



**International Round Table
“Digital Single Market and Its
Impact on Culture and Media
in Croatia”** Međunarodni
okrugli stol “**Utjecaj Strategije
jedininstvenog digitalnog
tržišta na kulturu i medije u
Hrvatskoj**”

19-20 April 2018, Faculty of Law
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Sveučilišta u Zagrebu

ROUND TABLE FINAL REPORT

By

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IRMO, June 2018



Programme Overview

Thursday, 19 April 2018

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| 14:00 -15:00 | Registration and Welcome Coffee |
| 15:00 -15:30 | Welcome Notes |
| 15:30 -16:30 | Introductory Panel – Digital Single Market and Its Impact on Culture and Media: Institutional and Regulatory Aspects |
| 16:30 -17:00 | Coffee Break |
| 17:00 -19:00 | Panel I – Online Platforms and Media Sustainability in Democratic Societies |
| 19:00 | Welcome Drinks |

Friday, 20 April 2018

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| 9:30 -10:00 | Welcome Coffee |
| 10:00 -11:00 | Introductory Keynote Lecture by Professor Katharine Sarikakis: Culture and the (New) Single Market: Reproducing Regimes of Dominance or Rebooting the New Europe? |
| 11:00 -11:30 | Coffee Break |
| 11:30 -13:30 | Panel II – Copyright, Authors' and Users' Interests: How to Foster Creativity? |
| 13:30 -14:30 | Lunch |
| 14:30 -16:00 | Panel III – Striking the Balance Between Culture and Economy: What Role for Heritage? |
| 16:00 | Closing of the Round Table |



The International Round Table **on Digital Single Market and Its Impact on Culture and Media in Croatia**, organized by the Institute for Development and International Relations (IRMO), was held from 19 to 20 April 2018 at the Faculty of Law in Zagreb. The round table's aim was to place emphasis on the changes that the Digital Single Market (DSM) strategy brings to the cultural and media sector in Croatia. By gathering researchers, cultural professionals and policy-makers, the round table's intention was to promote focused thematic discussions, which concentrate on the contextualization of the DSM strategy for culture and the media in the EU.

The international round table was attended by 72 participants in total. The majority of them (66) were from Croatia – 65 participants came from its capital city, Zagreb, and one participant came from Rijeka. Six foreign participants came from six different countries: Slovenia, Denmark, Austria, the Netherlands, Greece and Japan.

FIRST DAY OF THE ROUND TABLE, THURSDAY, 19 APRIL 2018

After the welcome notes delivered by the round table organisers and partners – Dr Nina Tepoš, Faculty of Law, University of Zagreb; Dr Aleksandra Uzelac, CULPOL Coordinator, Institute for Development and International Relations (IRMO); and Dr Ivica Poljičak, State Secretary, Ministry of Culture – the working part of the round table started with the Introductory Panel entitled **Digital Single Market and Its Impact on Culture and Media: Institutional and Regulatory Aspects**, moderated by Dr Aleksandra Uzelac.

The Panel on the Digital Single Market and Its Impact on Culture and Media: Institutional and Regulatory Aspects started with a [video address by Dr Mariya Gabriel, European Commissioner for Digital Economy and Society](#). Gabriel stated that culture and the creative sectors build bridges between art, business and technology. They are catalysts for innovation and foster risk-taking attitudes, which are key to building the resilience of the digital sphere, which is an inexhaustible resource for the promotion of our cultural diversity and values. She added that 2018 is the central year for the implementation of the Digital Single Market strategy. Gabriel also highlighted the geo-blocking territorial limitations and the Portability Regulation that came into force on 1 April 2018 and facilitates cross-border portability of online content. She lauded the Europeana digital platform that offers access to heritage collections anywhere in Europe, and asserted that Europeana helps underpin a sense of shared history and identity among European citizens. In order to really support culture, the DSM needs not only freedom, but also three important components: strategy, modernized rules and financial support. The objective of the Digital for Culture strategy, that is announced to be published in June 2018, is to use the digital potential to empower the positive economic and societal effects of culture. The strategy includes six main pillars: ensuring broad and more democratic access to culture; promotion, marketing and valorization of cultural heritage; digital production and distribution in the age of convergence; valorization of talents and skills; accessing



finance; and, finally, international cooperation fostering the Union's soft power. The strategy will include a number of initiatives in which the cooperation and involvement of all players, including those from the vibrant Croatian cultural and creative sectors, will be crucial. Gabriel emphasized that its development will also accompany a sustained discussion on the future of the MEDIA programme. The second pillar is linked to the need to adjust the regulatory environment to the digital age, which is particularly being done with the revision of the Audiovisual Media Services Directive. Gabriel outlined the fact that it will take into account the new context of online video services, as well as require European member states to guarantee the independence of audiovisual regulators through national legislation. These regulators should oversee in an important way the application of the new rules adapted to an online environment. She argued that this will have direct consequences for media pluralism, consumer protection and cultural diversity, which are all a part of European and democratic values. Moving on to the topic of financial support, Gabriel admitted that market forces alone are not sufficient to foster a vivid audiovisual sector on the European continent. Over the last 20 years, the MEDIA programme has demonstrated its value for the promotion of the creativity and diversity of the audiovisual sector across Europe. It has helped the audiovisual industry to scale up, for example through encouraging co-productions or through instruments such as the financial guarantee facility fund, which helps small companies to access finance. This year marks the 10th anniversary of Croatia as a full member of the MEDIA programme, which has facilitated the cooperation of diverse audio-visual players from different member states. Dr Gabriel stressed that she is particularly proud to see so many films that have benefited from MEDIA support being rewarded in international film festivals, and that she is happy about the role the MEDIA programme played in the renaissance of the Croatian film industry. Gabriel underlined that the links between the digital and culture are strong and becoming even stronger, and concluded that making this vision a concrete reality based on European values is one of her top priorities.

In her talk entitled ***Impact of the Digital Single Market on Culture and Media – Institutional and Regulatory Aspects: DSM Strategy Initiatives***, Anja Jelavić, Head of the International Cultural Cooperation and European Affairs Sector of the Croatian Ministry of Culture, focused on a number of initiatives and programmes that have been launched within the digital single market and the growing number of regulatory frameworks established to implement them. She asserted that the EU noticeably encouraged digital culture through various programmes and spoke about the Television without Borders Directive and the revisions of the Audiovisual Media Services Directive. She further discussed the role of digital platforms, the broad distribution of media content and the impact of value-added tax on digital services. According to Jelavić, there is a wide spectrum of existing cross-over topics laid down in EU legislation. Actions are taken to create the most suitable legislative framework concerning digital culture. She commented the fact that the Ministry of Culture of the Republic of Croatia has begun with the process of digitization as early as in 2006. This process includes the digitalization of tangible as well as intangible cultural heritage. Jelavić stressed that a national digital culture strategy is currently being prepared, and concluded



her talk stating that Directives should make the digital world more accessible to users, facilitating the use of digital content.

In his presentation under the title ***Impact of the Digital Single Market Strategy on the Culture and Media in Croatia: Technology is Forming the Future – Are We ready for It?*** Božo Zeba, acting Deputy Secretary of State at the Central State Office for the Development of Digital Society, presented initiatives being developed by Croatian policy makers concerning the DSM reform in Croatia. The Central State Office for the Development of Digital Society is engaged in developing digital literacy and digital skills, and in reducing the ‘digital gap’ within society. He discussed social phenomena associated with digitization, interoperability and the standardization of digital infrastructure, highlighting the inherent human need for communication. The fact is, according to the Digital Economy and Society Index (DESI), that Internet connectivity still presents a problem in Croatia. Zeba highlighted the e-Citizens project, launched by the Croatian Government in order to modernize, simplify and speed up the communication between citizens and public administration, enhance user-centricity and increase the transparency of the public sector, as one of the positive examples. He claimed that social networks are the new media and explored the positive and the negative sides of this phenomenon. The positive side is that the world is closer connected than ever before, representing a true “global village”, as predicted by Marshall McLuhan. Digital inclusiveness, e-competences and a “new” literacy are on the positive side as well, he asserted. The downside is the spread of so-called fake news and undesirable online communication, especially on social networks. In conclusion, Zeba expressed his view that we should try to benefit from the positive sides of technology, such as digital competences that are essential for competitiveness in the labour market, and take advantage of digital technologies in general.

Panel I – Online Platforms and Media Sustainability in Democratic Societies explored how online platforms influence local media and communication industries in a political, cultural and economic sense. In particular, the panel focused on the impact of online platforms on digital advertising, media sustainability, market competition and media pluralism, and discussed public subsidies for media industries and citizens’ alternatives to market driven frameworks.

Mr Damir Hajduk, President of the Electronic Media Council, spoke about the ***Consequences of the Regulation of Audiovisual Media Services and Amendments to the Audiovisual Media Services Directive for the Croatian Media Legal Framework and the Market.*** He commented on dispute settlements concerning the jurisdiction over audiovisual media services and the fact that a revised version of the Audiovisual Media Services Directive is under way. Hajduk stated regulators are going to have to increasingly deal with audiovisual platforms such as YouTube, Facebook, Amazon and Snapchat in the future, giving the example of how the Google-Facebook duopoly owns 50% of the advertising market share on the national level in Croatia. He emphasized the problem of preserving local media, particularly local radio and TV stations. For example, there are Croatian TV stations, such as NI, that are actually registered elsewhere in the EU, and



editorial decisions are made there as well: these TV stations exploited the favourable conditions provided by DSM. There is also a number of TV stations that are registered in the UK or the Netherlands, as these countries provide the possibility of creating more liberal content. Hajduk mentioned that the French so-called “Netflix” tax has come into effect, a tax that forces foreign streaming services, such as Netflix, and video-sharing websites, such as YouTube, that distribute content in France but are not fiscally established there, to pay a 2% tax to France’s National Film Board. According to Hajduk, the collection of big data is forming information bubbles, filter bubbles and media bubbles, and media pluralism is in fact being reduced because of website algorithms. He also spoke about twenty-four EU countries pledging to form an alliance with a “European approach” to artificial intelligence in a bid to compete with American and Asian tech giants. Further, he explained that special attention should be paid to small markets, as to not endanger their heritage. He advised that the Croatian media industry should focus on export, and mentioned examples such as the HBO-financed “Success” (*Uspjeh*) and the TV show “Newspapers” (*Novine*), streamed on Netflix. Finally, Hajduk recommended that Croatia concentrate not only on the internal market, but to also keep the regional market and co-productions in mind, since the Croatian market is a small one.

Mr Božidar Abramović, from the Omnicom Media Grupa and the Croatian Association of Communications Agencies (HURA), gave a presentation on ***Influences of Large Global Platforms on Advertising in Croatia***. In his talk, he spoke about advertising as an important source of funding and about the aim of the advertisers – to reach the consumer in the most efficient way. According to him, advertisers do not engage in researching the media structure. Abramović further presented HURA’s initiatives, such as “Dani komunikacija” (Communication Days), the “Effie Awards” and “HOWtoWOW”. He commented on the decrease of investments in print media advertising, and stated that online advertising has increased from 8% to 19% in just 5 years, and that 67% of advertising spending in Croatia goes to Google and Facebook, which is a considerable amount not staying in Croatia. In addition, Abramović stressed that ‘millennials’ spend a large amount of their time online and that the advertising industry needs to follow these trends. Furthermore, he estimated that print media advertising cannot compete with Google Ads, considering the price difference, and that it is difficult for local media to compete with such services.

Dr Paško Bilić from IRMO gave a presentation entitled ***Global Platforms, Digital News and State Regulation: Towards a New Balance of Power?*** Bilić started his intervention by outlining the concepts and studies linked to political bias, such as the online filter bubble (a concept named by Eli Pariser), the politics of platforms (Gillespie), personal information (Helberger) and gatekeeping power (Tambini). He also spoke about economic bias, and concepts like internet as playground and factory (Scholz), digital audience labour (Fuchs and Fisher), affective economy (Arvidsson and Colleoni) and rent (Rigi and Prey). He questioned whether we are dealing with creative destruction or market failure. The second issue Bilić tackled were EU and other documents, speaking about economic potential and economic problems as well, mentioning how



the EU has handed Google a record-breaking €2.42bn fine for unfair competition for abusing its dominance of the search engine market in building its online shopping service. He also addressed political problems, commenting on the Report of the Independent High Level Group on Fake News and Online Disinformation. The third topic he focused on was the European digital market: statistics on internet advertising per capita, Google and Facebook market shares, etc., while the fourth topic was digital diversity in Croatia. According to an online survey conducted in 2017 by Bilić and his associates, only 16.4% of Internet users have the habit of paying for content on the Internet, 66.9% of respondents are not prepared to pay for the content of the news portals they are visiting, and 6.8% replied that they would be willing to pay for the content of the news portals they are visiting. The question which thus arises is how to build a model for sustainable electronic publications, and whether these are considered to be commercial or not. Observed from the perspective of internet users, the results of the survey (Bilić et al., 2017) show that the respondents' main objection to the work of news portals is the sensationalist mode of reporting (56.7%). Other objections that should be pointed out are too many adverts (43.5%), news without a longer analysis (41.7%), unchecked and unreliable information (41.0%) and spelling and grammar mistakes (37.8%). At the same time, 60.6% of respondents did not believe in the truthfulness of the news information they receive on portals. In the continuation of his presentation, Bilić addressed the question of reducing the digital advertising gap and encouraging media pluralism in the digital age. This issue is also related to the question of taxing the revenues of digital platforms and possible solutions of redirecting such revenue. Bilić finally discussed the ways of strengthening journalism and verified information. A critical turning point (McChesney) arises when new communication technologies destabilize the existing communication system, when media content and journalism are discredited and when the issues of media diversity and media pluralism are not adequately addressed by relevant political actors.

Ante Pavić, from Forum TM, a non-profit media, started his presentation with the provocative statement that journalists from non-profit media are possibly the most market-oriented journalists. This derives from the fact that they hold precarious jobs, working for several portals and journals simultaneously, writing several articles in parallel and pitching for other jobs as well. He noted that most users access news through Facebook, and questioned the consequences of one platform being an exclusive media reporting intermediary. Who has more benefits: the content-generating portals or the social networks themselves? Can portals, and particularly non-profits, reach financial benefits of advertising over Google as their main advertising agent in today's world? Pavić also discussed whether non-profit and commercial media are opposed or in fact complementary to building media pluralism as a prerequisite for the development of a democratic society. He talked about the sustainability of non-profit media and mentioned that even successful money-raising campaigns through crowdfunding platforms are not a long-term response to the sustainability of media pluralism.

Mr Saša Leković, President of the Croatian Journalists' Association, addressed the topic of the **Digital Single Market Strategy – Death or a New Life for Journalism?** He underlined that he



advocated reinforcing investigative journalism for the sake of public interest. From the point of view of the Croatian Journalists' Association, fundamental ethical principles should be more strongly emphasized and should not suffer because of marketing standards. Leković stated that Croatia should develop a media policy and a media strategy, and he spoke about the Croatian Journalists' Association's current initiatives, such as the Media Museum and the digitization of Vjesnik's archives.

The discussion that followed all presentations stressed the structural problems of the media sector in Croatia and the need for building sustainable approaches to the media that would take into account the specificities of the commercial, public and non-profit media.

SECOND DAY OF THE ROUND TABLE, FRIDAY, 20 APRIL 2018

On Friday, 20 April 2018, an introductory keynote lecture about the challenges posed by the Digital Single Market framework was held under the title ***Culture and the (New) Single Market: Reproducing Regimes of Dominance or Rebooting the New Europe?***, given by Professor Katharine Sarikakis from the Department of Communication, University of Vienna. Sarikakis touched on cultural policies of economic integration and the fact that the media is inherent to everyday life. She also stated that the mission of the EU has not been homogenous, but rather full of collisions, conflicts and clashes of visions. The question is to what extent visions of the EU reflect the common good and the level of civility, of citizenship, democracy and empowerment of citizens. According to Sarikakis, culture is the terrain for democratic discussion, but also has a potential for monetization. Cultural governance entails culture in many domains (education, media content, production of all sorts) and it lies at the core of democracy. In addition, culture is an instrument for social transformation and debate, and its value for the public should be recognized. Sarikakis estimated that crises feed capitalism, as well as accelerate it. It is a vicious circle that emanates in a state of permanent crisis, and the question arises as to the normalization of this state. She addressed the problem of the globalization market as the main reason for public cuts in cultural funding and cultural tax reliefs, rather than cultural budgets, and stated that public goods such as culture have to be invested in. Sarikakis also spoke about the privatization of public goods and the destruction of public spaces. She commented on a general loss of a sense of community and the society of financial elites leading to cultural deprivation. Local authorities are subsumed to larger ones, and most small nations in Europe are peripheral, culturally and geographically - what European identity are we talking about? The implementation of the DSM is an opportunity for Europe to become powerful vis-à-vis Hollywood and Japan, said Sarikakis. According to her, if culture was a core concern to EU policies, it would not be so fragmented. She discussed the lack of media strategies and the importance of heritage, but stressed the significance of culture making, doing, creating. Moreover, she spoke about participation in the *polis* being put aside in modern society. She pointed out that small countries were essentially allowed or forced to take in bigger nations' priorities and ways of doing things, wanting to adopt British,



German, French models, which feels like the regeneration of colonialism. Bigger nations even dictate ways in which cultural governance has to be designed or shaped. However, one cannot find one's voice if one is constantly looking up to other models, not necessarily profitable for oneself. Infrastructure obstacles exist, and most importantly, it is a question of human capital, it is about being able to access various resources. The truth is that the DSM was tailored to the capacities of strong economies and markets of scale, and there is a need to be careful about the priorities that the DSM offers, or proposes. There are three areas that are important to look at in terms of this new single market. One is the role of archives, not as museum items, nor as items of preservation, but the renewed role of countering misinformation, what we call fake news, countering political apathy or numbness and the withdrawal of citizens from the public sphere or the shrinkage of public spaces. The second area is children and youth. The digital skills needed are skills that empower to affect content and use content for empowerment, therefore they should be called something like democratic informational digital skills. The final area is the issue of media ownership and media control. Social platforms are fully privately owned. If the DSM has anything to say about Europe's place in the world, then it should look into platforms that are publicly run and publicly owned, with respect for human rights, Sarikakis concluded.

Having in mind the context of small EU countries like Croatia, the European tradition of the protection of authors' rights, the changing role of collective management organizations (CMOs), the rights of users to access culture, etc., **Panel II – Copyright, Authors' and Users' Interests: How to Foster Creativity?** questioned whether the DSM reform brings benefits for the cultural and media sectors or primarily for the 'big players' in the field of the creative economy.

This panel brought together Croatian and European experts: Dr Maja Bogataj Jančič, Intellectual Property Institute, Slovenia; Dr Simone Schroff, Institute for Information Law, University of Amsterdam; Mr Antun Tomislav Šaban, Croatian Composers' Society; and Mr Hrvoje Hribar, Board Member, Federation of European Directors (FERA).

In her speech entitled **EU Copyright Reform: Is It Still Time to Fix Copyright in the EU and What Can We Still Do About It?** Maja Bogataj Jančič aimed to answer the question: What is the future of creativity online in the EU? Do policy makers work toward a more balanced copyright reform that will stimulate creation, support education and research, and enable new uses driven by technological innovation, or do they propose new restrictions that will limit creativity and the dissemination of information and content online. She argued that copyright in fact gives authors the incentive to create, and emphasized that knowledge should be disseminated effectively and that there has to be a balance in copyright in order for this to happen. Jančič also discussed the fact that the EU launched a new Proposal for a Directive of the European Parliament and of the Council on Copyright in the Digital Single Market in 2016. The Commission has identified three areas of intervention: digital and cross-border uses in the field of education, text and data mining in the field of scientific research, and preservation of cultural heritage. In June 2018, the EU Directive is to be voted on, and Jančič warned that if the Proposal was to pass, it was not going



to be a good thing for education. She referred to Article 4 of the Proposal, which states that the educational sector will get an exception, but expressed her doubt about its effectiveness. She stressed that there should be no remuneration required for education. Also, she drew attention to the importance of the International Communia Association, an organization that advocates fair use in copyright, which pointed out that the provisions to the use of copyright protected materials limit educational institutions. At the end of her talk, Jančič commented on Article 14 of the Directive, that requires Member States to include transparency obligations to the benefit of authors and performers, and discussed how this is changing the very way in which we are expressing ourselves online.

The issue of **Collective Management Organisations (CMO): Between Assumptions and Reality**, has been taken on board by Simone Schroff, who reported that EU-wide services using copyright works are only feasible on a large scale if CMOs can offer pan-European licenses to commercial users, which presently is not the case. She stated that copyright is still rather territorial, and that pan-European licensing is necessary. At the present time, there are 28 different copyright licensing systems, so, for example, Spotify passes through various licensing processes in the EU, leading to fragmentation between EU Member States. Schroff stated that the present reform is making CMOs compete with each other, and that policy cannot create a “one-stop shop”, where multiple services are offered, not even for music. In addition, she spoke about passporting rules, by which smaller states pay the bigger ones for regulation, therefore losing profit. Furthermore, Schroff addressed social policies and the social function of CMOs, predicting that licensing will become significantly harder for cultural heritage institutions. She emphasized that the whole extended collective licensing argument is based on national dominance. In Schroff’s view, competition is probably going to fail more than out-of-commerce works, simply because it is improbable that right holders would go to other countries on a larger scale to have their rights managed. Finally, the lecture was concluded by Schroff’s opinion that out-of-commerce works have a better chance at surviving than the CMO Directive actually being effective.

With his presentation under the title **Music Authors and Their Business Models in a Digital Environment**, Antun Tomislav Šaban intended to explore the following issues: How do business models of composers and other rights holders of music works function in the new digital environment? How do musicians adapt to this environment and what do they expect from legislators in order to be able to continue being successful in doing business and living from it? Šaban commented on gigantic companies profiting from the creators’ works, having as a result that, in most cases, authors do not receive any appropriate compensation. He gave YouTube’s advertising revenues as an example, and discussed unfair competition. He pointed out that services such as Spotify and Deezer only pay small fees for licenses, widening the chasm of unfair competition. Furthermore, Šaban argued that people are unwilling to pay for music because they can find it online, on YouTube, etc. If the online market was fairer, it would enhance cultural diversity, he explained.



In the final lecture of this panel, Hrvoje Hribar held a presentation entitled ***The Digital and Its Diverging Nicknames***, addressing the digital shift, the digital market and the digital revolution. Hribar noted that the digital revolution is in reality a digital revolution of users/consumers. He emphasized that the notion of citizen in European documents is being replaced by the notion of consumer. Consumers have an easier and less expensive access to content than ever before. Hribar mentioned the Television Without Frontiers Directive, which is the cornerstone of the European Union's audiovisual policy. He estimated that the situation regarding the DSM is changing from day to day, showing great instability concerning regulations, and he expressed his regret that Croatia was not going to take part in the initiative of pan-European licensing. As offerers we should act in regional clusters, he stated, cooperating with similar countries.

Panel III - Striking the Balance Between Culture and Economy: What Role for Heritage?

emphasized some important questions concerning the cultural heritage sector: What would be an adequate conceptualization of IPR in the digital age that would ensure the preservation of the robust public domain and the users' rights from the analogue age, taking into account that the right to obtain and share knowledge and the right to create and re-create are central to the survival of any culture and cultural memory? Will the education and the heritage sector be able to take real advantage of the opportunities presented by the environment of digital networks? To discuss these questions, the panel gathered: Mr Harry Verwayen, Executive Director, Europeana Foundation; Mrs Goranka Horjan, Director, Ethnographic Museum, Zagreb; Dr Vlatka Lemić, Croatian State Archives; and Professor Marianne Ping Huang, Aarhus University.

In his presentation entitled ***Creating Impact with Culture: Europeana and the Digital Single Market***, Harry Verwayen investigated what the DSM's potentials are, what role Europeana plays in them, and how this relates to Croatian initiatives. In particular, he talked about frameworks such as rightsstatement.org, the Europeana Publishing Framework, the Europeana Impact Playbook and how they can benefit Croatian heritage institutions. Verwayen discussed the Dream of Europe, that is the elimination of barriers, which turned into the Dream of the DSM, and in this context quoted Jean Monnet, one of the founding fathers of the European Union, who said: "If I had to do it again, I would begin with culture." Verwayen stressed that we should foster a culture of openness, and that it is really about how to connect institutions that are on the commercial side with those on the public interest side. He highlighted the importance of interoperability, a process that enables cultural heritage data to be reusable. Furthermore, Verwayen commented on the fact that only 10% of cultural heritage has been digitized, but an even smaller percentage has been made available for reuse. He also focused on Europeana's tiers, the first one being the search engine, which generates 115.000 digital assets coming from Croatia, and expected that Europeana can do more and better. The second tier is showcase, i.e. thematic collections, with 9.720 results for Croatia. The third tier are the license for reuse and the reusable license, whose number is widening. The discussion also concentrated on Europeana's Strategic Policy Direction, more specifically on promoting: 1) continued investment in the creation, production and dissemination of cultural content throughout the EU, 2) respect for intellectual



property, 3) moral and economic rights of creators, 4) public access to cultural heritage, and 5) cross-border access in a digital environment.

The second speaker, Vlatka Lemić, talked about issues related to **European Archival Practices and Digital Single Market: Common Strategies and Open Issues**, examining the challenges archives face in the digital age, and the studies considering the changing role of archives in relation to digital records management and e-government, on-site versus on-line access, use and re-use of public sector information, digitization, costs and funding, as well as other key issues. These ongoing initiatives are reflected and documented in various reports, summaries, documents, policies, studies and joint activities ranging from Recommendation No. R (2000) 13 on a European Policy on Access to Archives, the DLM Forum and the Brussels Declaration on Digital Access to Archives, to the Archives Portal Europe project and continuous EBNA and EAG activities. Regarding the current professional situation of Croatian archives, it can be said that contemporary trends are recognized in principle, but the implementation of European regulations, standards and policies in Croatia is far from EU practice.

In the lecture entitled **Beauty and the Beast: How to Bring New Technologies Closer to the Heritage Sector**, Goranka Horjan, Director of the Ethnographic Museum of Zagreb, focused on the great challenges that heritage institutions are facing when it comes to the use of new technologies. She spoke about how museums are expected to contextualize their exhibits in an appealing way, in order for them to be better understood by a greater number of users. Horjan discussed how the audience is also becoming more demanding and is expecting new interactive and participative content adapted to today's needs. Big museums such as the Rijksmuseum, Prado and Tate Modern have adapted well to these needs and generate enthusiasm for their projects, while small museums do not have sufficient experience or resources for that technological level. At the end of the presentation, basic issues concerning this topic were addressed: How do museums communicate cultural heritage by using digital contents and how do they present collections on-line? How good are museums in connecting contents from various sources? Are they interdisciplinary in their approach? What is their contribution to the society of knowledge? Are they relevant? What is their reach? What is the user's feedback? How can museums use new opportunities to satisfy audience requirements?

The final presentation, under the title of **Coding for Culture & Hacking for Heritage: How to Re-Think (Digital) Cultural Democracy**, was held by Marianne Ping Huang, Professor at the School for Communication and Culture, Aarhus University. She underlined several cases of digital cultural democracy and co-creation, asking whether such cases, ranging from data co-creation in the public space to children coding for play, are actually scalable and will help build a digital cultural democracy. Ping Huang emphasized the necessity for a culture that will also make future memory and future heritage, referring to digital culture, but also to digital social innovation. She explored the notion of values apart from the value of revenue, highlighting the significance of the value of knowledge. Moreover, Ping Huang examined living archival practices, tackling the issue of public,



cultural and personal memory, and how to connect them. She shared her opinion on the link between digitization and platform dilemmas, and stressed the importance of making a critical infrastructure and a critical software. Ping Huang looked at the Virgin Islands Archives, that were digitized in Denmark, as an example of a shared memory, without claims being laid to it. She also questioned the cultural dimensions of datafication, and underlined the difference between big data and thick data, which involves qualitative informative materials, tools or techniques that help gather specific knowledge about a target audience. Finally, attention was drawn to a key word of sustainability - the ecosystem.

The international round table on Digital Single Market and Its Impact on Culture and Media in Croatia, organized by the Institute for Development and International Relations (IRMO), offered a rich and dynamic programme, which created an environment for very fruitful discussions. It successfully tackled the multi-layered issues of DSM's institutional and regulatory aspects, online platforms and media sustainability, copyright, authors' and users' interests, as well as the role of heritage in balancing culture and economy, thus affirming the need and desire to promote such dialogue within the EU. Most importantly, it served as a platform for numerous interconnected researchers, policy-makers and cultural professionals to express their thoughts on this complex issue. What is certain, is that the idea of culture has been pushed to the edge of the public and policy discourse, and that the EU discourse has become rather technical. Whether the DSM reform will bring benefits for the entire cultural sector or only for the 'big players' in the field of creative economy, depends on the joint effort of cultural professionals to make policymakers and politicians aware of the cultural contribution to the DSM and the broader digital agenda.