

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

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

18. i 19.
svibnja
zagreb
hrvatska
kuća
europe

Conference Report
by
Matea Senkić and Barbara Lovrinić

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 řuteu, 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

9:00 -10:00	Registration and welcome coffee
10:00 -10:30	Welcome notes
10:30 -11:30	Introductory keynote lecture by Professor Pier Luigi Sacco: <i>Making cultural policy matter in the EU agenda: key topics and perspectives</i>
11:30 -12:00	Coffee Break
12:00 -14:00	Panel discussion I – <i>The crisis in/of European Union and cultural policies – how to achieve sustainable cultural development?</i>
14:00 -15:15	Lunch
15:15 -17:15	Round table discussion I – <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>
19:15	Welcome cocktail @ the Museum of Broken Relationships

Friday, 19 May 2017

9:30 -10:00	Welcome coffee
10:00 -11:00	Introductory keynote lecture by Professor Vjeran Katunarić & Dr Biserka Cvjetičanin: <i>Croatian cultural policy: purviews of the key strategic documents and a view of the future</i>
11:00 -11:30	Coffee Break
11:30 -13:30	Round table discussion II – <i>Cultural policies are being transformed across the world: what kind of European comparative cultural policy research is needed?</i>
13:30 -14:30	Lunch
14:30 -16:00	Panel discussion II – <i>National cultural policies in need of vision, innovation and leadership</i>
16:00 -16:30	Closing of the conference



The international conference "Perspectives of national cultural policies development in the EU context: critical dialogues" organized by the Institute for Development and International Relations (IRMO) was held in Zagreb from 17th to 19th of May 2017. The conference was organized as a part of a two-year Jean Monnet project entitled 'EU Competences and National Cultural Policies: Critical Dialogues' (CULPOL), co-funded by the Erasmus+ Programme, and it gathered cultural policy researchers, cultural professionals, cultural civil society representatives, policy-makers, and young professionals in arts and culture from Europe and Croatia.

As an introduction to the main conference programme that took place on 18th and 19th of May, on the 17th of May 2017, two pre-conference activities were organised in cooperation with CULPOL partners. The first activity, workshop 'CAE Croatian Hub – Reflection exercise on the future of Europe', was co-organized with the European network Culture Action Europe within the framework of the initiative 'EUROPE OF CULTURE: co-creating a cultural scenario'. The second activity, a pre-conference lecture held by Ms Corina Șuteu, cultural consultant, president of FilmETC and former Minister of Culture of Romania, was organized in cooperation with the Academy of Dramatic Art.

A) PRE-CONFERENCE WORKSHOP: EUROPE OF CULTURE: Co-creating a cultural scenario, CAE Croatian Hub - Reflection exercise on the future of Europe

Venue: IRMO Library, Zagreb, 17th May 2017, 10:00 -15:00

Moderators: Daniela Urem, UniCult2020, Croatia and Rosa Perez Monclus, Culture Action Europe, Belgium.

The workshop, brought together 16 Croatian cultural and arts professionals, cultural workers, researchers and policy makers to collectively think and propose a sound vision for firmly including arts and culture in the European future. In order to concretely devise a viable new scenario, discussions focused on issues such as: 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? This workshop aimed to contribute arguments that would help policy makers in support for a strong role of culture (and arts and education) in it. This informal, participatory group discussion aimed 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 embedded in its core? Should we push for the European endowment for the arts? The content of the discussion will contribute to the final manifesto on Europe of Culture that Culture Action Europe will be drafting over summer 2017.



B) 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 Ms Corina Șuteu, former Minister of Culture of Romania

Venue: F22 – New Academic Scene, Frankopanska 22, Zagreb, 17 May 2017, 17:00-19:00

Moderator: Dr Snježana Banović, Academy of Dramatic Art, University of Zagreb

The lecture focused on the role that culture ministries in the region have today in regard to the changing cultural dynamics, and thus, identifying the missing links between the present needs of the sector and the existing instruments of cultural administration. Ms Șuteu reflected upon the possible new and more efficient modalities to support and generate support for the arts and culture, and how are criteria to be established in order to decipher what are the needs of all of the actors in the sector. In her talk, different artistic examples have been used to illustrate that the culture is more than the sum of its definitions, showing interconnections between art, life and politics through the works of Mircea Cantor, Dan Perjovschi, Marina Abramović, Maurizio Cattelan and Michel Houllebecq among others. She stressed the danger of a number of factors that are reinforcing populism and extreme Right in Europe and how this influences cultural sector as well. Furthermore, Ms Șuteu raised the question on how to solve the relation between the rigidity and opacity of legislation and the fluidity of the cultural system? Drawing from her experience in the political arena, she pointed to the marginal role of cultural policy among other public policies, where, as a Minister of Culture, she often felt a lack of understanding of the fact that culture is a system and thus that cultural policy makers need a particular kind of expertise in order to do their job well. The lecture pointed to the pressing need for change in the discourse on culture where culture should be perceived as a valuable resource that has transformative power. She stressed the necessity for raising awareness that culture is a system in which policy instruments serve as a foundation on which the professionals in the cultural sector work. However, she pointed out that the cultural system is suffering deeply from a lack of resources and administrative knowledge and needs to be completely and radically updated. Consequently, Ms. Șuteu argued that the reformulation of the entire cultural system is needed in which the strengthening of the currently weak human resources in the cultural sector needs to be addressed together with the need of redefinition of the criteria for content value that has to be redefined in a globalised and technologically powerful context.

The discussion that followed concentrated on the similarities and differences between the cultural systems in Croatia and Romania, and on the comparative issues with other European countries such as the problem of a general lack of finances for culture. However, Ms Șuteu stressed that although the problem of limited cultural budgets is a pressing concern on the European level, she noted that the better management of the existing cultural finances and resources is of higher



importance. In addition, she highlighted the need to reposition cultural policy in the general design of national public policies and to change the message articulating the importance of culture for the development of society. The discussion then concentrated on her claim that practices in the sector have to meet policies and that the cultural sector (independent as well as institutional) has to, on the one hand, stop being autoreferential and on the other, to stop 'obeying in advance' to the demands of cultural administration. The discussion concluded with different set of questions from cultural workers that reflected the precarious nature of their work and whether there are different European models that are available for improving their situation.

The lecture was attended by forty nine participants from Croatia and Europe: 37 participants from Zagreb, 8 participants from other Croatian towns and 4 participants from Spain, Belgium, Romania and Finland.

C) MAIN CONFERENCE PROGRAMME:

Venue: House of Europe, August Cesarec Street 4, Zagreb, 18 – 19 May 2017

FIRST DAY OF THE CONFERENCE, Thursday, 18th of May, 2017

After the welcome notes delivered by the conference organisers and partners - Ms Violeta Staničić, Head of European Parliament Information Office in Croatia; Dr Sanja Tišma, IRMO Director, Dr Aleksandra Uzelac, CULPOL Coordinator, Ms Anja Jelavić, Head of Directorate for European Affairs, Ministry of Culture of the Republic of Croatia – the working part of the conference started with the **Introductory keynote lecture delivered** by Professor Pier Luigi Sacco, from IULM University, Milan and the Special Advisor of the EU Commissioner for Education and Culture. This session has been moderated by Dr Aleksandra Uzelac, IRMO.

In his keynote lecture entitled ***Making cultural policy matter in the EU agenda: key topics and perspectives***, Professor Pier Luigi Sacco aimed to argue how culture may and should be an important policy in the future EU agenda. It was emphasised that the role and potential of culture in the EU policy agenda is under-recognized, resulting in the difficulty to bring cultural policy issues at the top ranks of the broader EU policy agenda. Consequently, this explains why the share of structural funds devoted to culture does not adequately match the share that cultural and creative sectors take in the EU GDP. In his keynote, Professor Sacco presented the scheme of the culture's shift from Culture 1.0 to Culture 3.0 and the issues cultural policies are facing in trying to catch up with the related changes. The Culture 1.0 regime (typical of a pre-industrial economy), has been based upon the concept of patronage, a model present for many centuries, in which artistic and cultural production was clearly identified, socially legitimized sphere of activity. In this 1.0 context, culture is neither a proper economic sector, nor it was accessible to the majority of citizens. The social changes associated to the industrial (economic) revolution, and the birth of



the modern nation state led to the widening of the cultural audiences and culture started to be understood as a universal human right. Access to culture, however, remained limited until the outbreak of the industrial revolution which created the technological conditions for the creation of cultural mass market, leading to the Culture 2.0 scenario in which audience expanded significantly and cultural and creative activities became profitable part of the entertainment industry. With time, and especially with the beginning of the so-called post-industrial transition, cultural and creative industries became more recognized. What characterizes the current 3.0 scenario we are living in is, according to Professor Sacco, blurred distinction between producers and users of cultural and creative contents (accelerated with expansion of digital platforms where communities of practice self-organize around production and sharing of certain types of contents) and active cultural participation. Professor Sacco said: "*Cultural policies are key in the Culture 3.0 scenario, but it is the concept of cultural policy that has to be redesigned completely and decision makers need to understand the Culture 3.0 scenario much more than they do now.*" In that sense, he presented eight different areas in which cultural participation can cause significant macroeconomic effects (8-tiers model of the indirect developmental effects of culture that finds its full sense within a Culture 3.0 framework), and those are: innovation, welfare, sustainability, social cohesion, new entrepreneurship, soft power, local identity, and knowledge economy. He presented selected results from recent research that suggest that the impact of cultural participation is strong in terms of self-reported psychological well-being, and according to research data, it seems that cultural participation is the second predictor of psychological well-being, after major diseases. Thus, the impact on well-being is actually significantly larger in high cultural participation social contexts than in low cultural participation ones. In concluding remarks, Professor Sacco highlighted the importance of changing perspectives saying: *Culture is not simply a large and important sector of the economy, it is a 'social software' that is badly needed to manage the complexity of contemporary regional societies and economies in all of its manifold implications. Once we become able to measure the indirect effects of culture on the various dimensions (to 'capitalize' culture), it will be possible to bring cultural policy at the top ranks of the policy agenda.*

The first Panel discussion – The crisis in/of European Union and cultural policies – how to achieve sustainable cultural development? was moderated by Dr Aleksandar Brkić, from Institute for Creative and Cultural Entrepreneurship, Goldsmiths, University of London. Within this session five speakers focused on finding the answers and approaches, as well as innovative cultural policy models that would be adequate for today's cultural and social challenges and sustainable cultural development. Furthermore, the session focused on 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. In the presentation: **Does cultural 'electricity' still go through cultural institutions in Europe? Cultural policies, subsidiarity principle and cultural institutions' organizational patterns,** Dr Marcin Poprawski, Deputy Dean for International Relations, Faculty of Social Sciences, Adam



Mickiewicz University in Poznan questioned today's roles and meanings of cultural institutions as transmitters of cultural values in the context of social, political, economic, and environmental changes. He stressed the importance of changing the emphasis in the debate on the essence of public cultural institutions in current European contexts. The issue of ***the role of culture in sustainable development*** has been taken on board by Ms Catherine Cullen, Special Advisor on Culture in Sustainable Cities, Committee on Culture, UCLG. Starting her intervention with the illustrative story of a sardine logo which has evolved from a design and communication concept into a multi-dimensional participatory project in the city of Lisbon, she introduced the topic of the close connection between culture and economic, social and environmental issues and how this can lead to a new, multi-level approach to cultural planning and policy making. There is increasing evidence and awareness at global level about the importance of culture for sustainable development, as well as about the centrality of cities and the local level as privileged spaces for the promotion of sustainability. Ms Cullen highlighted the importance of having an integral and inclusive approach based on combination of different perspectives and objectives as well as cooperation between public, private and civil society actors. UCLG and CAE "Pilot Cities" program showed 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.

The intervention entitled ***National / Cultural / Digital. Challenges for national cultural policies when culture turns digital*** by Dr Ole Marius Hylland, Senior Researcher, TRI - Telemark Research Institute dealt with the question of how the established models of cultural policy and cultural economy are affected by and challenged by digitization. These challenges were discussed from perspective of Norway, country that represents a European exception being a non-member of the EU and having seen a 100% increase in government spending on culture between 2005 and 2013. Dr Hylland focused on three areas: production and producers, supply and demand, and cultural policy and copyright. In terms of production of culture, thanks to the cheap and widely available digital technology, cultural production is changing in a way that makes it less expensive and more accessible. On the other side, cultural producers are facing "temporary and insecure employment, discontinuity and loose informality", an excess supply of recruits to the cultural labour markets and systematically skewed income conditions. All these aspects are affected by digitization. On the supply and demand side, there is an evident massive increase in supply and availability of cultural products. But, on the contrary, digitization and wider supply lead to narrower consumer choices. Dr Hylland also discussed intellectual property rights related to the processes of digitization that pose a great challenge for cultural policies, most especially in the domain of copyright.



The intervention **Civic-public partnership as a tool for sustainable culture development** by Mr Teodor Celakoski, an activist and cultural worker underlined how the dominant ideological framework of market fundamental logic is permeating everything and how the economic crisis has been used as an excuse for further privatisation of public resources. This ideological framework has also created an opposition between public institutions on the one side and the market on the other. He focused on the need to build new models that are based on collaboration and participation, and has highlighted an example of civil-public partnership as a governance model and institutional innovation, which stimulates shared responsibility of public government and civil sector and fosters sustainable culture development. The final intervention by Mr Robert Manchin, President of Culture Action Europe **The sustainability of cultural development in between the local – global – nationalist – internationalist divide** attempted to differentiate the concept of the crisis IN the European Union from the crisis OF the European Union. The examples of recent French elections, USA elections and Brexit referendum showed the huge voting divide between urban cores, capitals and suburbs, small cities and rural areas. According to Mr Manchin, 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.

The discussion after the presentations concentrated on the importance of taking into account the crisis of the political system as a background to any changes in the cultural sector, and on the necessity of the change of the rhetoric used in the debates on the importance of culture for the sustainable development in the European Union. During the discussion the importance was given to the issue of participation: how to make the citizens more active in cultural and political life and what are the policy models that can better adjust to the need of the people?

The second working session - **Round table discussion I - Strategies and tendencies of local cultural development in Europe: the role and impact of European Capital of Culture project**, moderated by Ana Žuvela, IRMO aimed to discuss culture as a driving force for transformation of the city and to see to what extent does European Capital of Culture (ECoC) scheme enable the space for bottom up response to essentially top down project provisions. In this line, the speakers were invited to talk about the new approaches to cultural governance on local levels, on new models of synergies between the local and international cultural actors and the levels of sustainability and accountability in cultural planning. The first to speak was Dr Herman Bashiron Mendolicchio, a faculty member and core advisor at Transart Institute (NY-Berlin), and coordinator of the Postgraduate course on International Cultural Cooperation at University of Barcelona, whose interdisciplinary work has resulted in engagement with European Capital of Culture Valletta 2018 where he is external consultant and researcher. In his presentation **Post-ECoC wave and the national-community model of Valletta 2018** he outlined three specific issues: firstly, he addressed the phenomenon called 'Post-ECoC wave' and the specific question of legacy intended as a matter of sustainable development. Secondly, he pointed to the question of internationalization and more specifically to the concept of translocation, in regards to the



ECoC scheme. He addressed the following question: What does it mean translocation and how can we understand the ECoC event as a ‘translocated experience’? Thirdly and lastly he showed an in-depth view on the current cultural development in Malta and the national-community model of Valletta 2018.

After this first presentation the round table continued with Chris Torch’s intervention '**Action & Legacy: Becoming a Capital of Culture...**'. Chris Torch is one of the key specialists for the European Capital of Culture project. After having been active in the artistic leadership for the winning bid of Matera 2019 and Rijeka 2020, he was of the Programme Director of Rijeka 2020 up until 2016 when he became the Artistic Director for Timișoara 2021. In his talk, he shared his opinions and knowledge on the issues that relate to the action of forming a candidacy; the creation of a ‘dream structure’ for the cultural sector in particular and society in general; the confrontation with real-time challenges – like budgets, politicians, institutions and the entertainment/tourist industries; and the challenge of serious legacies to reinforce the capacity and the will of citizens to invent new cultural actions and dreams. Thus, he concluded that the function of ECoC is to build the capacity to create culture. After Mr Torch’s presentation Catherine Cullen presented her experience with the ECoC programme as she had a longstanding involvement as a Deputy Mayor for Culture for the City of Lille, from 2001 to 2014. In this capacity, she was responsible for the cultural policy of Lille, and for the project of Lille 2004, the European Capital of Culture. According to her, the European Capital of Culture has always been intended to be the start of a new cultural development of the city. However, the ECoC project has produced different results in various locations. As an example of the trajectory from the ‘dream structure’ to the beginning of the confronting with everyday reality was the presentation of Ms Emina Višnić, the representative of the session co-organizers - Rijeka 2020. In her intervention entitled '**Opportunities and Obstacles in Implementation of European Capital of Culture**', Ms Višnić gave a concise overview of her own experience, being the person responsible for the implementation of the project "Rijeka 2020 – European Capital of Culture". She openly talked about the big and unique opportunity the ECoC brings, but also about the problems she faced so far. She stressed the importance that ECoC process has to be a collective process that includes the participation of both policy-makers, cultural workers and citizens. Only in this way, can everybody in the ECoC process learn and build the capacities of the city.

In the discussion that followed several issues have been raised: first, the issue of ECoC as the ideological tool of the EU that panellists agreed upon, but stressing that more important is what a certain city makes out of the programme. Panelists also stressed how ECoC project as an ‘ideological tool’ is the least expensive PR of the EU. Secondly, it was emphasised how through ECoC we can see the change in what culture means today, where instrumentalisation of culture for different ends has been seen as a pivotal issue. Thirdly, the discussants expressed their disappointment with the impression that all of the ECoC processes have not contributed to the changes of the cultural policies on the national level, which should be taken as one of the pivotal results of such a large and all inclusive European project in culture.



SECOND DAY OF THE CONFERENCE, Friday, 19th of May, 2017

The second day of the main conference programme started with the keynote lecture entitled **Croatian cultural policy: purviews of the key strategic documents and a view of the future** by Professor Vjeran Katunarić from University of Zadar and Dr Biserka Cvjetičanin, a Scientific Adviser Emerita at the Department for Culture and Communication, IRMO. Revisiting two pivotal Croatian cultural policy documents from the end of 1990ies and beginning of 2000: “*Cultural policy in Croatia – the National report*” and “*Croatia in the 21st century: Strategy of cultural development*” speakers addressed the issues that are still relevant today, and most likely will be in the future, both in Croatia and in the EU highlighting the importance of holistic approach to cultural policy (development).

Professor Vjeran Katunarić opened his speech with the reference to the socio-political context and the participatory working processes of the creation of the two key Croatian cultural policy documents: “*Cultural policy in Croatia – the National report*” and “*Croatia in the 21st century: Strategy of cultural development*”. He pointed out that, regardless of their obvious limitations, both documents have addressed the issues that are still relevant today for both Croatia and the EU – the processes of democratization, digitalization and decentralization among others. He then reflected on the common understanding of cultural policies – are there any *non-cultural* policies in the first place? Referencing the work of Terry Eagleton, British literary theorist and critic, who claimed that the culture is of no use in the time of crisis, professor Katunarić claimed that the truth is, we are constantly in crisis. Thus, it should not be called crisis, but permanent state of insecurity. We are living under conditions where crisis management plays an important role, as Charles Landry stressed in his evaluation document of the national report of the cultural policy in Croatia. In such context, professor Katunarić raised the question of what kind of culture is needed today, and thus what kind of cultural policy? Cultural policy should intermediate between diverse interests and put contrasting things into relationship. Culture is dynamic system and any *status quo* contributes to its disintegration. Therefore, new policies are needed and new innovative coalitions should be created – the dictum that ‘there is no alternative’ (TINA) should be ignored and policies for new sustainable development stemming from semi-periphery or periphery countries could be taken into account. He questioned whether perhaps the spark of hope for new culture lays in the civil society? Will the culture become a development model for the third sector? In this regard, Professor Katunarić sees the influence of both the “*Cultural policy in Croatia – the National report*” and “*Croatia in the 21st century: Strategy of cultural development*” in the work of civil society organizations. He also underlined that role of ‘Kultura nova’ Foundation as a perfect example of the new approaches to developing cultural policy and providing diversified support to cultural sector – ‘Kultura nova’ Foundation is a semi-autonomous public body committed to providing professional and financial support to civil society organisations working in the field of contemporary arts and culture in Croatia. Professor Katunarić sees such public bodies as more flexible than public institutions in providing innovation in cultural policy. He also noted that new coalitions in culture should be created by connecting different actors in collaboration and



cooperation. He concluded with the words of Danish philosopher Kierkegaard: "Life can only be understood backwards; but it must be lived forwards".

Following upon the professor Katunarić presentation, **Dr Bisserka Cvjetićanin** addressed the issue of culture in Croatian international cooperation. She mentioned some burning facts important for understanding the international cultural cooperation that include: increasingly dynamic mobility; migrant and refugee movements; a rapid growth of multicultural societies and countries; steep urbanization and the growth of cities; many cultural, social, economic and environmental challenges; the rise of digital economy; boosting of cultural and creative industries; rapid growth of intercultural communication and dialogue, etc. The concept of international cultural cooperation in the last twenty years has been complemented by the concepts of international cultural relations, the cultural dimension of external activities, and cultural diplomacy. For years, the role of culture in sustainable development has been discussed, its contribution to the development and its place in international relations. In *Agenda 21 for Culture* and in the campaign *Future We Want Includes Culture*, civil society initiatives and international networks expressed their concerns and the demand for a full understanding and affirmation of the importance of culture to sustainable development. With all the efforts of the international community, particularly civil society organizations and international cultural networks, the developmental role of culture is almost absent in the goals of the UN Agenda for Sustainable Development 2015-2030. Dr Cvjetićanin pointed out that the Agenda missed the opportunity to stress the importance of participation and access to culture for all, the need for stronger cross-sectoral links (with education, science, technology), the important role of culture in international cooperation and global partnership in achieving Developmental goals, as well as its role and strong influence in the promotion of open, inclusive and pluralist societies and intercultural dialogue. She stressed that cultural diversity is important for all public policies, not just cultural, but also educational, scientific, social, economic, regional, external etc. Furthermore, Dr Cvjetićanin focused on the EU strategic approach to international cultural relations adopted in June 2016 - *Towards an EU strategy for international cultural relations*, which positions culture as an 'integral part of the European Union's external action'. The strategy formulates three action lines of cultural cooperation: supporting culture as an engine for sustainable social and economic development; promoting cultural and intercultural dialogue for peaceful inter-community relations; and, reinforcing cooperation on cultural heritage. It is evident that the place of Europe on the international stage is changing, and that new actors and new ways of communication are appearing. In that sense, Dr Cvjetićanin posed a question: *How will the EU manage these changes in development cooperation?* Croatia is largely oriented towards cooperation with other EU member states (57,36%), while cultural cooperation with South-East Europe, Southern Mediterranean and other countries (Asia, Africa, Latin America) is not the priority. There are many challenges ahead and for Croatia this means dedicating continuous attention to the interdisciplinary and intersectoral approaches in Croatian external relations. Dr Cvjetićanin also highlighted the importance of strengthening dialogue between citizens and EU institutions. In the end, Dr Cvjetićanin once again mentioned that it is important not to forget how cultural dimension of international relations is



crucial in the achievement of the development goals and that culture today should be focused on creating (cultural) conditions for sustainable development.

In the dynamic discussion that followed the questions regarding the political situation were noted where the notion how the Republic of Croatia has only implicit cultural policy has been stressed. Selected issues tackled in both presentations have been revisited: firstly, the importance of the aforementioned cultural policy documents and of the whole process that has led to their finalisation, and secondly, on the fact that even now, more than twenty years later, these documents are still very relevant. The participants of the discussion agreed that although these documents are not officially put into action, they are still much alive through the activities of artists, cultural workers, researchers and even some policy makers.

The following working session - **Round table discussion II – Cultural policies are being transformed across the world: what kind of European comparative cultural policy research is needed?**, moderated by Dr Jaka Primorac, IRMO, intended to discuss about the evident ‘missing link’ between the cultural policy research and cultural policy decision-making on local, national and on European level and to provide answers to the question *What kind of research approach to cultural policy is necessary in contemporary changing environments in Europe?* The session started with the presentation **From soft power to cultural power of Europe** by Nada Švob-Đokić, a Scientific Adviser Emerita at IRMO. In her presentation she first discussed the concept of soft power which has been defined by Joseph S. Nye (2011) through three pillars: culture, political values and foreign policies and then reflected on Terry Flew’s work who concluded that cultural power needs to include the study of reception contexts and cross-cultural communications, since the media and cultural consumption are strongly ‘shaped by contexts of local and national reception as well as by the availability of content from around the world’. Dr Švob-Đokić highlighted that we have become more culturally diverse and cosmopolitan, as we live in many cultures and consume cultural values and creativity from many sources. Cultural globalization does not deny specific cultural values and specific cultures, but widens the space for re-interpretation of cultures and cultural creativity. The European cultural policies, as well as those all over the world, have expanded and diversified in the global context. Many have specialized to cover specific types of cultural production. Those that are supposed to directly organize and manage public funds, i.e. national cultural policies, usually cover a number of administrative, legal and financial aspects of cultural production, distribution and consumption so as to meet wider humanistic, identity and social interests of a society. They may be interlinked through elements of common heritage, mutual communication and cooperation, but they have not been able to define a new ‘cultural position’ in a globalized world. The concept of *cultural power* may support new cultural strategies that would include: An explicit re-orientation from national to global cultural settings, to cultural communication, mediatization of cultures and inclusion of ‘a multitude of European cultures’ in all-European context; harmonization of governmental and non-governmental interests and capacities and ‘openness to everybody,



everywhere and at any time'; and support for new technologies and their creative use in re-shaping of cultural production and cultural participation, distribution and consumption.

The following presentation by cultural worker Mr Davor Mišković entitled **Values and Advocacy. The View from the Civil Society Organizations** stressed how 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. He noted how 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. Taking into account the current political and economic landscape Mr Mišković highlighted the irrationality of the notion that we will be able to use rational argumentation to bring about political change for cultural scene. However, the 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, where cooperation and collaboration across sectors is needed.

The presentation **Cultural policies transformed and Transformation power of cultural policies** by Dr Tsveta Andreeva, researcher and person responsible for research activities of European Cultural Foundation (ECF) focused on the work of European Cultural Foundation. ECF's vision is that culture is an invaluable resource for a positive future in Europe, and its main aim is to bring culture to the core of the European project by connecting local/grass-root practices and knowledge to policymakers: locally, nationally and internationally. In order to present how ECF has been dealing with these issues in the recent years and what were the key results, Dr Andreeva presented ECF's main research-based projects. Since 2014, ECF has investigated practice-based knowledge that engage across sectors and propose non-conventional cultural approaches to solve key societal challenges. One of the examples include Connected Action for the Commons (between 2014 and 2017) which brought together, connected and engaged 150 ideas (through open calls for ideas) from Europe and its Neighbourhood (MENA region) in three Idea Camps in the cities of Marseille, Stockholm and Madrid. Another example is Medialab Prado (Madrid, Spain) – citizen laboratory for the production, research and dissemination of cultural projects that explore collaborative forms of experimentation and learning. On a question, *How can cultural policy research address the new challenges?* Dr Andreeva gave a few recommendations: getting out of the box – explore new phenomena and non-institutionalized practices and enrich the scope and the instrumentalism of our research; research new models of governance (or co-governance) of culture; and substantiate better the notion of "cultural" social innovation.

Dr Bjarki Valtysson, an Associate Professor at the Department of Arts and Cultural Studies at the University of Copenhagen, gave an intervention entitled **Social media & cultural policy: A few challenges**. In his presentation he addressed the question of algorithmic software culture where the user-generated content produced by citizens is not only facilitated, but also formed in specific



ways by the software structure and algorithms of the platforms and companies such as Netflix, HBO and Spotify. The challenge for today's cultural policies is to uncover the dynamics that the algorithmic software culture generates in the intersections of citizens and social media, and to see how these communications relate to current EU regulation. The main issue that affect the related changes is convergence of telecommunications, broadcasting and information technology sectors. He discussed the key problems of 'the conditioned participation' through the analysis of Facebook's statement of rights and responsibilities, its' data policy, and how these relate to the current EU regulation. He pointed out some of the challenges of using Facebook: fake news, live broadcasts of offensive material, 'un-regulated' user-generated content, social media's contractual agreements and existing regulation on unsure terms, and how the citizens are left in a regulatory grey zone. A key point in his intervention was to argue for the importance of cultural policy in such converging regulatory landscape. According to Dr Valtysson, the role of cultural policy is to balance positive and critical aspects of global communications on commercial social media; to ensure common social objectives; to protect cultural traditions; and to protect citizens from harmful material across converging networks and delivery platforms. At the same time, the EU plays a crucial role in updating the regulation within e-commerce, audio-visual media services and telecommunications as well as better contractual agreements with social media and citizens.

Dr Kate Oakley, Professor of Cultural Policy at the School of Media and Communication, University of Leeds argued in her presentation entitled ***Inside the echo chamber – the limitations of cultural policy*** 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. Dr Oakley noted that all other policies have more influence than cultural policy. There is an evident instrumentalization of the arts and a desire to reduce everything to economic outcomes, while the cultural labour market remains polarized by gender, racial, ethnic and social class divisions. Actual conditions of labour in the arts, in the media and wider cultural industries are getting worse, and the growth of the 'precariat' is apparent. Thus, Dr Oakley argued that we should return to critical policy research and that maybe it is not the question of whether we need to find the right answers, but whether we have to start asking different questions such as: *How to develop more critical policy-making? What is the role of culture in legitimating exploitation?*

The discussion that followed highlighted the dangers of instrumentalisation of culture from different ends: whether they are economic, social or political. There are also 'great expectations' from cultural policy research and how it will bring about needed evidence for evidence-based policy making, while the political will is still lacking in implementaion of such policies. Thus, the discussion showed that in a new changing cultural landscape what is important is to try to ask new questions that deal with the role of culture in creating and diminishing inequalities. These also include the question, on the one hand, of the change of the monopolies of soft power, and on the other, of the role of algoritmic power and control of social media platforms that influences



the changing cultural dynamics, which we need to research critically. Thus, there is a urgent need in changing cultural policy research in order to encapsulate these new developments.

The last panel discussion of the conference was **Panel discussion II – National cultural policies in need of vision, innovation and leadership**. The moderator of the panel discussion, Robert Manchin, discussed pressing issues with two current and one former Minister of culture: Dr Nina Obuljen Koržinek, Minister of Culture of the Republic of Croatia; Mr Janko Ljumović, Prof, MSc, Minister of Culture of Montenegro; and Ms Corina Șuteu, cultural consultant and president of FilmETC; former Minister of Culture of Romania. The panel participants shared their experience as cultural policy workers and researchers now (or previously) in the position of decision-makers and have discussed the marginal position of cultural policy on government agendas and professional and political approaches in bringing culture ‘in from the margines’ without instrumentalizing it in the process.

The first speaker was **Janko Ljumović**, Minister of Culture of Montenegro, who reflected on his academic background, underlining his atypical trajectory of becoming a politician being first in academia and then as a director of Montenegrin National Theatre (from 2008 until 2015). He then questioned the place of cultural policies between the academia and practice. The goal is to put the culture high on the list of country’s priorities, and in order to achieve this, the power of culture must be recognized by all other policies. Minister Ljumović underlined the status and role of cultural policies in the small countries.

Corina Șuteu, former Minister of Culture of Romania, opened her speech with a message that it is banal to seek a vision in culture, rather, what is needed are specific instruments. In contrast to her 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“ held two days before, she now had a chance to raise the important questions among the Ministers. She openly talked about the isolation of cultural policy from the general governmental policies, weak legitimacy of the cultural administrators (who have the lowest salaries in the system), volatility of culture ministers and the design of administration that does not allow capitalization of acquired knowledge from one administration to another and numerous other problems.

The final intervention was made by **Nina Obuljen Koržinek**, Minister of Culture of the Republic of Croatia. Her speech was intended to reflect on the role of cultural leadership and key challenges of the cultural policy-making in Croatia. She spoke about the responsibility of the people who run politics, about their everyday tasks and balancing between the concrete work in the sense of policy-making and a sum of day-to-day issues that a Minister of culture has to deal with. She also reflected on future of the cultural sector that she thinks will be under the spotlight in the years to come. Thus, the national framework will be the most suitable framework for the promotion of culture. Every single national cultural policy will eventually strengthen the EU. Being



a Europhile, she concluded that the more the crisis is deepening, the more her faith in the EU is increasing.

By bringing into dialogue past experiences with present and future challenges the conference discussions tried to put in focus relevant questions that cultural policy must address in order to ensure emancipatory and sustainable culture. The international conference “Perspectives of national cultural policies development in the EU context: critical dialogues” was attended by 110 participants – cultural policy researchers, cultural professionals, cultural civil society representatives and policy-makers in the field of culture. The majority of them (92 participants) were from Croatia, 71 participants were from Zagreb, 21 participants came from other parts of Croatia (Rijeka, Zadar, Dubrovnik, Split, Osijek, Labin) and 18 participants from other European countries participated at this event: coming from Romania, United Kingdom, Netherlands, Spain, Serbia, Belgium, Hungary, Denmark, Finland, Poland, France, Slovenia, Italy, Montenegro, Norway and Sweden. This diversity of participants contributed to the widening range of the discourses and contributed to the breadth of discussions raised by the conference. The discussions showed that there is a prevailing notion of marginality of culture and arts' positions within the contemporary social, political, and especially economic structures and interests. The conference showed the key aspects of the changing cultural and media landscape today and how new approaches in cultural development and, thus, cultural policy, need to be made, which would take into account the emerging concepts such as Culture 3.0, algoritmic culture, participatory cultural governance and cultural power. This entails also the new directions in cultural policy research, and new methodological approaches that would incorporate such complex concepts. Discussions also showed that culture is crucial “software” in increasingly insecure world marked by extreme populism. The conference provided critical insights of concepts in contemporary European culture such as “soft power”, sustainability and subsidiarity and gave overview of key problems and discussions connected to projects like European Capital of Culture, programmes like Creative Europe etc. This all provided for a more affirmative outlook into the current dynamics and future directions of cultural development and its resonance in the domain of cultural policy. The presentations that elaborated the topics of the conference, and the contribution of the participants who represented most domains of the cultural sphere – from artists and practitioners, to researchers, executive managers and political decision-makers – demonstrated not only of awareness, but also the ambition to (re)shape cultural policy in order for it to be able to respond to upcoming challenges.