences and Local Cultural Change (2007-2013). Dr Nada Švob-Đokić has published a number of works in Croatian, English, French and other languages (in Zagreb, Paris, New York, Prague, Moscow, Ljubljana, Belgrade, Rome and Skopje).

Chris Torch serves as Artistic Director for Timișoara 2021 - European Capital of Culture (Romania) since January 2017. He founded and is presently Senior Associate at Intercult, a production and resource unit focused on culture, ideas and the arts. Created in 1996, it is a publicly-financed institution, based in Stockholm, managing both a designated Europe Direct office and Access Europa, a platform for cultural organizations in Sweden focusing on international collaboration. Intercult focuses to a large degree on exchange and co-production with the European Neighborhood, reflected in the long term SEAS project 2003-2010 (www.seas.se) and CORNERS, a complex partnership of organisations at the "edges of Europe", 2011-2018 (www.cornersofeurope.org), both financed by the EU Creative Europe program.

Torch has been active in the artistic leadership for the winning bids to become European Capitals of Culture at both Matera 2019 and Rijeka 2020. In Rijeka, he was designated as Program Director until the end of 2016, when he was recruited for Timișoara 2021. Apart from large-scale project design, Torch contributes to intercultural policies. He serves currently on the Board of Culture Action Europe and earlier on the Board of the European Museum Forum. During 2012-2013, he was designated expert to the EU Open Method of Coordination (OMC) group on Cultural Diversity, including 22 EU Member States.





Aleksandra Uzelac is a Senior Research Associate at IRMO and Head of the Department for Culture and Communication, holding a PhD in Information Sciences. She has over 20 years of professional experience in the area of cultural research, dealing with cultural development and cultural policy issues, digital culture, European cultural cooperation and networks. She is an active member of various expert groups that focused their activities in the field of cultural policies or digital culture, bringing into the policy mainstream issues related to the new context digital culture has brought to the cultural policies and cultural sector. Dr. Uzelac has provided her research expertise in the form of research studies and issue papers for the Council of Europe, the European Commission and European Parliament. She coordinated a group of experts providing cultural policy related expertise to European parliament and has participated in (and coordinated IRMO team) several EU funded projects where she contributed her research expertise.

Bjarki Valtýsson is Associate Professor at the Department of Arts and Cultural Studies at the University of Copenhagen and has a background in literature, cultural studies, and digital communication. Research interests include cultural, media, and communication policies and regulation, particularly in terms of the politics of digital media and networked cultures. Valtýsson researches social media and how these relate to production, distribution, use, and consumption in digital cultures especially within the area of cultural institutions, such as museums, archives and libraries. His research interests include digital media and democracy, with a focus on digital public spheres, networked publics, and counterpublics. Valtýsson published a book on Icelandic cultural policy and recently co-edited the anthology *The Media and the Mundane: Communication Across Media in Everyday Life*. Valtýsson is currently co-editing the anthology *Technologies of Labour and the Politics of Contradiction*. Valtýsson sits in the scientific committee for the International Conference of Cultural Policy Research and the Swedish Agency for Cultural Policy. Valtýsson is a member of the editorial board for *NORDICOM Review* and the *Nordic Journal of Cultural Policy*. Valtýsson sits in the steering committee for Center for Modern European Studies at the University of Copenhagen.



Emina Višnić is a cultural worker from Zagreb with rich experience in cultural management, networking on local, national and international level as well as cultural advocacy and capacity building. From January 2017 she is working as an Executive Director for project Rijeka 2020 – European Capital of Culture. Prior to 2017 she served as the director of Pogon – Zagreb's Center for Independent Culture and the Youth. Till recently she served as vice-chair of the Executive Committee of the European advocacy network Culture Action Europe (Brussels). She was a chair of Management Board of Kultura Nova Foundation, a national public body supporting development of cultural civil society. Emina was a member of Cultural Council for Innovative Cultural Practices at Croatian Ministry of Culture and was Artistic Advisor for Complementary Activities at Croatian Audiovisual Centre. Occasionally, she works as a trainer and talks/writes about cultural policy and management issues. Emina graduated Croatian Language and Literature and Comparative Literature studies and studied Theater Science at the Faculty of Humanities and Social Sciences, Zagreb. She successfully completed The DeVos Institute of Arts Management Summer International Fellowship Program at the Kennedy Center (Washington, DC).

Ana Žuvela is a Researcher at the Institute for Development and International Relations. Originally a concert pianist, Ana holds a Master of Arts in Cultural Policy and Arts Management from the University College Dublin and is a PhD candidate at the University of Zagreb. She has experience in cultural production, arts management, cultural research and advocacy from working for local government bodies, non-governmental cultural organizations and cultural institutions. Her research interests include development of cultural policies and strategies, local cultural development and decentralization of cultural policy as well as new models of cultural governance. Ana Žuvela served as the Co-Chair of the LabforCulture Steering Committee, as Advisor for Cultural Affairs in the City of Dubrovnik and is a Board member of independent organizations Cuter and Art Workshop Lazareti as well as a member of European Cultural Parliament.



Practical Information

Venues



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ADU – New Academic Scene

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Hotel Jadran

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W <http://www.hotel-jadran.com.hr/>*

Hotel Palace

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Cocktail @ the Museum of Broken Relationships

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About the project

Jean Monnet Project 'EU Competences and National Cultural Policies: Critical Dialogues' (CULPOL)

The primary aim of the project '**EU Competences and National Cultural Policies: Critical Dialogues**' is to promote discussion and reflection on the impact of the EU agenda on the Croatian cultural policy. The EU has been indirectly contributing to the creation of common cultural policy frameworks through its soft cultural policy instruments and mechanisms that represent de facto policy approach to the various cultural policy issues and their related coordination instruments (e.g. Open Method of Coordination - OMC) and EU programme initiatives, such as the Creative Europe programme, the European Capitals of Culture (ECoC) initiative, etc. In addition to these soft policy instruments, a number of other policies have profound impact on cultural policy making, e.g. the state aid rules, intellectual property rights (IPR) or the Digital Single Market (DSM) strategy. Since Croatia's accession to the EU, there has not been any visible progress in terms of developing better coordination within the cultural policy research community and between cultural professionals and policy-makers responsible for the implementation of different EU instruments and agendas. The project contributes to enhancing knowledge about the impact of the EU policies and its processes on the national cultural sector and will create synergies between national and EU stakeholders in the domain of culture.

The knowledge base assembled through the project will be useful resource for the existing cultural policy university courses in Croatia as this subject is being taught on the margins of different courses in sociology, cultural studies, political science, etc. and the interested students lack a more focused approach to the field.

The main activities on the project include:

- Organizing a series of **conferences**, networking meetings and promotional events;
- Building a web platform and promoting cultural policy related research through establishing an online **CULPOL Issue Papers** series that presents selected articles providing critical analysis on the different cultural policy related issues reflecting the themes of the CULPOL project;
- The publication of the special issue of the journal **Croatian International Relations Review** (CIRR) focusing on the European Union and cultural policy issues (in 2018). The special issue of CIRR will be a tool for knowledge dissemination gained through the project research, conference and round table among wider circle of Croatian and European cultural policy researchers and students.

The main project's outcome spans beyond the planned events and accompanying publications. The involvement of Croatian cultural policy researchers in the project's stakeholders group will contribute to the establishment of closer cooperation and networking among them, as well as with other cultural professionals and policy-makers that often work in a disconnected fashion.

The CULPOL Research

The **CULPOL Commentary** (<http://culpol.irmo.hr/culpol-commentary/>) and **CULPOL Issue Papers** (<http://culpol.irmo.hr/culpol-issue-papers-2/>) series, published within the framework of activities of the Jean Monnet Project EU Competences and National Cultural Policies: Critical Dialogues (CULPOL), present selected articles that provide critical analysis on the different issues reflecting the themes of the CULPOL project and brings concise policy-oriented analysis and case studies addressing current issues in cultural policy research and practice, with the aim to pool the research of the project stakeholders and make it more visible and accessible to all the interested parties. The papers published within this series will explore the different ways that the European Union impacts the cultural policies on the national as well as local level in order to kindle interest in EU related topics among Croatian cultural researchers, policy makers and cultural practitioners.

If you would like to contribute to the CULPOL Issue papers or CULPOL Commentary, please contact us at: culpol@irmo.hr

Published so far

- I. CULPOL ISSUE PAPER I – **Supsidijarnost, policy, OMK? Hrvatska kulturna politika u europskom kontekstu / Subsidiarity, policy, OMC? Croatian cultural policy in the European context**, by **Jaka Primorac**, IRMO, Zagreb, April 2017. Language: Croatian with English summary

Abstract

The issue paper 'Subsidiarity, Policy, OMC? Croatian Cultural Policy in the European Context' focuses on the influence of European integration on the cultural policy of the Republic of Croatia. The emphasis is put on three concepts important for the field of culture in the European context: the principle of subsidiarity, the principle of policy and the Open Method of Coordination (OMC) as the model of the EU soft law. Even though these three concepts have been frequently used in the public discourse in Croatia, they have rarely been adequately explicated. This has consequently contributed to the unclear understanding of the role of culture within the EU integration processes. The paper aims to correct this situation through an overview of these three concepts, explaining the key issues they address. Firstly, the paper discusses the principle of subsidiarity that establishes principles and framework of the cultural policy

on the European level, which is ingrained in the Article 167 of the Treaty on the Functioning of the European Union and puts culture primarily in the competence of the Member States. There are different opinions about whether the European Union should have a stronger influence in the cultural field, and if so, how much of such influence would be adequate. EU influence through its implicit cultural policy is evident through the programmes such as Culture, European Capitals of Culture (ECoC) and now through Creative Europe highlighting the EU's stronger commitment to this field, at least at the declarative level of the European Commission. The debate on cultural policy in Europe is being conducted between those advocating a need for stronger formulation of cultural policies at the European level, versus those advocating the safeguarding of the principle of subsidiarity as the primary protector of cultural diversity. Secondly, the

paper analyses the principle of policy from a twofold perspective; on the one hand, policy as other public policies that transversally influence the field of culture, and on the other, policy observed through EU programmes as specific implicit cultural policies of the European Union. Thirdly, the paper discusses the model of the EU soft law, such as Open Method of Coordination (OMC) envisaged as a voluntary platform of Member States aiming at better harmonization of selected issues, and also used for the cultural field. The results of this EU policy-making instrument are only of recommending nature, and are not legally binding upon the parties thus making it a method of soft governance, primarily intended to establish guidelines to improve national cultural policies. As the results of the evaluation of the work of OMC groups on the European level show, the participation of

national stakeholders in the OMC groups should be more systematically monitored to ensure efficiency for the cultural policies at the national level, although the scope of the instrument itself is rather low. This issue paper indicates the necessity for understanding of all three concepts when discussing cultural policy on the national and local levels, and shows the subsequent influence these concepts have on the trajectory of the development of cultural policy in the Republic of Croatia. It also highlights the need for a clearer definition of cultural policy as well as of other (public) policies oriented towards culture on the national level in order to better put it into the EU cultural policy context.

Key words: Cultural policy, subsidiarity, public policies, policy, European Union, open method of coordination (OMC), Croatia

II. CULPOL COMMENTARY I – **Osvrt na tipologije kulturnih politika / The commentary on typologies of cultural policies** by **Nada Švob-Đokić**, IRMO, Zagreb, April 2017. Language: Croatian with English summary

Abstract

The commentary on typologies of cultural policies discusses two cases of cultural typology (Hesmondhalgh et al., 2015, and Dragičević Šešić and Stojković, 2013) that illustrate conditional typologies of the state cultural policies. Such typologies remain flexible and hard to systematize mainly due to multiple differences among societies, states and their administrations, but also due to general different understandings of culture. The mentioned typologies also show that the term cultural policy remains multi-significant, which reflects the need to develop specialized

cultural policies that may suit particular organizations or particular cultural actions and projects. However, the state cultural policies contextualize specialized cultural policies due to the fact that in most countries the state remains a most powerful investor of public means in culture. In this respect it is essential to achieve a harmonized relationship among the most powerful investors of public funds and individual ingenuity of cultural creators.

In preparation

CULPOL ISSUE PAPERS

- Metodološki pristupi u istraživanjima kulturnih politika / Methodological approaches to cultural policy research: An Overview by Ana Žuvela. Language: Croatian
- Kulturno planiranje 'u hodu': Proces kandidature hrvatskih gradova za Europsku prijestolnicu kulture (EPK) kao mjerna stanica kulturno-političkih trendova / Cultural planning in random: benchmarking cultural policy trends in Croatia with the experience of European Capital of Culture project by Mario Kikaš. Language: Croatian and English
- Pristup kulturi u hrvatskoj kulturnoj politici: pomak prema eksplicitnijim politikama / Access to culture in Croatian cultural policy: moving towards explicit policies by Jaka Primorac, Nina Obuljen Koržinek, Aleksandra Uzelac. Language: Croatian
- Koliko je kreativna Kreativna Europa? Političke implikacije potprograma Kultura programa Kreativna Europa / How creative is Creative Europe? Policy Implications of the Culture Sub-programme of the Creative Europe Programme by Jaka Primorac, Nina Obuljen Koržinek, Aleksandra Uzelac. Language: Croatian

CULPOL COMMENTARY

- Cultural Diplomacy from the Bottom Up / *Bottom up* pristup u kulturnoj diplomaciji by Matea Senkić. Language: English

PUBLICATION OPPORTUNITY

Within the framework of the CULPOL project, the publication of the special issue of the journal *Croatian International Relations Review (CIRR)* focusing on the European Union and cultural policy issues is planned for 2018. Please stay tuned for the call for papers.

CULPOL Project coordinator

IRMO - Institute for Development and International Relations (<http://www.irmo.hr/en/>)

IRMO is a public, non-profit, scientific and policy research institute, engaged in the interdisciplinary study of European and international economic, political, cultural relations and communication.

Cultural policy and communication constitutes one of the fields of IRMO's expertise that has been continuously researched within the scope of activities of **IRMO's Department for Culture and Communication**. The Department is engaged in interdisciplinary scientific research in the field of cultural development, cultural and media policies in the EU context, international cultural cooperation and communication. In its' research approach, IRMO considers culture to be pivotal element in sustainable development of our society and is interested to contribute to advancing issues related to sustainability of cultural sector and its' activities. The Department has a relevant experience in international research related to diverse cultural policies issues, and in the design, coordination and implementation of projects. The Department staff have provided their expertise to European Parliament, European Commission, Council of Europe and UNESCO, and have participated in various EU funded projects and networks (FP6, FP7, COST, etc).

The Department's main areas of activity include scientific and applied research, academic publishing activities, organisation of scientific conferences and seminars and development of web-based platform supporting cultural research and cooperation. Since its' foundation in 1989 the Department is the focal point of the **Culturelink Network**, a global network for research and cooperation in cultural development. This has contributed to IRMOs' rich experience in the field of international cultural cooperation and to creation of a wide international network of partners among cultural researchers, policy makers and cultural practitioners.

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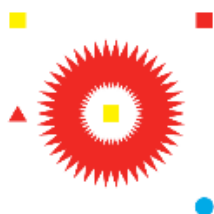
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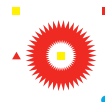
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