

**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
of the University of Zagreb 19.-20.
travnja 2018., Pravni fakultet
Sveučilišta u Zagrebu**

Reader

**International Round Table 'Digital Single Market and Its Impact on Culture and Media in Croatia'
(Zagreb, Croatia, 19 - 20 April 2018)**

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

Programme Board

Dr Aleksandra Uzelac, Head of the Department for Culture and Communication and Senior Research Associate, IRMO (Project Coordinator)

Dr Jaka Primorac, Research Associate at the Department for Culture and Communication, IRMO

Dr Paško Bilić, Research Associate at the Department for Culture and Communication, IRMO

Dr Romana Matanovac Vučković, Associate Professor, Faculty of Law, University of Zagreb

Martina Petrović, Head of Creative Europe Desk – MEDIA Office Croatia

Organisational Board

Dr Aleksandra Uzelac, IRMO (Project Coordinator)

Dr Jaka Primorac, IRMO

Dr Paško Bilić, IRMO

Matea Senkić, Associate, IRMO

Barbara Lovrinić, Associate, IRMO

Sunčana Franić, Intern, IRMO

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Visual Identity: Marko Koržinek

Reader Compiled by: Matea Senkić & Sunčana Franić

IRMO, Zagreb, April 2018

Web: <http://culpol.irmo.hr/>

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EU Competences
and National
Cultural Policies:
Critical Dialogues

EU kompetencije
i nacionalne
kulturalne politike:
kritički dijalozi

Co-funded by the
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About the Round Table

Welcome note

Dear colleagues and friends,

It is our pleasure to welcome you to the international round table ‘Digital Single Market and Its Impact on Culture and Media in Croatia’. The round table is organized within the framework of activities of the Jean Monnet project entitled EU Competences and National Cultural Policies: Critical Dialogues (2016 - 2018), which aims to promote discussion about, and reflection on, the impact of the EU agenda on the Croatian cultural policy. With this event, we aim to place emphasis on the changes that the Digital Single Market (DSM) strategy brings to the field of culture and media in Croatia, stimulating discussions between different stakeholders. We are happy to have been able to gather such an interesting group of scholars, policy makers and practitioners who will help us address the pivotal question - does the implementation of DSM represent a paradigm shift for cultural and media policies and what are the possible ways forward? As cultural production is becoming increasingly digital, we hope that the round table discussions will focus on the extent of the influence that national political governance, and particularly cultural and media policies, have on regulating the digital infrastructure and content underpinning cultural activities.

We wish to thank the Ministry of Culture of the Republic of Croatia and the Croatian Film Directors’ Guild for their financial support of our event, and would also like to sincerely thank our partner organizations: the Faculty of Law of the University of Zagreb and the Creative Europe Desk – MEDIA Office Croatia for their organizational and venue support.

We expect to have two very intellectually stimulating days ahead of us, and hope that the round table will present a good opportunity for intense networking that will contribute to positive cultural changes and the establishment of both interesting partnerships and new friendships.

Aleksandra Uzelac, Jaka Primorac & Paško Bilić

On behalf of the Programming Board and the Organizational Board

The Round Table Background

The international round table '**Digital Single Market and Its Impact on Culture and Media in Croatia**' (Zagreb, 19 - 20 April 2018) is organised within the framework of activities of the Jean Monnet project 'EU Competences and National Cultural Policies: Critical Dialogues' (2016-2018), which aims to promote discussion and reflection on the impact of the EU agenda on the Croatian cultural policy.

The Round table will place emphasis on the changes that the Digital Single Market (DSM) strategy brings to the field of culture, and its impact on the culture and media sector in Croatia. The DSM strategy represents a major implicit policy for culture that brings significant changes to the overall cultural and media sector. As cultural production is becoming increasingly digital, the round table discussions will focus on the extent of the influence that the national political governance, and particularly cultural and media policies, have on regulating the digital infrastructure and content underpinning cultural activities. Although the Strategy was adopted in 2015, so far its implications for culture and media have not been discussed adequately in Croatia. As culture and digital culture are increasingly becoming closely interlinked, forming the context that defines our experience, cultural policies must not ignore this important aspect of cultural activities in today's world.

Cultural Policies in the Digital Age

The cultural policy challenges in the digital context are complex and marked by globalisation, convergence processes and fluid boundaries. In the context of the changes caused by the impact of the digital environment in contemporary society, it is necessary to reflect on our cultural, social and technological development goals, aiming to determine whether complex societal changes are based on democratic principles. One important question is who decides the possible directions and ways of developing and applying technology. Thus, we need to consider what roles cultural policies play

today, when digital practices on the one hand, and different public policies on the other, increasingly define the context of digital cultural development. What is their place in the regulation of the cultural space, when the use of digital technologies impacts business and communication models of the cultural sector, and when all aspects of contemporary culture are affected by it? Implicit and explicit cultural policies are being implemented, from the local to the EU level, by public authorities as well as by an active non-governmental sector and foundations advocating their goals in the field of culture and media. Cultural policies are important mechanisms for managing the European political and cultural sphere as they affect how citizens perceive and create culture. An important question is: what kind of cultural policies do we need in order to achieve the best digitization results in the culture and media sector to foster democratic values (freedom of expressions, cultural diversity and media pluralism).

EU Context and DSM: Digital Policies – Cultural Policies

In the European Union, the digital domain is regulated by different public policies that aim to maximize the economic and social potentials of digital technologies. They focus on the issues of digital market fragmentation, interoperability, cybercrime, security, privacy, digital literacy, etc. Since our communication and creativity are increasingly moving into the sphere of digital technologies, the EU regulatory space has a concrete impact on the changes in business and communication models in the cultural and media sectors. It impacts cultural and media sectors whose mode of operation depends not only on accepted institutional and sectorial models and strategies, but also on existing financial mechanisms and the legislative framework. Furthermore, the impact of national policies seems to be decreasing as regulation at the international or the EU level often obliges policies on the national levels to enforce the specific changes. In the context of the

subsidiarity principle, EU Member States have the right to take decisions, formulate policies and decide on financing modes in the cultural field. However, as the regulation related to the digital environment mostly arises from other EU public policies, this re-presents an implicit cultural policy that has a significant impact on culture and the media. The question arises whether national cultural policies can still successfully regulate (digital) culture in situations where obligations deriving from other public policies (such as data policies, privacy regulation, copyright, etc.) affect the cultural sector, though in these policies cultural goals are often not taken into account. This situation is an indicator of the marginalization of culture in the digital strategy of the EU, giving rise to the following question – what needs to be done to remedy this?

As the main focus of the EU policies for culture has been placed on the creative economy, which is interlinked with the digital economy, one of the important implicit policies for culture is the Digital Single Market (DSM) strategy, the scope of which includes copyright regulation. With its focus on the digital and data economy, the DSM reform has implications for cultural trade, i.e. the trade of digital cultural goods and services, which consequently opens questions regarding its unintended cultural side-effects for our collective identity. The DSM goal is to ensure high-quality digital services throughout the EU, to create a single EU regulatory space and adequate conditions for the development of innovative digital services. The DSM's focus is on the economic benefits of the digital economy. It emphasizes the business side of the access to the cultural content. Issues related to cultural diversity are seen quite simplistically – from the distribution point of view – where more content can reach more people through the digital market. The DSM leaves out of its focus the users' cultural practices in the field of the new media and, more generally, the users' rights to access and

reuse cultural content, as well as the content which is offered under a not-for-profit logic.

Considering the discrepancy between the DSM logic that favours the supranational market principle and the territorial principles within which the instruments of national cultural policies operate, the important question is whether the DSM reform will bring benefits for the entire cultural sector or primarily for the 'big players' in the field of creative economy, and whether small Member States will benefit from the proposed reforms? In the context of the current EU reality that faces regulatory fragmentation and fragmented markets in the content sector, where rights need to be negotiated with 28 countries, simplifying this reality represents a significant step forward for the business sector and the consumers. However, the proposed changes lead to the redistribution of revenues from copyright, which is one of the instruments of national cultural policies, without taking into account current models and needs at national levels.

DSM can be understood as an attempt by the European Commission to indirectly reconfigure the European cultural space, as the proposed changes have an impact on the ways in which the cultural sector is managed in the EU Member States. For new policy approaches it is important to find an adequate place for (digital) culture between the market and its broader social context (i.e. between market commodity and public good) and to secure that cultural and artistic objectives of cultural organizations can be supported via business models that ensure the long-term sustainability of digital cultural services. In order to achieve this, there is a need for continuous research in this area. It remains to be seen whether Croatia is prepared for the current and upcoming changes and whether it can influence them?

Programme Overview

Thursday, 19 April 2018

Friday, 20 April 2018

14:00 -15:00	Registration and Welcome Coffee	9:30 -10:00	Welcome Coffee
15:00 -15:30	Welcome Notes	10:00 -11:00	Introductory Keynote Lecture by Professor Katharine Sarikakis: <i>Culture and the (New) Single Market: Reproducing Regimes of Dominance or Rebooting the New Europe?</i>
15:30 -16:30	Introductory Panel – Digital Single Market and Its Impact on Culture and Media: Institutional and Regulatory Aspects	11:00 -11:30	Coffee Break
16:30 -17:00	Coffee Break	11:30 -13:30	Panel II – Copyright, Authors’ and Users’ Interests: How to Foster Creativity?
17:00 -19:00	Panel I – Online Platforms and Media Sustainability in Democratic Societies	13:30 -14:30	Lunch
19:00	Welcome Drinks	14:30 -16:00	Panel III – Striking the Balance Between Culture and Economy: What Role for Heritage?
		16:00	Closing of the Round table

PROGRAMME – 19 April 2018

**Council Room at the Faculty of Law, University of Zagreb, 2nd Floor,
Republic of Croatia Square 14, Zagreb**

Thursday, 19 April 2018

14:00-15:00 Registration and Welcome Coffee

15:00-15:30 Welcome Notes

- Professor Igor Gliha, Dean, Faculty of Law, University of Zagreb
 - Dr Aleksandra Uzelac, Head of the Department for Culture and Communication, IRMO, and CULPOL Coordinator
 - Dr Nina Obuljen Koržinek, Minister of Culture of the Republic of Croatia
-

15:30-16:30 **Introductory Panel:**

Digital Single Market and Its Impact on Culture and Media: Institutional and Regulatory Aspects

Video address by Mariya Gabriel, European Commissioner for Digital Economy and Society

Speakers

- Anja Jelavić, Head of International Cultural Cooperation and European Affairs Sector, Ministry of Culture of the Republic of Croatia
- Božo Zeba, Acting Deputy Secretary of State, Central State Office for Development of Digital Society

Moderator: Dr Aleksandra Uzelac, IRMO

16:30-17:00 Coffee Break

17:00-19:00 ***Panel I – Online Platforms and Media Sustainability in Democratic Societies***

Speakers

- Damir Hajduk, President, Electronic Media Council
- Božidar Abramović, Omnicom Media Grupa and Croatian Association of Communications Agencies (HURA)
- Dr Paško Bilić, IRMO
- Ante Pavić, Forum TM, non-profit media
- Saša Leković, President, Croatian Journalists' Association

Moderator: Dr Jaka Primorac, IRMO

PROGRAMME – 20 April 2018

**Council Room at the Faculty of Law, University of Zagreb, 2nd Floor,
Republic of Croatia Square 14, Zagreb**

Friday, 20 April 2018

9:30-10:00 Welcome Coffee

10:00-11:00 **Introductory Keynote Lecture:**
***Culture and the (New) Single Market: Reproducing Regimes of Dominance
or Rebooting the New Europe?***
**Professor Katharine Sarikakis, Department of Communication,
University of Vienna**

Moderator: Dr Paško Bilić, IRMO

11:00-11:30 Coffee Break

11:30-13:30 ***Panel II – Copyright, Authors’ and Users’ Interests: How to Foster
Creativity?***

Speakers

- Dr Maja Bogataj Jančič, Intellectual Property Institute, Slovenia;
- Dr Simone Schroff, Institute for Information Law, University of Amsterdam;
- Antun Tomislav Šaban, Croatian Composers' Society
- Hrvoje Hribar, Board Member, Federation of European Directors (FERA)

Moderator: Professor Romana Matanovac Vučković, Faculty of Law, University of Zagreb

13:30-14:30 Lunch

14:30-16:00 ***Panel III – Striking the Balance Between Culture and Economy: What Role
for Heritage?***

Speakers

- Harry Verwayen, Acting Executive Director, Europeana Foundation
- Goranka Horjan, Ethnographic Museum
- Dr Vlatka Lemić, Croatian State Archives
- Professor Marianne Ping Huang, Aarhus University

Moderator: Dr Koraljka Kuzman Šlogar, Institute for Ethnology and Folklore Research

16:00 Closing of the Round Table

Description of Sessions with Speakers' Contributions

DAY I: Thursday, 19 April 2018

Introductory Panel

Digital Single Market and Its Impact on Culture and Media: Institutional and Regulatory Aspects

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

- Video address by Ms. Mariya Gabriel, European Commissioner for Digital Economy and Society

Speakers

- Anja Jelavić, Head of International Cultural Cooperation and European Affairs Sector, Ministry of Culture of the Republic of Croatia
- Božo Zeba, Deputy Secretary of State, Central State Office for Development of Digital Society

Speakers' Contributions

ANJA JELAVIĆ

Impact of the Digital Single Market on Culture and Media - Institutional and Regulatory Aspects: DSM Strategy Initiatives

Digital content is one of the main drivers of growth of the digital economy. 56% of Europeans use the Internet for cultural purposes, and spending on digital entertainment and media for the next five years is expected to grow at a rate of approximately 12%. Behaviour is changing as consumers increasingly watch digital content on mobile devices and expect to access them anywhere and everywhere. The emergence of broadband Internet facilitated access to copyrighted works, leading to new models of distribution, as compared to the traditional forms. Using content over the Internet is becoming an increasingly important way of content consumption, therefore authors should be able to make revenues from digital distribution. The Digital Age has brought new challenges of regulating rights with online services. Regulation of productive contracts, respect of the inalienability of the right to compensation for usage, and the development of an adequate model for calculating the level of remuneration are only some of these. Barriers to cross-border access to copyrighted content services and their portability are still common, especially for audiovisual programmes. In terms of portability, when consumers cross the EU's internal copyright barriers, they often can not use content services (e.g. video services) that they have purchased in their home country. Within the digital single market, a number of initiatives have been launched and a growing number of regulatory frameworks are being established to implement them. Trilogue negotiations are under way concerning the Audiovisual Media Services Directive. The general approach to the compromise Proposal of the AVMS Directive was adopted on 23 June 2017. The Proposal of the Directive of the European Parliament and the European Council on copyright in the digital single market, which will provide fair compensation to authors for the use of their works even on new platforms, is under discussion. Revisions of the Regulation on satellite broadcasting and cable re-broadcasting are also under way in order to extend its scope of application to Internet broadcasting of the contents of radio and television broadcasting houses, and implement additional measures to ensure better cross-border access to radio and television broadcasting services in Europe. The principle embedded in the Electronic Commerce Directive, which states that Internet service providers should not be responsible for the content they upload or store on their servers, if they are acting in a passive manner, is the foundation for Internet development in Europe. However, as soon as illegal content is targeted, be it information related to illegal activities, such as terrorism or child pornography, or information that violates the rights of others (e.g. copyrights), mediators should take effective measures to remove it. The Ministry of Culture of Croatia is currently implementing a Digitization of Culture project in order to establish a unique place of digitized and digital cultural heritage for the purpose of preserving, accessing and using heritage. The Digitization of Cultural Heritage project is co-funded through EU funds under the Operational Programme Competitiveness and Cohesion 2014-2020, based on e-Service Development, a restricted call for proposals published by the Croatian Ministry of Regional Development and EU Funds. The purpose of the call is to increase the use of information systems in communication between citizens and the public administration through the establishment of an information structure for the coordination of communication and the development of software solutions. A detailed analysis of the preparation includes an analysis

of the relations with users and an examination of the current state; how much material is digitized in the Republic of Croatia; in what way does the digitization of cultural heritage affect the communication of citizens and institutions; how high is the demand for digital content; how do institutions charge for the service of digitizing; which information systems do institutions use for digitization and storage of cultural heritage?

Currently, the National Program for the Promotion of Audiovisual Creativity from 2017 to 2021 is in force, which sets out four strategic areas of action:

- securing of substantive requirements for the further development of the overall audiovisual industry as an economic power, and for the creative growth of the Croatian cinematography as an artistic expression,
- promotion of film literacy and audience development,
- the preservation of audiovisual heritage and the promotion of public access to culturally valuable domestic and global audiovisual heritage,
- the positioning of Croatia in the process of forming a European Digital Single Market.

As part of the current European initiatives, the Ministry of Culture of the Republic of Croatia has actively participated in the debates launched in the second half of 2017 on the topics of creating a unique approach to digital cultural heritage and of accessing public culture through digital tools. The initiative was launched during the Estonian Presidency of the EU Council, based on work within the Open Method of Coordination: Promoting Access to Culture through Digital Means - Policy and Strategy for Public Development. Within this research four key issues have been raised:

- Strengthening the capacity of cultural professionals - building the capacity of cultural workers is an important factor in supporting the sector to promote audience development through the digital sphere.
- Collection, processing and data management - there is a need for greater investment in data collection, analysis and management. It refers to profiling the audience and identifying the culture and habits of the audience concerning artistic consumption and trends. Audience information should be made publicly available, published, presenting a material and quantitative contribution to culture. The data should also be used by policy makers and financial decision-makers.
- Digital access - a facilitated and balanced access to digital cultural content across the European Union is needed. It refers to Internet availability and access (national infrastructures), use of open content and formats, cyber security, censorship, access for people with disabilities, and a cross-border and cross-cultural genre of collaboration through digital channels.
- Designing a cultural offer with access is extremely important to the audience. In response to digital changes, the cultural sector needs to re-evaluate its relationship with the audience. The audience needs to be empowered to exert a greater influence on shaping and defining culture.

BOŽO ZEBA

Impact of the Digital Single Market Strategy on the Culture and Media in Croatia: Technology is Forming the Future – Are We for It?

The presentation will tackle the paradigm shift in the digital era. The largest media content providers – are not the content creators?! (Facebook, Instagram, YouTube...) Facebook was started only some 15 years ago, and had its first billion

of users just 7 years later? (Today it has some 2.2 billion users.) Who are today's (digital) media content creators? The creation of digital platforms today is faster than that of any revolution in history?!

Panel I

Online Platforms and Media Sustainability in Democratic Societies

Major online platforms such as Google, Facebook, Twitter and Amazon have come to dominate the global Internet in terms of attracting users to their services and, simultaneously, attracting advertising investments for sustaining their business models. Online platforms position themselves as mediators between digital advertisers, consumers and citizens while offering many of their online services for free. As such, they are dominating the experiences of Internet search, social networking, e-commerce and many other services in the digital economy.

The European Commission is taking online platforms as an important part of the Digital Single Market Strategy. The guiding policy principles are: (1) a level playing field for comparable digital services; (2) ensuring that online platforms behave responsibly to protect core values; (3) fostering trust, transparency and ensuring fairness; (4) keeping markets open and non-discriminatory to foster a data-driven economy (European Commission, 2016). Yet what the Commission does not discuss sufficiently is the fact that online platforms also dominate the advertising capture in many local industries in Europe, making it difficult for new companies to compete by creating new services, and 'old' companies to remain sustainable in the digital environment.

While the EC strategy is aimed at creating a data-driven economy, the positive externalities of such markets including informed populations, media pluralism, social inclusiveness and other democratically desirable outcomes are not properly addressed. The aim of this panel is to discuss how online platforms influence local media and communication industries in a political, cultural and economic sense. In particular, we will focus on the impact of online platforms on digital advertising, media sustainability, market competition and media pluralism, and we will discuss public subsidies for media industries, as well as citizen alternatives to market driven frameworks.

Moderator: JAKA PRIMORAC, Senior Research Associate at IRMO, Department for Culture and Communication

Speakers' Contributions

DAMIR HAJDUK

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

From the perspective of audiovisual media services, the digital single market can be seen as an untapped potential in the context of media pluralism, consumers' rights, audiovisual content production and the development of the audiovisual industry. The country of origin principle is one of the main pillars of the Digital Single Market strategy. In the context of regulating audiovisual media services and amending the Directive, several novelties have been proposed that partly affect this principle as well as the regulation of new players, who, largely unregulated, successfully compete with traditional media. Observed from the perspective of small and large member states, the country of origin principle does not have

balanced effects and, apart from the different effects on total marketing media revenues, questions about the various effects on media pluralism are being raised. The regulation of audiovisual commercial communications, the expansion of material jurisdiction into platforms for sharing video content and social networks, and the regulation of hate speech are the main topics around which a consensus of the co-legislators has not yet been reached in the tripartite process. How regulators are preparing for new challenges, and the possible consequences of adopting the amended Audiovisual Media Services Directive for the Croatian media legal framework and the market, are the main themes of this presentation.

BOŽIDAR ABRAMOVIĆ

Influences of Large Global Platforms on Advertising in Croatia

Google is an integral part of 99% of all Internet searches in Croatia. There are about 2,000,000 Facebook accounts registered in Croatia. Google and Facebook are just two global platforms, but with the highest reach in the country. The great interest of users who use these global platforms daily also affected the redistribution of investments of advertisers that are in constant search for channels that best sell their products. Most of the local media revenue comes from advertising, and advertising depends on the audience. Less audience means less revenue. The Internet has made foreign content more accessible, while global platforms offer interactivity which can not

be matched by any local media. Now, apart from being able to reach the same audience through Google and Facebook at a fraction of the cost, these platforms collect large amounts of data on their users, and data offers an even higher investment optimization capability. In some cases, this data also allows the measurement of the direct effect on achieving the intended business objectives (e.g. Internet commerce). In addition, as the users are now being tracked, it is possible that the user might only be profiled by interest on local media, while paid promotional messages reach him on foreign portals for a tenth of that price. The outflow of that money from the

country means lower investments in local media. What percentage of investments goes to large platforms and what does this

mean for the local media? What is the trend and impact assessment by 2020?

PAŠKO BILIĆ

Global Platforms, Digital News and State Regulation: Towards a New Balance of Power?

The democratic balance of digital news has been heavily distorted by the dominant role played by several US companies. Due to their market strength, the commercial success of local digital news media is becoming increasingly difficult. The promotion of digital pluralism through direct media policy support for the community and non-profit media is much needed to counter these trends. Recent European debates have focused on two ways of dealing with online platforms: taxing them at the source of revenue creation (i.e. local advertising investment capture), or taxing them at the source of their European company headquarters (Ireland or Luxembourg). In this presentation, I will connect the global and EU dimension with the specificities of the

local digital news in Croatia. I will analyze (1) recent academic literature on digital platforms, digital intermediaries and algorithms, as well as (2) EU policy documents within the Digital Single Market framework. Furthermore, I will (3) analyze the market shares for Google and Facebook in European countries in the past two years, (4) present the results of a recent computational analysis of public, private and non-profit digital media in Croatia, and (5) discuss the role of state regulation in balancing commercial mechanisms with media pluralism. This complex digital political economy requires a new balance of powers between major companies, the European Union, the state and civil society.

ANTE PAVIĆ

During the presentation, we will question and then try to give an answer, to whether the media today, in particular the smaller ones, such as non-profit media, can reach their readers without the intervention of intermediaries, such as social networks, and whether portals can survive in such an environment. That is, who has more benefits: the content-generating portals or the social networks themselves? It is also important to emphasize whether portals, and particularly non-profits, can reach financial benefit of advertising over Google as the main advertising agent in today's world. We will discuss 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. Furthermore, we will talk about the sustainability of non-profit media and whether successful money-raising campaigns through the crowdfunding platform, conducted by Forum.tm and Lupiga, are really a response to the medium- and long-term sustainability of a plurality of media scenes, as they are welcomed by some media and political actors, or merely a fire-fighting measure for the purpose of short-term survival.

SAŠA LEKOVIĆ

Digital Single Market Strategy –

Death or a New Life for Journalism?

As intended, the main purpose of this panel is to re-examine the impact of online platforms on local media and the communications industry in political, cultural and economic terms, with the main focus lying, among other things, on media sustainability, market competition and media pluralism. It has also been announced that public support for the media industry will be discussed, as well as civil alternatives to the market framework of the media. From the point of view of the Croatian Journalists' Association, as a professional journalists' association, it is important to problematize the impact of the application of the Digital Single Market strategy on the quality and the overall role of journalism as a representative of the public interest.

Day II: Friday, 20 April 2018

Keynote Lecture

KATHERINE SARIKAKIS

Culture and the (New) Single Market: Reproducing Regimes of Dominance or Rebooting the New Europe?

Despite the fact that European integration has been largely associated with ,hard' areas of policy, such as fiscal, agricultural and technological, the substance of integration has been tested on all things ,soft': on the experience of citizens of Europe as a polity to the learning about one's neighbours and the experiences of the range of possibilities of what it means to be European in everyday life. The levels of trust and distrust in European institutions, the future of Europe and the place identity, belong, and connection within it has always been tested in the ways of life, beliefs and expressions carried through what we call ,culture'. More so, historically, the success of the European project has been a reflection of the degrees of attention it has given to the cultural ,sector', from the high arts and the media to the protection of free speech. The European polity has, however, an ambivalent relation with culture: it has fragmented it, monetized, instrumentalized, glorified, economized, promoted, marginalized and reimagined it through policies which have treated various aspects of culture in regulatory terms in different and even conflicting ways.

The most recent challenges are those posed by the Digital Single Market framework, whereby the redefinition of the EU as a digitally oriented, single market of a Europe of 27 (or otherwise depending on exits of, accessions by and restrictions on) states, effectively reproduces and insists on the perpetuation of unequal motors for development in the sector. Critics worry that cultures and the cultural sector, particularly in small nations, or, more precisely said, in countries other than the big four (France, Germany, Spain, UK) and the dominant two (Germany and UK) would be subsumed in a regime of dependence and tokenism, rather than in a state of development and flourishing.

The questions are many and urgent, particularly given the fact that Europe is confronted not with the 'normal' challenges of scepticism of 1992 of the European Single Market, but rather with the extreme consequences of multiple polarizations in the political, financial and social realities of people's lives. Within this context, the burden on European states is heavier than before: the old tools of inward-gazing cultural policies may have exhausted their capacity. The way forward is quite arguably the creation of more integration, however one that connects meaningfully and engagingly national sectors, national markets, national audiences and national makers along axes with a political purpose: to protect, promote, reinvigorate and reboot democracy. Smaller, multiple, networked ,Europes' through coordinated action can steer the DSM to desired destinations of multiple voices though paying attention to other pieces of the puzzle, such as the institutions of public service media, the institutions of archives and heritage, nonprofessional cultural actors, the youth and the educational system.

Panel II

Copyright, Authors' and Users' Interests: How to Foster Creativity?

The primary goal of the Digital Single Market (DSM) strategy is to ensure high-quality digital services throughout the European Union, to create a single EU regulatory space, and to foster conditions for the development of innovative digital services. The focus is on the economic benefits of the digital economy. When these aims are translated to the cultural and media field, the DSM primarily looks at the business side of access to cultural and media content, where copyright regulation plays an important part. Issues related to cultural diversity are seen quite simplistically, that is, from the distribution point of view, where more content can reach more people in the digital market. However, the changes brought about by the DSM reform and copyright regulation also have implications on artists' rights, work processes, the state of the audio-visual industry and competition with online platforms, etc. Moreover, the DSM reform also tackles users' rights to access and reuse cultural content.

There is a discrepancy between the DSM logic that favours the supranational market principle and the territorial principles within which the instruments of national cultural and media policies operate. In the EU context of regulatory and market fragmentation in the content sector, where rights need to be negotiated with 28 countries, simplifying these mechanisms represents a significant step forward for the business sector and for the consumers. However, the proposed changes will lead to the redistribution of revenues from copyright, one of the instruments of national cultural policies, without taking into account current models and needs at national levels. The production capacities of the cultural and creative industries in the smaller EU MS are different than those of the larger EU MS - their ability to sustain national cultural production and contribute to European cultural diversity might be obstructed, if the DSM logic favouring economic benefits prevails over the accepted principles of European cultural policies, including many policy measures providing special support for the creation, production, distribution and access to diverse cultural and audio-visual contents. In addition to questions regarding the position of small countries in the European DSM, another question arises about the possibility to use cultural arguments, supporting a special position of cultural products within the DSM. Will we be able to argue that cultural commerce is different from regular commerce, as there are different barriers to selling cultural products (e.g. books, audio-visual goods) to other countries, including the language barriers? Will we still be able to argue for the special position of cultural products in the digital single market?

In this panel, we will tackle these issues 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. The panel will question whether the DSM reform brings benefits for the cultural and media sectors, or primarily for the 'big players' in the field of creative economy. These issues have serious implications for cultural diversity and media pluralism in Member States. In addition to market-related mechanisms, they need to be addressed from the perspective of culture as a public good.

Speakers' Contributions

MAJA BOGATAJ JANČIČ

EU CR Reform: Is It Still Time to Fix CR in the EU and what Can We Still Do About It?

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 would limit creativity and dissemination of information and content online.

SIMONE SCHROFF

Collective Management Organisations: Between Assumptions and Reality

EU-wide services using copyright works are only feasible on a large scale if CMOs can offer pan-European licenses to commercial users. The EU policy on CMOs traditionally focuses on the monopoly status of CMOs and its negative effects on both rights holders and users. As a result, licensing across jurisdictions is also framed as a competition issue. Following this logic, CMOs will be able to develop pan-European repertoires and be as (cost) efficient as possible if rights holders and users can choose the CMO which suits their preferences. This requires access and transparency, both of which EU policies and case law are designed to achieve. It also reduces the CMOs' monopoly status. However, this understanding of CMOs is overly simplistic and indeed threatens the foundations of

cultural policies in the member states. In this presentation, I will focus on three (unanticipated) consequences. Firstly, competing CMOs contradict other areas of EU copyright policy, for example the proposed Digital Single Market Directive's provision on out-of-commerce works, rendering cultural heritage initiatives ineffective. Secondly, the varying interests of rights holders are not fully taken into account, in turn eroding the social support networks CMOs offer to their members. This has major repercussions for national cultural and social policies. Thirdly, EU policy is likely to lead to a fragmentation of rights. This complicates the licensing process for users who struggle to acquire pan-European licenses, especially for digital uses. This failure is not least evident in the limited geo-blocking provisions.

ANTUN TOMISLAV ŠABAN

Music Authors and Their Business Models in a Digital Environment

Owing to the omnipresence and the wide-ranging business use of music, musical copyright takes up the biggest share of the global copyright pie. 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?

HRVOJE HRIBAR

The Digital and Its Diverging Nicknames

Digital **Shift**, Digital **Market**, Digital **Revolution** – the diversity of (nick)names reflects different perspectives and different speakers. Just look at who is talking and you'll be able to tell why. Regarding the **revolution**, the EC obviously preferred to focus on its market perspective and the idea of some positive dynamics that might come of it. Hope is better than fear, I fully agree. Yet, we can hardly ignore some doubts. Would fewer mobile players be able to **shift** as desired? Was there any **revolution** ever to take its course without casualties and scaffolds? Is there any **market** without its losers? So how do we feel about it, after all? Fearful or brave, do we get in contact with our ability or rather, with our fragility?

What is the future of a small, underdeveloped, East European nation in the prospects of DSM? It can be seen from more than one perspective, I'd say.

One may draw conclusions from elements like: evident lack of preparation, low competition potential, linguistic anonymity, deplorable cultural finances...

It may be impossible to change those elements, but still, you can try to reconsider them, taking a look from an opposite angle - "If our local infrastructure is so weak, do we have anything to lose, after all?" Or rather, we do not, not at all! Not much to fear, I'd conclude.

Panel III

Striking the Balance between Culture and Economy: What Role for Heritage?

The prevalence of market logics at the expense of approaches emphasizing a variety of values at stake in the cultural sector is a particular challenge for cultural policies in EU Member States. As DSM represents a major implicit policy for culture, striking a balance between culture and economy should receive greater focus, since culture is not just a commodity, but equally a public good. The IPR reform, that is trying to achieve a harmonized copyright regime in the EU, is the central issue of DSM for the cultural sector. Copyright reform and the attempt to harmonise it at the EU level tackles many interest groups, as digital channels have transformed the way we 'consume' culture. This has implications for rights holders, intermediary institutions (heritage institutions) and end-users, thus a key question is: to whom will this bring advantages and to whom disadvantages?

While for artists and cultural and creative industries the most important aspect of the IPR reform is the remuneration for the use of copyright protected works, for the cultural heritage sector, aspects of particular importance within IPR reform include exceptions to copyright rules, relevant for the digitization of the heritage institutions' collections and for enabling users to use them. The role of the cultural heritage sector is to preserve the collections in their holdings and enable the citizens' access to culture. This demands an adequate EU IPR regulation that supports appropriate business models which not only provide for the digitization of cultural collections holdings in the cultural public sector, but also for the support of users' rights to use and reuse digital heritage content. For the cultural heritage sector the important question is what is an adequate conceptualization of IPR in the digital age that would ensure preserving robust public domain and users' rights from analogue times, considering 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 our cultural memory? If we consider our cultural heritage as a resource that triggers reflections and new insights, that should be preserved and passed on to the next generation, as well as constantly questioned and rediscovered by individuals who breathe new life into it in the present time, we need to ensure that our cultural references (from the recent and the distant past) stay alive in our cultural memory. We either use it or we lose it, as digital culture represents a vital part of our future heritage. Are the proposed exceptions sufficient? Will the education and the heritage sector be able to take real advantage of the opportunities in the environment of digital networks?

If we still hold on to the expectations that digitization will democratize and open access to heritage as a social resource, it is important to make room for cultural policies to provide cultural arguments when decisions are made about DSM, as today we cannot talk about culture as something separate from the digital environment that underpins it. The impact of DSM on cultural diversity and whether it will enable the prospering of aspects of culture that are not about profit-making in the digital environment need to be considered.

Speakers' Contributions

HARRY VERWAYEN

Creating Impact with Culture: Europeana and the Digital Single Market

The Digital Single Market has as its goal to harness the potential of technological change, with long-term benefits for both economic growth and the quality of life. It aims to do so by investing in a pan-European infrastructure and policies that allow data to flow across borders, tackling market fragmentation along the way. Digital cultural heritage is affected by these efforts and at the same time plays a key role in reaping the potential benefits

of this initiative for creating a large-scale social and economic impact. During this talk we will investigate what these potentials are, what role Europeana plays in them, and how this relates to Croatian initiatives. In particular, we will look at frameworks such as rightsstatement.org, the Europeana Publishing Framework, the Europeana Impact Playbook and how they can benefit Croatian heritage institutions.

MARIANNE PING HUANG

Coding for Culture & Hacking for Heritage: How to Re-Think (Digital) Cultural Democracy

As old infrastructures are dwindling and leaving gaps in communication and information flows, and these gaps are equally threatening our cultural commons, I will focus on a few cases on digital

cultural democracy and co-creation, asking whether such cases, ranging from data co-creation in public space to children coding for play, are actually scalable and will help us build a digital cultural democracy.

VLATKA LEMIĆ

European Archival Practices and Digital Single Market: Common Strategies and Open Issues

In the past several decades, the European professional landscape has been focused on the challenges archives face in the digital age, and the spotlight has been put on 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. According to the programming documents of the EU bodies, contemporary archives

are expected to combine their traditional role of guardians of memory with information tasks and active servicing of the public administration, which includes cooperation with administrative, educational, academic, cultural, heritage and IT sectors and various users' groups. Archives are expected to be contributors to economic growth, to safeguard our cultural heritage, and to ensure democratic accountability through their work by enabling permanent access to and usability of archival records and data. Archival perspectives and strategic questions of the archival profession and

services, with regard to the aforementioned objectives and the joint European information infrastructure, are discussed and monitored by EBNA and EAG, whose recent work is oriented towards the role of archive services in the EU digital agenda and the digital single market, e-archives and data protection issues. 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.

GORANKA HORJAN

Beauty and the Beast: How to Bring New Technologies Closer to the Heritage Sector?

It is precisely the heritage institutions that face great challenges when it comes to the use of new technologies. This is especially true of museums: apart from the digitization of collections in order to increase their availability online, it is expected that they contextualize museum exhibits in an appealing way, in order for them to be better understood by a greater number of users. The audience is also becoming more demanding and is expecting new interactive and participative content adapted to today's needs. For museum-based professionals, it is no longer a question of whether or not new technologies should be used, but to which

extent and how. In addition to the still present fear of using ICT solutions, which is often justified by the inadequate proficiency of employees in the heritage sector, the financial side of using new solutions is also being questioned. Namely, digitization and the introduction of multimedia content require not only the initial means of hardware and software, but also regular maintenance, which, in addition to financial implications, also includes human resources. This presentation will introduce several project examples that will effectively illustrate the topic (eCultValue, the Gubec Theatre, Geocraft etc.).

Speakers' and Moderators' CVs

Božidar Abramović is member of the Board of Directors of the Croatian Association of Communications Agencies (HURA) in charge of the section for media agencies. Since 2006 he has been the Director of the Omnicom Media Group, which is the owner of two media companies, OMD and PHD. His long-time experience has offered him insight into a large number of industries, including consumer goods, the automotive industry, telecommunications and retail. Previously, he has been working for Saatchi & Saatchi, Texaco and Chrysler. He has also founded his own start-up company, the first to develop indoor advertising strategies for retail complexes.

Paško Bilić is Research Associate at the Department for Culture and Communication of the Institute for Development and International Relations (IRMO) in Zagreb, Croatia. He holds a PhD in sociology (2013) from the University of Zagreb. He was a visiting researcher at the Institute for Advanced Studies, University of Westminster (London, UK), short-term visiting researcher at the University of Bremen, (Bremen, Germany) and Bilgi University (Istanbul, Turkey), and Doctoral Research Fellow at the University of Alberta (Edmonton, Canada). His primary research and teaching interests are media sociology and communication studies. More specifically, he is interested in the critical analysis of social relations mediated through digital technologies, public policies and markets. Since 2015 he leads the Croatian team conducting the implementation of the Media Pluralism Monitor, coordinated by the European University Institute (EUI) in Florence, Italy and funded by the European Commission. He also worked on projects funded by COST, the Seventh Framework Programme and the Croatian Science Foundation. Bilić is board member of the European Sociological Association's Research Network 18: Sociology of Media and Communications Research and head of the Media Sociology Section of the Croatian Sociological Association since 2013. His work is published in Croatian journals such as *Društvena istraživanja* and *Revija za sociologiju* as well as international journals such as the *Journal of Political Economy of Communication*, *TripleC: Communication, Capitalism and Critique* *New Media & Society*, *European Journal of Communication*, *Big Data & Society*, and *Interactions: Studies in Communication and Culture*.

Maja Bogataj Jančič, PhD, is founder and director of the Intellectual Property Institute, a private think-tank, research and consulting institution in the field of intellectual property located in Ljubljana, Slovenia. She has earned her law degree from the University of Ljubljana (law, 1996) and holds master's degrees from the universities of Ljubljana (economics, 1999), Harvard (law, 2000) and Turin (intellectual property, 2005). She earned her PhD degree (copyright law, 2006) at the Faculty of Law, University of Ljubljana. Bogataj Jančič researches, consults and publishes in the area of copyright, intellectual property and Internet law, and is co-author of several books in this field. She is an arbiter in domain name disputes for the .si domain name space and an arbiter at The Permanent Court of Arbitration at the Chamber of Commerce and Industry of Slovenia. She is a trademark attorney, and was a Creative Commons legal lead for Slovenia.

Damir Hajduk graduated from the Faculty of Economics and Business in Zagreb. He started his professional career carrying out duties involved with the marketing of information services of the Reuters Agency. In 1996, he was Country Manager in Zagreb for the regional ERP software distributor Sun Systems and later took on the position of Sales Director at the Profil International Company. From 2000 to 2007 he was successfully involved in the project of developing the national cable TV network DCM (today: B.net Hrvatska), having held the position of Commercial Director. After holding the position of Deputy Manager of the Croatian Radio Television (HRT) for a period, in 2009 he was appointed Member of the Council for Electronic Media by the Croatian Parliament. In May 2011, Damir Hajduk was elected EPRA Vice-Chairperson. The European Platform of Regulatory Authorities (EPRA) is a professional association of 52 independent regulatory authorities from 46

countries. In June 2014, Hajduk was re-elected to a five-year term and in July 2017 he was appointed Chairperson. He is currently chairing the European Regulators Group for Audiovisual (ERGA), the European Commission founded expert group consisting of the heads of European electronic media content regulators.

Goranka Horjan is an art historian and a prominent Croatian museologist with a highly respectable international career. She was appointed Director of the Museums of Croatian Zagorje for three terms (2000-2004; 2006-2010 and 2010-2014), and is Director of the Ethnographic Museum of Zagreb since 2015. She was in charge of investments in multiple major museum projects in Croatia: e.g. setting up the permanent exhibition of the Museum of the Peasants' Uprising (1999-2002), the construction and equipment of the Krapina Neanderthal Museum (2003-2010) and the renovation of the Veliki Tabor Castle (2000-2014). She has successfully drawn resources from EU funds for projects such as Craftattract, the Studio Gallery Antun Augustinčić, Veliki Tabor, the European Museum Forum, and the project of the project documentation preparation for the Ethnographic Museum in partnership with the Croatian Chamber of Commerce. Horjan is the editor of numerous monographs, as well as the main editor of the monograph „History, Heritage and Culture in of the Krapina-Zagorje County“ (2007) and editor of „Eight Centuries of Stubica“ (2009) and „Traditional and Art Manufacturers in the Krapina-Zagorje County“ (2011). Horjan has been a member of the Executive Board of the International Council of Museums, ICOM (2010-2016). From 2012 to 2017 she was President of the European Museum Forum, and since 2015 she is Head of the Jury of the EU Cultural Heritage Prize Europa Nostra for the category of Education, Training and Awareness-raising. She is President of ICOM South East Europe since 2017. Horjan is the author of multiple projects, including The Middle Ages in Croatian Zagorje and the project concept for the Gubec Theatre, which received the Heritage in Motion Award in 2015 for the best European multimedia heritage film. She is the author of the concept for the museum and the storyline of the Veliki Tabor Castle and co-author of the Museum of Love Stories for the manor in Razvor. She has been decorated for her extraordinary contribution to culture with the Medal of the Order of the Croatian Danica inscribed with the figure of Marko Marulić, and in 2012 she received the annual Award CBTour for the best manager in business tourism.

Hrvoje Hribar is a Croatian director/producer, graduated in film directing from ADU (Academy of Dramatic Arts) in Zagreb. He has also worked as first assistant director, screenwriter, radio playwright, cook and essayist. He wrote, produced and directed the comedy *What Is a Man Without a Moustache?*, the highest-grossing film at the Croatian box office in the first decade of the century, which was shown in more than 30 film festivals worldwide. Hribar was awarded the Oktavijan (best Croatian film of the year) several times (for the feature *Tranquilliser Gun*, the documentary *Once There Was the Man*, and the short *Between Z&Z*). President of the Croatian Film Directors' Guild in two terms, he initiated the establishment of the Croatian Audiovisual Collecting Society (2000). Since April 2008, Hribar has been serving as member of the Executive Committee of FERA (European Directors' Federation). In September 2010 he was appointed Chief Executive of the Croatian Audiovisual Centre, the main audiovisual agency in Croatia, which he left in February 2017. His job in CAC (HAVC) was related to both introducing and executing the National Audiovisual Strategy, which resulted in doubling the increase of national production, international recognition of Croatian works as well as a high impact rebate system that put Croatia on the global industrial map with projects such as *Game of Thrones*, *The Borgias*, *Star Wars* and others.

Anja Jelavić is an art historian and Italian scholar, graduated from the Institute of Contemporary European Studies (Rome, Italy) on the subject of Croatia's accession to the European Union: the use of EU funds in the culture sector and preparations for participation in the Culture 2000 programme. She also graduated from the Diplomatic Academy of the Ministry of Foreign Affairs and European Integration of the Republic of Croatia. Jelavić worked at the Ministry of Culture as Head of Department of the Cultural Contact Point for the Promotion and Coordination of the Culture Programme 2007-2013 in the Republic of Croatia. Previously she was associate and counsellor on affairs concerning bilateral and multilateral international cooperation. She was also member of negotiating teams between the Republic of Croatia and the EU, tasked with negotiations in the areas of Education and Culture, Information Society and Media. At the Agency for Electronic Media she has

worked in international cooperation affairs. She has actively participated as organizer and lecturer at various seminars/workshops/round tables related to EU topics and international cooperation.

Koraljka Kuzman Šlogar, acquired her MA degree in history, ethnology and museology and subsequently a PhD in ethnology and cultural anthropology at the Faculty of Humanities and Social Sciences, University of Zagreb. Since 2001 she has been employed at the Institute of Ethnology and Folklore Research in Zagreb and, as Head of the Department of Documentation, has been working on the planning and management of different digitization projects and the creation and development of a digital repository of intangible cultural heritage. Kuzman Šlogar is involved in projects of publishing archival material, making ethnographic documentary films and creating virtual and museum exhibitions. Simultaneously she is working on several scientific projects in the field of cultural anthropology and participating in national and international conferences. She is the author of numerous scientific and professional papers in the field of cultural anthropology and archivistics. She is also member of different national and pan-European working groups, co-chair of DARIAH-EU Working group on Ethics and Legality in the Digital Art and Humanities, member of the National Coordinators Committee of the DARIAH-EU as national coordinator for Croatia, etc.

Saša Leković is a journalist with 38 years of experience. He used to work at various positions in local and national print media in Croatia, from local correspondent to Executive Editor and assistant of Editor in Chief. Mr. Lekovic is one of the founders of “Jutarnji list”, a Zagreb based daily. He also has experience in radio, TV and web media. From 2003 Mr. Lekovic is a running non-governmental, non-profit organization Investigative Journalism Center / IJC (www.cin-ijc.com), based in Zagreb but active all over the South East Europe. As a reporter and editor/mentor as well as licensed investigative reporting trainer and lecturer he worked with hundreds of journalists and journalism students, mostly in SEE countries as well as in Armenia, Nigeria, Israel/Palestine and Bangladesh. In April 2015 he became president of the Croatian Journalists’ Association.

Vlatka Lemić has been working at the Croatian State Archives since 1998. She is engaged in activities relating to the availability of historical records, organization and processing of IT resources, maintaining records and documentation, translation and implementation of professional standards, publishing, educational and cultural projects and international cooperation. She holds a PhD in Information Sciences in the field of Archive Sciences. Former Director of the Croatian State Archives (2013-2016), she currently works as archival advisor. Since 2003, she has been teaching Archival Sciences at the Department of Information and Communication Sciences at the University of Zagreb. Lemić actively takes part in international activities and projects in the field of culture, archival practice and the digitization of cultural heritage, and cooperates with numerous heritage and science institutions, associations and experts from around the world. She has participated and presented at many Croatian and international conferences and has published more than 70 papers. She is Vice-President of ICARUS and member of the EURBICA and EGSAH Executive Councils, professional bodies of the International Council on Archives.

Professor Romana Matanovac Vučković is Associate Professor at the Faculty of Law, University of Zagreb. She is a specialist in intellectual property law. She was also employed as Deputy Director General of the State Intellectual Property Office (2005-2008) and legal adviser and Head of Media Department in the Croatian Composers’ Society - Collecting Society (2001-2003). Matanovac Vučković teaches Civil Law, European Private Law, Copyright Law and Industrial Property Law at the Faculty of Law. She also teaches Copyright Law and Legislation in Audiovisual Industry at the Academy of Dramatic Arts and Social and Legal Aspects of Music and Copyright Law at the Music Academy. She has written one book and one book chapter, 45 scientific papers (19 in co-authorship) and 17 professional papers, as well as two professional handbooks (in co-authorship), all in the field of civil law and intellectual property law. She was President of the Council of Experts for remunerations in the field of copyright and related rights (2005-2009) and President of the Boards of Appeal in the field of industrial property rights (2007-2013). As a member of two working groups, she participated in the preparation of negotiations of the Republic of Croatia with the European Union for Chapter 7 - Intellectual Property Law and Chapter 26 - Education and Culture. She was member of the Administrative Board of the Croatian Audiovisual Centre (2007-2017), and is arbitrator at the Permanent Arbitration Court of the Croatian Chamber of Economy. Matanovac Vučković performed numerous professional tasks: she was consultant of the European Patent Organization in projects of legal assistance in the field of intellectual

property in Montenegro and Kosovo, funded by the European Union (2010-2012). She has been cooperating with Pohl Consulting & Associates GmbH from Berlin and the Danish Patent and Trademark Office as a consultant in the project of legal assistance in the field of intellectual property in Kosovo, also funded by the European Union (2013-2014). Also, she performed professional tasks in the field of intellectual property in Albania, as an expert invited by the competent authorities of particular member states of the European Union. Since 2017, she has been working as copyright expert for the World Intellectual Property Office, and as of 2010 she has been engaged in several projects implemented at the University of Zagreb, funded by the European Union or credited by the World Bank, which are related to technology transfer and intellectual property.

Ante Pavić is a journalist of the non-profit portal Forum.tm, and has worked in numerous commercial print media, such as the weekly Nacional, or dailies Jutarnji list, Poslovni dnevnik, Business.hr and others. He has collaborated with several international media such as Finance, Xinhua, Al Jazeera and others.

Dr Marianne Ping Huang is Associate Professor at the School for Communication and Culture, Aarhus University (AU), and a developer of cultural creative collaborations and digital cultures. She collaborates with local, regional and European partners to enhance digital innovation in capacity building for creativity. She serves in DARIAH-EU as Co-Head for DARIAH Research and Education and organised DARIAH Innovation Forum 2017 (DARIAH Humanities at Scale, Horizon 2020). From 2007 to 2011 she was Head of Department and Head of Research at Arts and Cultural Studies, Copenhagen University, from 2009 to 2011 Head of Research for LARM Research Infrastructure for Radio and Audio Resources, and from 2011 to 2015 Deputy Dean for Education, Faculty of Arts, Aarhus University. Since 2013 she has been the Representative for Aarhus University with Aarhus European Capital of Culture 2017, since 2015 Academic Officer for Cultural Creative Collaborations and Digital Cultures, Faculty of Arts, Aarhus University, and since 2015 Member of the Europeana Research Advisory Board.

Jaka Primorac is Senior Research Associate at the Department for Culture and Communication at IRMO, Zagreb, Croatia. Dr Primorac holds a PhD (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 MEDIADDEM, COST network 'Dynamics of Virtual Work', expert reports for the European Parliament, the World Bank, etc). In 2005 she was winner of the Cultural Policy Research Award (CPRA) for her research project on the position of cultural workers in the creative industries of SEE. Since 2008 she co-authors the Croatian country profile for the COMPENDIUM of Cultural Policies and Trends in Europe, a Council of Europe and ERICarts project. Since 2015, Primorac is member of the Presidency of the Croatian Sociological Association and member of the editorial board of the Sociological Review/Revija za sociologiju. She is currently co-editing (with Paško Bilić and Bjarki Valtýsson) the anthology Technologies of Labour and the Politics of Contradiction for Palgrave Macmillan.

Professor Katharine Sarikakis researches the political processes and political economic dimensions of media and communications governance, nationally and globally. Her work is informed by political philosophy and investigates the ways in which empowerment and disempowerment of citizens become inherent elements in public policy, addressing communication (either as technology or process) and expression (whether political, cultural or other). In her work, institutions are central spaces for the construction of ideas, the legitimacy and exercise of control. Her current research explores these dimensions through the tensions of varying forms and degrees of state intervention upon individuals and communication and media industries. She is currently working on a research monograph that explores issues of control over citizenship through commercial and political surveillance and communication and cultural policies of copyright, labour and ownership. Her book Communication and Control is contracted by Palgrave Macmillan. An earlier strand of her research has focused on the study of the development of supranational representational politics and its role in European communication policies and governance, while a second strand concentrated on the study of international policy

regimes as they are shaped by and further facilitate processes of globalisation. Underlying her research is attention to the micropolitics of citizenship, its changing notions and configurations as lived and 'everyday' experience, with particular reference to the 'organic' exercise of citizenship and pursuit of social justice. Sarikakis is developing work to explore the entanglement of macro and micro structures of media and communications policy and the regularization of political economic regimes with their impact on civil liberties, democratization of decision-making and radical democracy. The social categorisation factor of 'gender' is an important analytical tool in furthering the second strand of this work. She is the founding co-editor of the *International Journal of Media and Cultural Politics* with Prof Neil Blain (University of Stirling, UK). MCP is a widely known journal that aims to facilitate a forum for critical and astute analysis of contemporary world affairs as these are related to media and cultural politics. Professor Sarikakis has served as Chair of the Communication Law and Policy Section of ECREA for six years. She is also re-elected member of the Executive Board of ECREA and member of the international council of IAMCR. She has consulted with various international intergovernmental and other organisations and the media on media policy and rights issues. In 2011, Professor Sarikakis joined the University of Vienna after having spent twenty years in the UK, twelve of which as a tenured academic. Her previous academic post in the UK was at the University of Leeds from 2004 to 2011. At the University of Vienna she was Vice Director of PhD Programmes of the Faculty of Social Sciences from 2011-2016.

Dr Simone Schroff is researcher in copyright law at the Institute for Information Law of the University of Amsterdam and member of the RCUK Centre for Copyright and New Business Models in the Creative Economy (CREATe). She specialises in the interdisciplinary qualitative, quantitative and comparative analysis of copyright law and policy. Her main areas of interest are copyright and related rights in the digital context, the driving forces of copyright development and the framing of copyright policy. In this context, she has worked on the regulation of collective management organisations and its impact on cultural policies, cultural heritage and business models. Dr Schroff is currently Visiting Scholar at Waseda University (Japan), researching the link between business models and copyright law in Japan.

Antun Tomislav Šaban is a music composer that has received his education in Zagreb, Miami and Vienna, where in 1998 he completed his studies in musical composition. Since 2001, he has been acting as Secretary General of the Croatian Composers' Society (HDS). Since 2013, he has been acting as Vice-President of the European Composer and Songwriter Alliance (ECSA), an umbrella organisation for European composers' associations that promotes the interests of authors of music within the framework of the creative industry. He is also member of the Advisory Council of Music Authors (CIAM), of the International Confederation of Societies of Authors and Composers (CISAC). His works have been performed and recorded by renowned orchestras, ensembles and soloists from Croatia and abroad, including the Zagreb Philharmonic Orchestra, the Croatian Radiotelevision Symphony Orchestra, Ensemble Modern, the RTV Slovenia Jazz Orchestra, the Croatian Radiotelevision Jazz Orchestra, Cantus Ensemble and various prestigious soloists, choirs, chamber and jazz ensembles from around the world. Šaban collaborated with pop musicians such as Massimo Savić, Radojka Šverko, Arsen Dedić, Gibonni, Tony Cetinski, and others. He successfully supplements his activities as composer, also acting as arranger, editor, conductor and music producer. He publishes his own work in the form of sheet music, audio and video recordings through his family company Fonart.

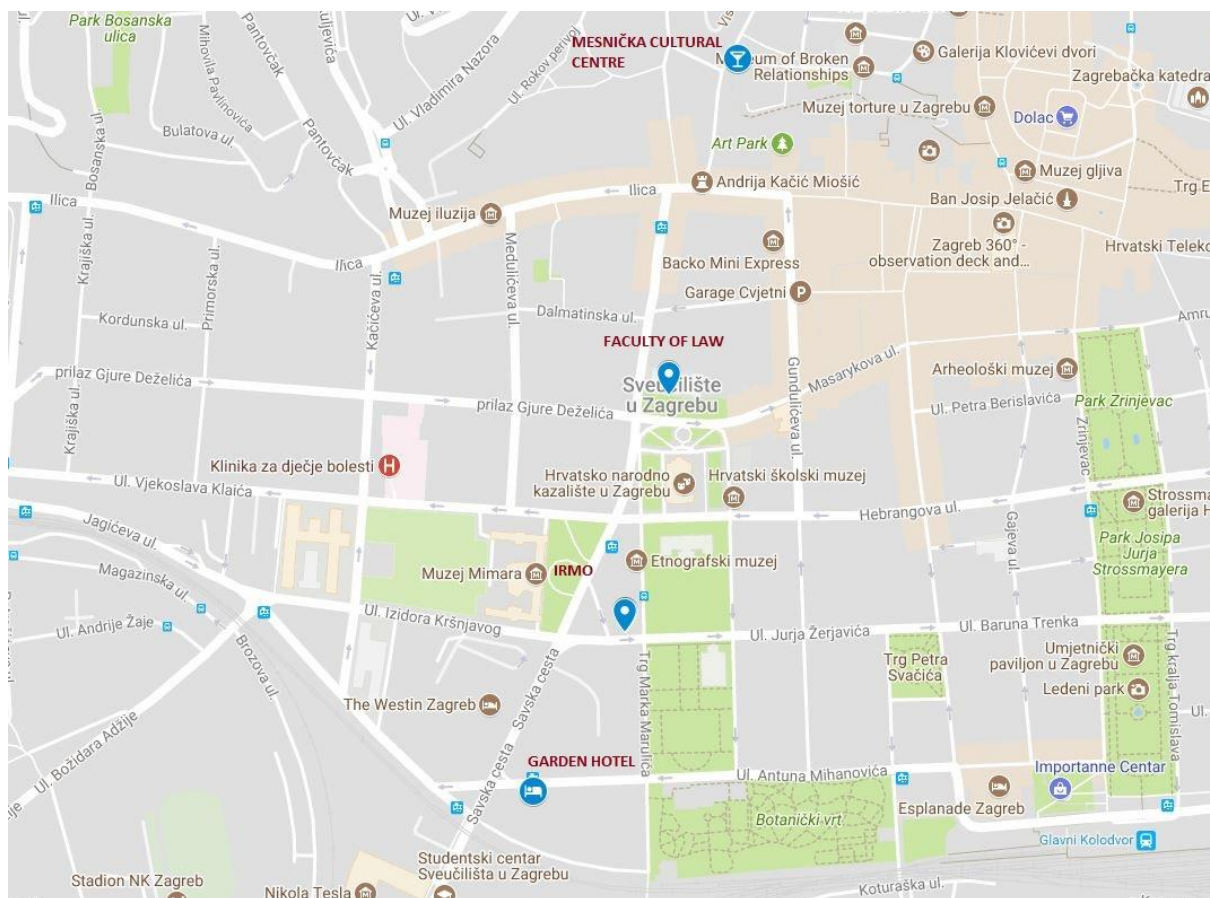
Aleksandra Uzelac is Senior Research Associate at IRMO and Head of the Department for Culture and Communication, holding a PhD in Information Sciences. She has over 20 years of professional experience in the area of cultural research, dealing with cultural development and cultural policy issues, digital culture, European cultural cooperation and networks. She is an active member of various expert groups that focus 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 cultural policies and the 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 the European Parliament. She coordinated a group of experts providing cultural policy related expertise to the European parliament and has participated in (and coordinated the IRMO team of) several EU-funded projects, where she contributed her research expertise.

Harry Verwayen is Acting Executive Director of Europeana. Currently, he is working on the launch of IMPKT: a community for professionals working on impact design, assessment and narration. This includes the publication of a free open source framework to help work on impact assessment. He is responsible for the strategy, business and impact assessment of Europeana, Europe's Library, Museum and Archive. His passion is the design and implementation of new business models and impact frameworks that will support Europe in its aim to make our complete heritage openly accessible for work, learning and pleasure. Prior to this, Verwayen worked at the Amsterdam-based think tank KnowledgeLand, where he was responsible for business model innovation in the cultural heritage sector. He holds an MA in History from Leiden University and has worked over ten years in the Academic Publishing Industry. Mediocre tennis player, reasonable cook, aspiring photographer.

Božo Zeba is Acting Deputy Secretary of State at the Central State Office for Development of Digital Society. Previously he was Head of the Office for Customer Support at the Ministry of Public Administration and Head of the Department for the e-Croatia Programme Coordination at the Central State Administrative Office for e-Croatia.

Practical Information

Venues



**Council Room at the Faculty of Law,
University of Zagreb / Vijećnica Pravnog
fakulteta, Sveučilište u Zagrebu**
Republic of Croatia Square 14 / Trg
Republike Hrvatske 14, 10 000 Zagreb
T +385 1 4564 377
E dekanat@pravo.hr
W <https://www.pravo.unizg.hr/en>

Hotel Garden
Valentina Vodnika 13, 10 000 Zagreb
T +385 1 4843 720
E info@gardenhotel.hr
W <http://www.gardenhotel.hr/index.php>

**Institute for Development and
International Relations (IRMO) / Institut
za Razvoj i međunarodne odnose (IRMO)**
Lj. F. Vukotinića 2, 10 000 Zagreb
T +385 1 48 77 460
E ured@irmo.hr
W <http://www.irmo.hr/en/>

**Mesnička Cultural Centre / Kulturni centar
Mesnička**
Mesnička 12, 10 000 Zagreb
T +385 92 2036 353

Selected Reading List on Digital Single Market

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More references concerning digital culture and digital policies available at CULPOL Library:
<http://culpol.irmo.hr/culpol-external-library/>

About the CULPOL 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 a 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 a 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 been no 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 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 a 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 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;
- publication of a 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 the dissemination of knowledge gained through the project research, conference and round table among a 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/) (http://culpol.irmo.hr/culpol-commentary/) and [CULPOL Issue Papers](http://culpol.irmo.hr/culpol-issue-papers-2/) (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 of the different issues reflecting the themes of the CULPOL project, and bring 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 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 the 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 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

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 the principles and framework of cultural policy on the European level, which is ingrained in 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 in 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 analyzes 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 of understanding 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, and of other (public) policies oriented towards culture on the national level, in order to better place it into the EU cultural policy context.

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

CULPOL ISSUE PAPER II – Pregled metodoloških pristupa u europskim istraživanjima kulturnih politika / An Overview of Methodological Approaches in European Cultural Policy Research by Ana Žuvela, IRMO, Zagreb, July 2017. Language: Croatian

Abstract

The paper brings an analytical overview of the development and the state-of-art in the field of cultural policy research, with the underlining narrative on the evolution of the academic discipline of cultural policy studies. Right from the outset, the paper highlights the complexity of numerous issues that are comprised in the topic of cultural policy studies and research. These involve the inherent inter- and multidisciplinary scope of the field, encompassing a wide array of disciplines such as political science, sociology, cultural studies, anthropology, etc., as well as the relative “newness” of the cultural policy studies and research, that has a short tradition of around half a century, which positions it as a “less serious” discipline that is yet to find its firm grounding in the rigidly segmented terrain of academia. Some of the key and most influential theoretical thoughts and concepts are mentioned; the “governmentality” by Michel Foucault and the “public sphere” by Jürgen Habermas elucidate the principal and ubiquitous contestation on power relations in

cultural policy and the question on the relations between the state and culture. These theoretical lines raise an open-ended discussion on what the purpose of cultural policy research is, and what the extents of measurable and reformative usefulness of cultural policy research are in comparison to its proficiency to be critical and revolutionary? Cultural policy as a theoretical and operational syntagm builds on two opposing, yet complementary concepts of culture and policy. In this line, the paper looks into diverse meanings of culture in cultural policy, as well as the merging of culture with public policy, thus creating a sub-field, or adjectival policy of cultural policy. After deciphering culture and policy in cultural policy, the cultural policy itself is explain not only for what it is, but for its stages of development, which are, to an extent, parallel to that of cultural policy research. The discourse on cultural policy also tackles the issue of instrumentalization of cultural policy and the increasing usage of cultural policy as means for achieving goals

that have little to do, or nothing at all, with arts and/or culture. For this reason, the paper looks into changes in the department of principal European governmental bodies towards culture in conjunction with the progression of lateral internationalization and localization of cultural policy research. The European “situation” in cultural policy research is explained through illustration of several programmes of applied cultural policy research, such as the National Reports programme by the Council of Europe and the development of network structures in cultural policy research and digital databases like the Compendium of Cultural Policies and Trends in Europe. The central part of this paper features an analysis of the types of cultural policy research, which are juxtaposed with the interdisciplinary nature of the cultural policy research and the sequential (wide) choice of methodological tools. For this reason, it is stressed that there is no single way of understating, analyzing and researching

cultural policy. However, there are several definitional approaches to differentiating cultural policy research, and those range from the division into institutional and civil cultural policy research to academic and applied cultural policy research. In the domain of methodological approaches, the wide choice presents an exceptional opportunity for researchers, yet it also brings a lots of risks, namely that of inconsistency, instability and disorder. Hence, the seeming methodological “freedom” in cultural policy research must not be mistaken for a “free pass” for improvisation, but must be used for exploration of the epistemological and ontological complexities, not only in conjoining culture with policy, but in the processes and implications of the scientific articulation and practical regulation of the cultural policy field.

Key words: culture, cultural policy, research, methodology, case study

CULPOL ISSUE PAPER III – Kulturno planiranje „u hodu“: Proces kandidature hrvatskih gradova za Europsku prijestolnicu kulture kao indikator stanja i promjena u kulturnoj politici / Cultural planning “in random”: benchmarking cultural policy trends and changes in Croatia with the experience of European Capital of Culture project by Mario Kikaš, IRMO, Zagreb, August 2017. Language: Croatian and English

Abstract

For the first time after its integration into the European Union, the Republic of Croatia will host the European Capital of Culture in 2020. The bidding process for the ECoC title started in 2015, with nine cities applying in the first phase of that process. Considering the size of Croatia and its population, nine cities applying for the title was a significant number, especially taking into account the deficit of national and local cultural policies and planning. Consequently, the ECoC bid-process was seen as an opportunity for the cultural development of a number of Croatian cities dealing with various sets of problems: rapid tourist development (Dubrovnik), demilitarization (Pula), deindustrialization

(Rijeka), identity issues (Zagreb, Split, Zadar) and remoteness from the central stage of cultural production and development in Croatia (Osijek, Đakovo, Varaždin). The first and the last attempt of national cultural planning was made in the early 2000's. The document of National Cultural Development Strategy was written, deliberated and finally passed by the Parliament, but not implemented. Thus, Croatian cultural planning was characterized by the authors of this strategy, Dr Biserka Cvjetičanin and Professor Vjeran Katunarić, as: “in random”, which best describes national and local cultural policies in Croatia until present day. The bid-process for the European Capital of Culture demanded

from every city to prepare its strategy of local cultural development, i.e. the bid-process for the ECoC title was in fact – a new stage of cultural planning in Croatia, which resulted in eight local cultural strategies that should be implemented in the coming years. However, that does not mean that the bid process has been devoid of “random” approaches, often stumbling over different barriers: political instability on the local and the national level, the marginal position of culture in local and national decision-making, institutional anachronism in culture, low capacities and non-developed cultural infrastructure. All of these aspects marked the bid-process for the Croatian ECoC, the title of which was finally awarded to the city of Rijeka. In addition to these contextual peculiarities of the Croatian cultural policies and planning, the ECoC bid process, or ECoC project as such, is marked by its inadequacy for cultural contexts such as the Croatian one, but also for Eastern and

Central European ones. The European dimension, as the buzzword of the ECoC project, became a metaphor for different understandings of and approaches to the ECoC project, which requires significant changes if it wishes to remain a sustainable European project of cultural development. These issues, as well as those previously mentioned, were addressed through focus groups of members of the bidding-cities' project teams. The meeting organized in Zagreb on 9 December 2016 presented the first opportunity for the project team members to critically reflect upon different aspects of the ECoC project and the bidding process in Croatia. The statements by the participants of the focus groups largely reflected on the creation of this thematic paper.

Key words: culture, cultural policy, European Union, Croatia

CULPOL ISSUE PAPER IV – Položaj i uloga kulture u Agendi EU. Policy implikacije potprograma Kultura u programu Kreativna Europa / The Place and Role of Culture in the EU Agenda. Policy Implications of the Culture Sub-programme of the Creative Europe Programme by Jaka Primorac, Nina Obuljen Koržinek and Aleksandra Uzelac, IRMO, Zagreb, December 2017. Language: Croatian and English

Abstract

The issue paper 'The Place and Role of Culture in the EU Agenda. Policy Implications of the Culture Sub-programme of the Creative Europe Programme' looks at the policy implications of the changing position of culture, analyzing the shifts in the understanding of the role and position of culture in the broader EU agenda. Following a brief analysis of the changing European Union's discourse pertaining to the culture and media sectors, the authors analyze the wider policy context of the Culture Sub-programme of the Creative Europe Programme adopted in 2013. This analysis approaches the subject from two main angles: firstly, reviewing the policy architecture of the Programme and its

feasibility, and secondly, focusing on the terms of the stakeholders' agreements. The authors investigate whether the instrument is well adjusted to the current state and how it responds to the needs of these sectors. By investigating the proposed and adopted instruments of the Programme, the authors show the trajectory of the 'competitiveness' discourse in the creation of the Programme and its further strengthening in the most recent policies for the cultural sector.

Key words: cultural policy, public policy, European Union, cultural sector, Creative Europe Programme

CULPOL ISSUE PAPER V – Pristup kulturi u hrvatskoj kulturnoj politici: pomak prema eksplicitnijim politikama / Access to Culture in the Croatian Cultural Policy: Moving Towards Explicit Policies by **Jaka Primorac, Nina Obuljen Koržinek and Aleksandra Uzelac**, IRMO, Zagreb, February 2018. Language: Croatian

Abstract

In this paper, through the analysis of the access to culture issue in the Croatian cultural policy agenda, we illuminate the current cultural policy developments in Croatia in the broader European context. Taking the differentiation between explicit and implicit policies at both macro and micro levels, we analyze the discourses on access to culture in the Croatian cultural policy at the constitutional level as well as the levels of parliamentary political parties, the government and that of cultural organisations. On the one hand, the policies regarding access to culture remain mostly implicit and revolve around

traditional models connected to instruments dating back to socialism, while on the other, selected cultural organisations develop instruments for fostering it where European projects have an influence. The stronger orientation towards cultural production issues than towards access-to-culture and cultural participation issues draws similarities of cultural policy developments in Croatia with the general European cultural policy framework.

Key words: access to culture, cultural policy, explicit policies, implicit policies, Croatia

II.

CULPOL COMMENTARY I – Osvrt na tipologije kulturnih politika / A Commentary on Typologies of Cultural Policies by **Nada Švob-Đokić**, IRMO, Zagreb, April 2017. Language: Croatian

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 owing to the fact that in most countries the state remains the 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 the individual ingenuity of cultural creators.

CULPOL COMMENTARY II – Proturječnosti interneta i problem artikulacije javnog interesa / Contradictions of the Internet and the Problem of Articulating the Public Interest by **Paško Bilić**, IRMO, Zagreb, September 2017. Language: Croatian

Abstract

In *Contradictions of the Internet and the Problem of Articulating the Public Interest*, the author emphasizes three main obstacles to the democratic rationalization of contemporary communication technologies: (1) contradictions between free Internet services and their economic and political power over global information flows; (2) manipulation of public information and stifling of market competition under the myth of technological neutrality; (3) quantification of publicly

available information and public information quality drop within the national context. The author argues that these contradictions limit the frames of action and democratic conception of the digital communication space. Democratic principles such as universal access and technological neutrality lose their democratic potential in the current socio-historical moment. Socially defined public interest can only be attained by resolving these contradictions.

CULPOL COMMENTARY III – Bottom-up pristup u kulturnoj diplomaciji / Cultural Diplomacy from the Bottom-Up by **Matea Senkić**, IRMO, Zagreb, November 2017. Language: English

Abstract

The concept of cultural diplomacy has traditionally been understood as a governmental practice conducted in the national interest. However, the possibilities of person-to-person communication have changed; non-state actors have emerged as significant players in the global sphere, assuming roles that previously belonged to states. Taking into account the European Union's (EU) policy framework, as well as EU's activities concerning the role of culture in its international relations, this paper focuses on new approaches to cultural diplomacy: the proliferation of non-state actors, as well as the

shift from self-promotion to the promotion of dialogue, the building of trust, the pursuit of conflict resolution and the establishment of bonds between individuals of diverse cultural backgrounds. These new approaches are also highlighted through the analysis of selected projects that serve as good examples of new directions in cultural diplomacy.

Key words: cultural diplomacy, international cultural relations, international cultural cooperation, non-state actors, new cultural diplomacy, bottom-up approach

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 and 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, and international cultural cooperation and communication. In its research approach, IRMO considers culture to be a pivotal element in sustainable development of our society and is interested in contributing to the advancement of issues related to the sustainability of the 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 the European Parliament, the European Commission, the 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 a web-based platform supporting cultural research and cooperation. , The Department serves as focal point of the [Culturelink Network](#), a global network for research and cooperation in cultural development founded in 1989. This has contributed to IRMOs' rich experience in the field of international cultural cooperation and to the creation of a wide international network of partners among cultural researchers, policy makers and cultural practitioners.

We are grateful for the support provided by



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EU Competences
and National
Cultural Policies:
Critical Dialogues



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