



policies for culture

participative policy-making in south-east europe



Local cultural strategy development in South-East Europe Building on practice and experience

Regional workshop
8-10 May 2003
Majestic Hotel, Bucharest

Workshop Dossier

This workshop has been made possible by funding and in-kind contributions from the

** European Cultural Foundation & ECUMEST Association*

** Central European Initiative*

** Ministry of Culture and Religious Affairs of Romania*



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PART ONE:

The Workshop

- I.1. Rationale and aim of the workshop**
- I.2. Agenda**
- I.3. List of participants**

I.1

Rationale and aim of the workshop

The aim of the workshop is to consolidate the methodologies and practices of the several *Policies for Culture* action projects on local cultural policy/strategy development, which have been taking place in cities and counties throughout South East Europe (SEE), and to translate the experience and results of the projects into theoretical models, backed by the exemplary force of practical action.

For more relevant analysis and recommendation-building, the workshop shall accompany the comparative presentation and analysis of the *Policies for Culture* action projects with theoretical discussion and examples from other Eastern and Western countries, focusing, during plenary or working group sessions, on the following topics:

SESSION 1: Challenges of the decentralisation process in SEE and the role of culture in local development

The session shall bring together and analyse various experiences and initiatives in the field of decentralisation and local cultural development (among which the FACTUS database, experiences in the field of decentralisation in various SEE countries and the experience of action projects). Comparative examples and practices shall provide the material for analysing the challenges, advantages and shortcomings of increased responsibility and autonomy of local authorities in the cultural field and the various answers to it, including regional and transfrontier cooperation. A discussion will ensue on the most appropriate and adapted answers to the SEE context and how cultural development should take place and be planned and regulated (through policy) in a decentralised environment.

Focus for discussion during the round table:

- What is the perceived role of culture (or the role attributed/given to culture) in the various local contexts in SEE, as well as in other regions of Europe? How do local politicians, public employees and cultural operators relate to it?
- How did the local policy building and implementing processes respond to this context in the *Policies for Culture* action projects?
- What is the role culture could and should play in local development in SEE, including from the economic and social point of view?
- What changes and developments, if any, have been brought about in this respect by the participative policy-making processes at the local level in SEE?
- Role of the regions and of cross-borders cooperation.

SESSION 2: Cultural policy development at local level: the *Policies for Culture* approach and experience

The session presents, analyses and compares the approach, methodology and experience of the Action Projects developed and supported in the framework of the *Policies for Culture* programme in Timis County and Arad County (RO); City of Plovdiv (BG); City of Zagreb (HR); Cities of Sabac, Sombor, Uzice and Kragujevac (SR); City of Prilep (MK). It thus aims to build on their experience by analysing the different contexts and approaches, of what worked and what did not work in their development and implementation.

Two action projects will host a working group in parallel, focusing on issues that were specific or interesting in those particular projects, with contributions from other participants (from SEE or other) providing a useful comparative approach.

The session shall focus on two key aspects of policy development at local level specific to these projects:

2.1. Participative processes at local level (whereby cultural strategies are developed in dialogue and partnership with the various actors on local level), focusing on the methodology specific to the projects and on the dialogue and interaction in practice between the various actors;

Focus for presentation and discussion in all working groups:

- Who are the key actors on the local level and which is the role of each actor? Which was in practice their response, involvement and ownership of the approach and process?
- How did the dialogue and partnership between the different actors function in practice? How could it be better established and sustained in the future?
- Methodology of strategy development and adapting it to the local context
- How did research provide a base for strategy development?
- Policy and strategy
- The place of the “Centre” in the process.

2.2. Policy implementation instruments and mechanisms (allowing for a presentation of the proposed instruments and for an analysis of how the more or less similar proposals in this area have been perceived, addressed, and considered in different contexts in the region).

Focus for discussion inside working groups:

i. Institutional and organisational issues:

- setting up institutionalised or non-institutionalised platforms for dialogue, development and implementation as an alternative to present decision-making system (e.g. platforms, councils, committees, forums);
- raising the efficiency of the use of public funds (e.g. management contracts for the public institutions depending on / under the subordination of local authorities);
- beyond local: the role of the regions and non-institutionalised forms of cooperation between municipalities in order to more effectively address and respond to needs that can be difficultly dealt with at the local level ; cross-border cultural cooperation.

ii. Financial responses:

- new/dedicated/specialised sources at the local level (from local funds, sponsors, other financial instruments);

- new ways of allocating the local budget for culture (e.g. open call for projects); co-funding/matching funding/cross-funding between different levels local authorities;
- the use of regional funds.

iii. Other issues

- culture and politics: lobbying methods and techniques in culture at local level;
- culture and communities: community development, culture and social changes;
- culture and business-linking local industries with cultural development;
- culture and media-better visibility and transparency on local level

SESSION 3: The challenge of implementing local policies in South East Europe

This session shall focus on what functioned and what did not function well in the implementation of the adopted strategies, what was their impact and success in the implementation, which were the main problems faced, what is lacking in order for local strategy to be implemented successfully. The aim of this session is to identify the main challenges in implementation as well as what responds best to the specific local context in SEE. The session shall put face to face two panels formed by representatives of the action projects initiators, on one side, and policy-makers on the other side, whereby identified problems can be addressed and potential solutions identified.

Focus for discussion during the round table:

- How did it work in practice? What functioned and what did not? Which were the main problems faced?
- Sustainability of the Action Projects and the news structures that were set up: what happens when the elections come and central and local government changes occur? What happens if there are no funds to implement strategy? What happens to the strategy?
- Was any accompanying of local functionaries and cultural operators (be they public or private) – ultimately the implementers of the strategy – considered and put in practice? How was it received and what was its impact?

SESSION 4: Instruments for an effective implementation of cultural policies at local level. What role to play for a Regional Task Force for Culture?

This concluding session aims at building and consolidating on all the experience and practice, successes and failures, on all problems, questions and answers that were brought into discussion during the workshop. It shall identify the main challenges and propose a set of recommendations for mechanisms and instruments that should be designed and implemented in order for the decentralisation process to be effective and culture to play its role at the local level in the countries of South East Europe.

One of the focus points for discussion shall be the need identified and proposal made by the Central European Initiative for setting up and developing Regional Task Forces in the cultural field.

I.2

AGENDA

**Local cultural strategy development
in South-East Europe
Building on practice and experience**

Regional workshop
8-10 May 2003
Majestic Hotel, Bucharest

Thursday, 8 May

The session shall gather only the representatives of the action projects developed in the framework of the *Policies for Culture* programme in South East Europe since 2000, as well as the initiators of the selected action projects in the 2003 Call for cooperation projects.

17:30 – 19:00 **Networking *Policies for Culture* (informal meeting point of action projects participants, PFC experts and team)**

Friday, 9 May

9:30 – 10:00

Plenary

OFFICIAL OPENING

- ▶ Word of welcome from the Romanian Ministry of Culture and Religious Affairs: **Laurențiu Tănase**, State Secretary
- ▶ Word of welcome from the Central European Initiative: **Nicolae Ropotean**, National Co-ordinator for Romania of the Central European Initiative/Director of the Regional Cooperation Department, Ministry of Foreign Affairs of Romania
- ▶ PFC welcome: **Corina Șuteu**, President of ECUMEST Association & **Odile Chenal**, Director of Programmes and Grants, European Cultural Foundation

10:00 – 11:50

Plenary round table

SESSION 1: Challenges of the decentralisation process in SEE and the role of culture in local development
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- ▶ Moderator: **Vjerran Katunarić**, Faculty of Philosophy, Zagreb
- ▶ Panel for discussion:
 - **Phil Wood**, Comedia Consultancy, UK
 - **Delia Mucică**, Secretary General of the Romanian Cinema Centre, Bucharest
 - **Sanjin Dragojević**, Faculty of Political Science, Zagreb
 - **Vesna Čopič**, Head of Cultural Policy Department, Ministry of Culture of Slovenia
- ▶ Discussion

11:50 – 12:00

Plenary

- ▶ **Short introductory note to the PFC action projects:** Oana Radu, ECUMEST Bucharest

12:00 – 12:30

Coffee break

12:30 – 13:30

Parallel working groups

SESSION 2: Cultural policy development at local level: the <i>Policies for Culture</i> approach and experience

Working group 2.1.

Action projects in Timiș county + Arad county Romania

- ▶ Moderator: **Virgil Ștefan Nițulescu**, Councillor to the Culture Committee of the Romanian Chamber of Deputies
- ▶ Contributions from AP: **Corina Răceanu**, **Bodó Barna**, **Marius Lazurca**, **Alexa Achim** (RO)

- ▶ Other contributions: **Ștefan Damian**, Director, Directorate for culture, religious affairs and national cultural heritage of the Bucharest municipality; **Aura Corbeanu**, executive director UNITER/ECUMEST; **Lidia Varbanova**, Director of the Arts & Culture Network Program, OSI, Budapest/Sofia
- ▶ Rapporteur: **Tsveta Andreeva**, PFC Local coordinator Bulgaria, ECUMEST/Ministry of Culture of Bulgaria

Working group 2.2

Action projects in the town of Plovdiv (Bulgaria) + the city of Zagreb (Croatia)

- ▶ Moderator: **Hanneloes Weeda**, Senior Project Officer, ECF Amsterdam
- ▶ Contributions from AP: **Vessela Ilieva & Yohan Devletyan** (BG); **Andrea Zlatar & Maja Petrić** (HR)
- ▶ Other contributions: **Sanjin Dragojević**, Faculty of Political Sciences, Zagreb; **Marijana Mance**, Advisor, Ministry of Culture of Croatia; **Teodor Celakoski**, Director, MAMA Multimedia Institute, Zagreb; **Jordi Pascual i Ruiz**, Attaché to the chief executive, Institut de Cultura, Barcelona City Council
- ▶ Rapporteur: **Ela Agotić**, PFC Local coordinator Croatia

Working group 2.3

Different answers to more or less similar contexts: the municipalities of Kragujevac, Šabac, Sombor and Užice (Serbia) & Prilep (Macedonia)

- ▶ Moderator: **Oana Radu**, Regional Coordinator PFC, ECUMEST Bucharest
- ▶ Contributions from AP: **Čedomir Janičić** (Sombor); **Miloš Janković** (Šabac); **Aleksandar Djerić** (Užice); **Ana Mojsić** (Kragujevac); **Tatjana Bokan** (Belgrade) (SR); **Pare Zareska & Sonja Adamceska** (Prilep, MK)
- ▶ Other contributions: **Yuriy Vulkovski**, TPC, Sofia; **Ilda Curti**, Fondazione Fitzcarraldo, Torino
- ▶ Rapporteur: **Philipp Dietachmair**, PFC Central Coordinator, ECF Amsterdam

13:30 – 15:30

Lunch

15:30 – 16:45

Parallel working groups

Continuation of the three working group sessions

16:45 – 17:00

Coffee break

17:00 – 18:00

Parallel working groups

Continuation of the three working group sessions

Saturday, 10 May

9:30 – 10:00
Plenary session

Synthesis of discussions in working groups & Conclusions of Day 1

- ▶ **Delia Mucică**, Secretary General of the Romanian Cinema Centre, Bucharest
- ▶ **Sanjin Dragojević**, Faculty of Political Science, Zagreb

10:00 – 11:30
Plenary round table

SESSION 3: The challenge of implementing local policies in South East Europe

- ▶ Moderators: **Ion Bogdan Lefter**, President, ASPRO (The Association of Romanian Professional Writers); Director of “Observator Cultural” magazine, Bucharest & **Lidia Varbanova**, Director of the Arts & Culture Network Program of OSI, Budapest/Sofia
- ▶ Panel for discussion:
 - **Jordi Pascual i Ruiz**, Attaché to the chief executive, Institut de Cultura, Barcelona City Council
 - **Andrea Zlatar** (AP Croatia)
 - **Mioara Lujanschi**, Councilor, Department for European Integration - International Relations, Ministry of Culture and Religious Affairs of Romania
 - **Manuèle Debrinay-Rizos**, Director, French Cultural Centre, Cluj-Napoca
 - **Yavor Koynakov**, Director, Euro-Bulgarian Cultural Center, Sofia
 - **Cas Smithuijsen**, Director, Boekman Foundation, Amsterdam
 - **Contributions from the action projects following the discussion in working groups**

11:30 – 11:45

Coffee break

11:45 – 12:30
Plenary round table

Continuation of Session 3

- ▶ Open questions session: Questions from the floor to the panelists

12:30 – 14:30

Lunch

14:30 – 16:00
Plenary round table

SESSION 4: Instruments for an effective implementation of cultural policies at the local level. What role to play for a Regional Task Force for Culture?

- ▶ Moderator: **Corina Şuteu**, ECUMEST & **Odile Chenal**, ECF
- ▶ Panel for discussion:
 - **Lidia Varbanova**, Director of the A&CNP of OSI, Budapest/Sofia
 - **Vjieran Katunarić**, Faculty of Philosophy, Zagreb
 - **Ćedomir Janičić** (AP Serbia)
 - **Phil Wood**, Comedia Consultancy, UK
 - **Virgil Ştefan Niţulescu**, Councillor to the Culture Committee of the Romanian Chamber of Deputies
- ▶ Open debate & contributions from all participants
- ▶ **Wrap up and conclusions**

Working languages: English & Romanian

I.3

List of Participants

Alexa ACHIM

President of the Culture Committee, Arad County Council, Romania

Sonja ADAMCESKA

Technical Secretary of ACTAC, Prilep, Macedonia

Marek ADAMOV

Director, Truc spherique NGO, Žilina, Slovakia

Ela AGOTIĆ

Policies for Culture local coordinator Croatia, ECUMEST

Tsveta ANDREEVA

Policies for Culture local coordinator Bulgaria, ECUMEST/ Ministry of Culture of Bulgaria

Luminița BÎRSAN

“Radu Stanca” Theatre, Sibiu, Romania

BODÓ Barna

President of the Committee for Culture and Education, Timiș County Council, Romania

Tatjana BOKAN

Centre for Study in Cultural Development, Belgrade, Serbia & Montenegro

Carmen BOTA

Project Assistant, ECUMEST Bucharest, Romania

Boba BUNDALO

Co-ordinator, Drugo More, Rijeka, Croatia

Teodor CELAKOSKI

Action project coordinator

Director, Multimedia Institute, Zagreb, Croatia

Odile CHENAL

Director of Programmes and Grants, European Cultural Foundation, Amsterdam, The Netherlands

Vesna ČOPIČ

Head of the Cultural Policy Department, Ministry of Culture of Slovenia

Luminița CONSTANTIN

Director, Deconcentrated Units Department,
Ministry of Culture and Religious Affairs, Bucharest, Romania

Aura CORBEANU

Executive director UNITER/ECUMEST, Bucharest, Romania

Ilda CURTI

Board of Directors, Local Development and international projects, Fondazione Fitzcarraldo,
Turin, Italy

Ștefan DAMIAN

Director, Directorate for Culture, Religious Affairs and National Cultural Heritage of the
Bucharest municipality, Romania

Manuèle DEBRINAY-RIZOS

Director of the French Cultural Centre in Cluj-Napoca, Romania

Yohan DEVLETYAN

Director, Cultural Department of the Municipality of Plovdiv, Bulgaria

Philipp DIETACHMAIR

Policies for Culture Central Coordinator, European Cultural Foundation, Amsterdam, The
Netherlands

Marina DIMITROVA

Assistant, Bulgarian National Radio, Sofia, Bulgaria

Aleksandar DJERIĆ

Executive Director of Academic Alternative, Užice, Serbia & Montenegro

Sanjin DRAGOJEVIĆ

Lecturer, Faculty of Political Science, Zagreb, Croatia

Dan GHIȚĂ

Project Coordinator, ECUMEST, Bucharest, Romania

Vessela ILIEVA

Action project coordinator

Director of the Municipal Institute for Museum Activities, Plovdiv, Bulgaria

Čedomir JANIČIĆ

Action project coordinator

Art historian / curator, ARGO NGO, Sombor, Serbia & Montenegro

Miloš JANKOVIĆ

Co-ordinator, Kolektiv, Šabac, Serbia & Montenegro

Vjeran KATUNARIĆ

Professor, Faculty of Philosophy / Department of Sociology, Zagreb, Croatia

Yavor KOYNAKOV

Director, Euro-Bulgarian Cultural Center, Sofia, Bulgaria

Marius LAZURCA

Action project coordinator

Director, Arad County Cultural Centre / "Third Europe" Foundation, Timișoara, Romania

Ion Bogdan LEFTER

President, ASPRO (The Association of Romanian Professional Writers)/Director of "Observator Cultural" magazine, Bucharest, Romania

Mioara LUJANSCHI

Councillor, Department of European Integration, Ministry of Culture and Religious Affairs of Romania

Member of the Working Group for Culture and Education of the Central European Initiative

Marijana MANCE

Advisor, International cultural co-operation, Ministry of Culture of Croatia

Peter MILADINOV

Head of European Integration Department., Ministry of Culture of Bulgaria

Member of the Working Group for Culture and Education of the Central European Initiative

Ana MOJSIĆ

Cultural and information expert, Municipality of Kragujevac, Serbia & Montenegro

Delia MUCICĂ

Secretary General of the Romanian Cinema Center, Bucharest, Romania

Sergiu NISTOR

Assistant Professor, University of Architecture and Urban Studies "Ion Mincu", Bucharest, Romania

Mariana NIȚELEA

Director of the Information Office of the Council of Europe in Romania

Virgil Ștefan NIȚULESCU

Councilor to the Culture Committee of the Romanian Chamber of Deputies, Bucharest, Romania

Jordi PASCUAL I RUIZ

Attaché to the Chief Executive, Institut de Cultura – Barcelona City Council, Spain

Maja PETRIĆ

Advisor for film and audio-visual programmes, Zagreb Office for Culture, Croatia

Vera PETROVA

Executive Director, Soros Centre for Cultural Policy, Sofia, Bulgaria

Lia PERJOVSCHI

Director of the Contemporary Art Archive / Artist, Bucharest, Romania

Monica PRESECAN

Advisor, Minister's Office, Ministry of Public Information, Bucharest, Romania

Oana RADU

Regional Coordinator *Policies for Culture*, ECUMEST Association, Bucharest, Romania

Corina RĂCEANU

Action project coordinator

Councilor, Directorate for Culture, Religious Affairs and National Cultural Heritage of Timiș County, Romania

Amb. Nicolae ROPOTEAN

Central European Initiative National Coordinator for Romania / Ministry of Foreign Affairs of Romania

Cas SMITHUIJSEN

Director, Boekman Foundation, Amsterdam, The Netherlands

Bohdana SPRUSANSKA

Executive Director, Foundation - Centre for Contemporary Arts, Bratislava, Slovakia

Nelly STOEVA

Project Coordinator of Technological Park Culture, Sofia, Bulgaria

Corina ȘUTEU

President of ECUMEST Association, Bucharest, Romania

Laurențiu TĂNASE

State Secretary, Ministry of Culture and Religious Affairs of Romania

Lidia VARBANOVA

Director, Arts & Culture Network Program of OSI Budapest/Sofia

Yuriy VULKOVSKY

Independent researcher and TPC consultant, Sofia, Bulgaria

Hanneloes WEEDA

Senior Project Officer, European Cultural Foundation, Amsterdam, The Netherlands

Phil WOOD

Partner, Comedia Consultancy, United Kingdom

Pare ZARESKA

Action project coordinator, ACTAC (Association for Citizen Tolerance and Co-operation), Prilep, Macedonia

Andrea ZLATAR

Action project coordinator

Member of City Government, Zagreb / Editor of *Zarez* cultural magazine, Croatia

PART TWO:

Background theoretical papers

II.1. Vjeran KATUNARIĆ

**Methodology for (comparative) research on cultural policy
decentralization in SEE: objectives, instruments, practices**

II.2. Vjeran KATUNARIĆ

The role culture in local development - some preliminary notes

II.3. Jordi PASCUAL I RUIZ

Cultural development, public policies and local strategies

II.4. Phil WOOD

**The decentralisation of cultural policy in the United Kingdom –
an evolving paradox**

II. 1

Vjeran Katunarić: Methodology for (comparative) research on cultural policy decentralisation in South East Europe: objectives, instruments, practices

1. Centralism and decentralisation: power-struggles and other considerations

Cultural policy centralism is an end in itself that is intimately connected with the building of nation-states. At the very heart of the notion of national culture lies the establishment of a permanent institutional state protection (Gellner, 1986¹). No other arrangements, including a liberal market or civil society organisations, are believed to be able to take care of public culture (Miller, 1995). Centralism, as executed in the national capitals, has led to a centripetal political and cultural landscape that has crystallised in a representative order of institutions. It is marked by clear boundaries between the internal periphery, the neighbouring nations and the non-cultural sectors. The meanings and functions of culture are caught up in exercises of power and prestige. Thus the representative function of culture remains in the foreground. The question as to “who” is being presented “where”, accompanied by the idea of large numbers (large spending, audience, international reputations, etc.), is of primary importance. The centre glows from inside, giving an impression of national cohesion, and occasionally from outside, namely there where former imperial power has reached international glory. This radiation deflects the other meanings and functions of culture, i.e., the non-hierarchical, trans-boundary and bottom-up. It also spirals decentralisation into a descending order, or an issue of power-struggle between the centre and the periphery.

And indeed, policy decentralisation often turns out to be the arena of a power-struggle. Regionalism and autonomy become sensitive issues and the pressure on decentralisation becomes stronger, especially when combined with the demand for linguistic, ethnic or religious autonomy (cf. Rokkan, Urwin, 1983). However, cultural policy polycentrism must not be motivated by the politics of identity only (as, for example, in Belgium), but by the fact that the regions are traditionally the bearers of cultural and other competencies (e.g., Austria, Germany). Nevertheless, one cannot yet discern any new quality of the objectives, instruments and practices of such a cultural policy. It has not brought a different model of cultural meanings, production, financing, education, popularisation, relationships with other sectors, and other cultural functions.

The differences between decentralised or polycentric systems, on the one hand, and centralised systems, on the other, are formal rather than substantial. Decentralisation mostly expands the existing

¹ *“A culture..., when devoid of a political shell, ... will then inevitably strive to bring such a state into being, and to redraw political boundaries so as to ensure that a state does exist, which alone can protect the educational and cultural infrastructure without which a modern, literate culture cannot survive. No culture is now without its national theatre, national museum and national sovereignty; and these in turn will not be safe until there is an independent Ministry of the Interior to protect them”.* (Gellner, 1986: 17).

model of culture, or even consolidates the central governance, by devolving a portion of central competencies, those that are considered less important, to local levels. For example, the welfare system of the Nordic countries, that includes long term policy planning and development, was maintained in the 1990s amid the increasing importance given to the major cities as financiers and facility providers for artists. Likewise, decentralisation in France has generated a centralist backlash under the pretext that the former was lacking in the French capital's standards of efficiency and excellence. In England the lack of legislation has undermined regional and local autonomy (Heiskanen, 2002). However, even in cases where decentralisation and autonomy are supported by legislation, counter-tendencies of “structural centralism” take over the old hierarchy of the cultural policy system, mainly through arm’s length and other such bodies, or through the new technocratic doctrine of the Network Society^{1a}. In such a manner, “truly democratic modes of bottom-up decentralisation” are obstructed (Heiskanen, 2002: 26). However, this is not the only impediment. What is also missing on the way to a broader participation in culture is “another end”, some other objective of the decentralisation process, in terms of different meanings and functions of culture. Admittedly, these aspects of culture do not need to be “(re) invented”, for they are known to researchers in the cultural sector, as well as to artists, i.e., to all those who search for or experiment with aspects of culture beyond its representational, i.e., “metropolitan” or “monumentalist”, significance - culture as a way of living and the arts as a way of creation for living that primarily enables people to understand and communicate with each other. It is necessary then to employ such cultural knowledge and sense in the process of cultural policy decentralisation. The result might be a working concept of culture that really does “decentralise” old cultural meanings and functions, and does away with the exclusive links between culture and political power, culture and administration, culture and expert power, and, eventually, culture and business that is interested only in converting cultural goods into commercial market commodities (mass culture) by fostering the populist notion of the “sovereignty of consumption” (McGuigan, 1997), with no public standards for culture at all. Notably, such business has its own agenda when it comes to policy decentralisation, exercising pressure on state controlled culture to maximally relax its demands on public cultural standards, whilst the targets of this strategy are the regional or local units that are reluctant to preserve the standards of cultural heritage and living culture, or to invest in new cultural projects.

In the countries of South East Europe, the issue of cultural policy decentralisation is filled with such dilemmas. In some countries of former Yugoslavia, strong demands for regional autonomy or federalisation exist, including cultural autonomy as a “first echelon” of political autonomy, namely there, where there is a strong politics of ethnic identity (Bosnia and Herzegovina, Macedonia, Croatia partly). In other cases, no such strong demands for cultural decentralisation seem to exist (Slovenia, Albania, Rumania and Bulgaria – see section 4). At the same time the state, in association with professional organisations, is the only guardian of public cultural goods. The cost of this arrangement is that it perpetuates traditional meanings and functions of culture, mainly associated with national cohesion, identity and distinctiveness. This arrangement of meanings and functions is inappropriate when it comes to responding to economic developments and political challenges, whether domestic or international. Culture serves – as far as the cultural mainstream is concerned – as a symbolic reservoir for ethno-national mobilisation and other reactive tendencies, rather than to create responses that facilitate solutions to developmental problems and stimulate proactive tendencies. Thus, one could ask the question: did the power struggles for culture make her unable to release her creative energies?

^{1a} This doctrine asserts primacy of new information technology and specialists in constituting the whole array of knowledge needed for new development, from industries to banking and media (Castells, 1997), but also in arts (“aesthetic techno-fetishism” – Fernandez, 1999). Heiskanen in the cited work (Heiskanen, 2002) speaks about the “new managerial doctrine of Information Age”, which is essentially the same, although it may also assume, as we understand, the imperative of “lean production” and similar concerns putting culture exclusively into financial cost-and-benefit requirements. Anyway, in the context of policy decentralisation this doctrine provides a pretext for taking away the competence in cultural decision making from broader and popular forums into restricted and more exclusive circles of decision-makers, which represents the case of “structural centralism”.

In this paper we will plead for a different understanding of the possible objective(s) of cultural policy decentralisation, which reach beyond the agenda of a concentration of different power systems (political parties, meritocratic and business). We understand that a true democratic culture, presumably the outcome of a thorough process of decentralisation, cannot be defined in the terms of imperialistic *Kulturkampf*, metropolitanism or nationalism. Internationally, these terms favour cultural capitals and areas or institutions that have accumulated their splendour, wealth, power and mass attractiveness (in investments, in trade and in tourist industry) from the advantages achieved in a pre-democratic past, marked by the asymmetric international relations generated by former imperial-colonial systems. Even the capitals and cultural centres of the new democracies, such as those in SEE, cannot be compared, nor can they compete on the cultural tourism markets with the magnitude and attractiveness of Europe's old cultural centres (e.g., Rome, Paris, London, Vienna or Amsterdam), due to their historical heritage and prestige. The new democracies may hopefully develop meanings and functions of culture, esp. living culture enmeshed into the tissue of everyday life and communication, which give them a new quality that will be appealing to people both domestic and international, where people, including tourists and partners, feel welcome, more enthusiastic and attached and feel invited to join in and choose from a palette of local cultural, economic or social initiatives, activities and projects. In general, a truly post-imperial, post-colonial and post-national culture gives way to new modes of expression of creativity, identity, tolerance, work, co-operation, interdependence and solidarity, which the old (metropolitan) cultures have suppressed or dismantled in favour of hierarchies, centrality, supremacy, exclusion, frictions, cleansing or even extermination of others...

We also understand that, in order to develop new forms of culture without the old prejudices, fears or discontent, a vision of such a culture must firstly be set out in national and local strategic goals of cultural development, as well as in the goals of civil society organisations, in order for it to be validated as “another end” of decentralisation policy. Otherwise, one should not be surprised that the new democracies in the SEE countries exhibit a certain disbelief when it comes to decentralisation, for it will seem to them to be an instrument that can turn culture back into its pre-national (centrifugal) past, or a channel through which public culture will disappear into the black hole of global trade and markets even though the old democracies and their cultures, unlike the new democracies and their cultures, gain more than they lose there.

2. Objectives of decentralisation policy: a three-dimensional approach

The conceptual framework provided here in order to identify the (hidden or declared) objectives of decentralisation, is three-dimensional. It serves to prepare a methodological framework for the research of cultural decentralisation policies in the SEE countries and, in a way, to encourage such policies as well.

- a) Decentralisation that leads to a reduction of central competencies in cultural policy, whereby the local cultural administration, cultural institutions and activities remain “uncertain” with regard to their competence and further financing, or are left to the unpredictable outcomes of local policies and budgets or competitive markets, e.g., privatisation. The objective of this policy may be called “Titanic”, i.e., only an exclusive set of privileged national institutions enjoy the security and permanence of state protection, while other institutions, associations or groups are left out on their own. Admittedly, this goal of the decentralisation process is anticipated more often by the critics of decentralisation policy in different East European countries, than it is overtly advocated by official policies. Nevertheless, this outcome may be a latent consequence of all decentralisation policies which resort to the old-fashioned understanding of culture as that which is worthy to be patronised by the state because of its “national interest in culture”.
- b) Decentralisation that leads to a “fair-chaire” between state protected culture, local levels of government and the laissez-faire environment of a private economy. This arrangement may take different proportions. For example, some state financed institutions are expected to cover at least

10% of their budgets from non-governmental sources, while others may be expected to cover up to 80% of their expenses from other sources. Essentially the functions of culture in both cases do not change, for both are out to attract more financiers and more audiences with nearly the same or similar programmes and activities (e.g., theatre performances, book publishing, concerts, exhibitions, multimedia presentations, international exchange, joint projects, etc.). This objective may be called “balancing burdens” (of the old cultural functions). Perhaps the pressure put on art and the cultural institutions in the public sphere in Britain, pushing them towards efficiency, which includes the commercial streamlining of theatre repertoires and classical forms of art performance, may be taken as an example of such balancing. Nevertheless, this “hybridisation” turns out to be an assimilation of the old public culture into the commercial environment (such as soap-opera production), rather than other way around. Moreover, the more entertaining forms of artistic & cultural production do not seem to move the broader public out of the massively privatised and basically home-centred cultural life created by television and heavily supported by the new information technologies. The public space (place), especially in the provinces, is either deserted or filled by the occasional walker or the clusters of immigrants who gather on street corners or in inns. Otherwise the space is occupied with traffic jams, business hurries and shopping customers on workdays, i.e., from Monday through Saturday morning.

- c) This third dimension is hypothetical and can be observed only in the weak traces left behind where attempts have been made to make the public space attractive to people who are interested in meeting artists, and other, yet unknown, people. It means that decentralisation leads to the creation of two forms of culture and their functions. The old one is consolidated under the auspices of the state and the old policy of centralism. The other is a new emerging form of culture, which in the main retains the status of public culture but enjoys public financing, both local and central, as well as from domestic and international NGOs. This form of public culture is expected to develop projects, programmes and activities of sustainable cultural development that may penetrate other sectors, e.g., economy and industry, education, science, health, tourism, protection of natural environment and other sectors where culture may produce a significant added value. For example, by expanding the quantity and quality of services, including the design of industrial products; by enhancing the aesthetic components of work and increasing work satisfaction; by making education more playful and imaginative; by making “dry” concepts of science into more visual, tactile and lively experiences; by expanding the role of arts in different therapies; by “welcoming host” programmes in tourism; by marking the boundaries between artificial and natural environments with artistic creations; etc. The objective of this policy of decentralisation may be called “new public culture”. However, the recreation of social gathering, meeting and communication in the public space via the arts, popular forms of education or scientific discussions, might be the main target of this policy. One should remember that there are so many public buildings, including networks of houses of culture, that have been left behind by the era of socialism, that may be used and revitalised for this purpose. In this paper this objective will be deduced from a general strategic goal described as “culturally sustainable development”.

On the basis of this framework the following might be hypothesised:

- From the onset of the process of decentralisation and up to a certain threshold, the centralised system of cultural policy and cultural functions that it develops does not basically change due to the decentralisation process. Instead the old system becomes more flexible and more diversified and is even able to reproduce itself in its former versions. By the same token, a regionalised or federalised cultural system must not produce essentially different cultural functions and outputs. It consists, on the contrary, of several hierarchical or centralised systems that replicate the features of centralised systems (moving along dimension a/ or b/)
- By furthering the process of decentralisation beyond a certain threshold, it may lead either closer to the end represented by a policy of liberalisation (dimension b/), or to the end represented by a new public culture (dimension c/). In fact, the latter is hypothetical and not yet sufficiently tested. In all known cultural policy systems the decentralisation process is not bifurcated in these terms. It is rather a balance between state managed and liberal policy, whereby elitist, alternative,

industrial, commercial, educational and other functions of culture are differently allocated within governmental and non-governmental sectors. Yet, we may hypothesise that decentralisation may lead to new public culture only in certain steps on the scale (see section 7/). Our explanation of this is that the further unfolding of decentralisation, which increases the privatisation cum commercialisation of (formerly public) cultural goods, whether they are institutions or activities, is likely to perpetuate a culture and a cultural policy system in terms of dimension a) or dimension b). In other words, a new public culture or bottom-up, democratised participation in culture significantly weakens in this case and is more difficult to be recovered or redirected by public institutions or policies.

- The essential difference between central and polycentric on the one hand, and entirely democratised or a-centric systems on the other, is substantial and formal, rather than only formal or procedural. It means that a-centric forms of public culture pertain different meanings and roles of culture with regard to other spheres of community life, such as attracting more and more people to participate in cultural life and cultural policy making². In central or polycentric systems, which foster oligarchic or meritocratic, i.e. exclusive forms of cultural policy and cultural practice, broader forms of public participation in culture are an illusion. Those who do not belong to such a space of culture and policy remain eternal recipients, a passive public, and clients, or are simply irrelevant outsiders.

3. Purpose of the methodological framework

The purpose of the methodological framework for research of the process of policy decentralisation in SEE countries is threefold:

- a) To map the actual processes of cultural decentralisation in the SEE countries (done here only briefly – see next section).
- b) To prepare a framework for comparative analysis of the objectives, instruments and practices of decentralisation in culture and cultural policy. This may be of interest to cultural policy researchers and to cultural policy makers in SEE countries in order to develop knowledge and awareness as to which steps towards decentralisation are likely to produce the effects that contribute to the existing goals of cultural policy or to their redefinition and redesigning. In fact, this depends on whether or how the long-term or strategic goals of cultural policy are defined in particular countries (see the last section).
- c) To follow the basic postulate of the *Policies for Culture* programme, which is that any major step forward in policy thinking and policy making, and which is aimed to transcend the old statist or laissez-faire model or their balancing (the latter is not said to be bad or unintended as a policy objective, but in the new democracies, for the reasons explained above, it is hardly sustainable) – should be the result of co-ordinated efforts of the triangle of actors in parliamentary, administrative and third sector domains. This may lead to a redefinition of culture and cultural policy goals suitable to developing broader, bottom-up interests in public culture and policy participation.

4. Mapping the decentralisation process in SEE countries: objectives, instruments and practices

Let us envisage now how policy decentralisation unfolds in the SEE countries. Unfortunately, many aspects of this process are unknown to us. However, it seems unlikely that reliable answers to the questions that follow may be found in official documents, as much as we are unaware of analytical

² In the final section of this paper we will exemplify what we mean by strategic redefining of the meaning of culture as a goal of development, as it is formulated in the case of the Croatian Strategy of Cultural Development that has been adopted in the national parliament in 2001.

research in this field. Thus, which instruments are used in the case that a policy of decentralisation is more ambitiously procured and what actual practices tell us anything about the implementation of such instruments? What is the process of decentralisation aiming at? Is it explained as part of a long-term process, the end of which is determined by strategic objectives or goals, or is it just a short-term, not clearly oriented process toward a policy end?

A newly compiled table³ that compares the cultural policies of 29 countries includes an overview of the features of cultural policy systems in terms of centralisation/decentralisation. Below, the features of some SEE countries, taken from this table, are presented (the features of the cultural policy system of FR Macedonia are based on our own expertise in this case).

Albania – “Centralised structure moving towards decentralisation”. No arm's length bodies.

Questions: What objectives, instruments or types of decentralisation are (going to be) devised? Will arm's length bodies be adopted as an important instrument of decentralisation and why?

Bosnia and Herzegovina - unknown (presumably cultural policy is stuck between the political demands of three national parties that have not yet reached an agreement about the federal principles of this country).

Bulgaria – “Centralised structure moving towards decentralisation”. Arm's length bodies exist.

Questions: What objectives, instruments or types of decentralisation are (going to be) devised? Are arm's length bodies adopted as an important instrument of decentralisation and why?

Croatia - “Centralised structure”. Municipality plays an important role. New model of decentralisation is being prepared in a co-operation between the Ministry and the Open Society Institute (probably like in other SEE countries which declared their move towards decentralisation). In this case, however, the implementation of the model has been delayed for an unpredictable period of time. Arm's length bodies exist.

Questions: What objectives, instruments or types of decentralisation are (going to be) devised? Where, arm's length bodies are taken as an important instrument of decentralisation, whether or how tendencies towards “structural centralism” are to be avoided? This question is relevant to similar cases in other SEE countries. Finally, what are the reasons that the implementation of the decentralisation model has been postponed or even cancelled – fiscal (e.g., too weak economy and too small provisions for culture in some regions), and/or political & ideological (e.g., centrifugal fear of the new regionalism or of giving more local power to opposition parties, etc.)? This question is also relevant to comparatively similar cases.

Macedonia - Centralised system. Move towards decentralisation was announced several years ago, but it seems to have been cancelled or rather substituted with the idea of a bicultural cultural policy system (ethnic Macedonian and ethnic Albanian), both centralised. Otherwise it has been explained that the country has no tradition of regions, and that only some cities may perhaps play a role of cultural centres beside Skopje. No arm's length bodies.

Questions: Will the issue of decentralisation be put on the agenda by the new government (elected in 2002)? Will arm's length bodies be introduced instead of the council of experts within the Ministry? Does the new government or the new Ministry of Culture also consider decentralisation policy inappropriate because of the imminence of creation of an ethnically based dualistic system of cultural policy, whereby both are centralised and hierarchical?

Romania – “Centralised system”. Moving toward decentralisation? No arm's length bodies.

Questions: If there is no move toward decentralisation at all, how is this policy generally explained?

³ Table is taken from unofficial and unpublished draft of the Compendium of Cultural Policies 2003 (ERICarts and Council of Europe).

Why some possibly better qualities of decentralisation are not anticipated or ignored as such? If so, can the centralised system change in itself, within its own institutional prerequisites and its own ideology, and as such perform some new qualities that were unknown in its history and which ones?

Slovenia – “Centralised system, municipalities play an important role”. Arm’s length bodies exist. The country is soon to become a member of EU and as such represents a clear example of the fact that decentralisation must not be a prerequisite of culture or cultural policy success, nor a precondition to be accepted by the old European democracies. Here reign the other objectives, instruments and practices of cultural policy, primarily the ones fostering the respect of freedom of expression and independent media and the provision of legislation protecting copyright.

Questions: What are the strategic goals of Slovenian cultural policy and to what extent are they connected with or explained by the centralised system? Have these goals (or some of them) been achieved already? If there was/is a call for decentralisation, where did it come from, from the top or from below (e.g., Istria?) and why has it not succeeded? Can one assume, on the basis of the Slovenian experience, that economic and (international) political success makes culture or cultural policy irrelevant or a low priority among other policies (including the question cultural centralism vs. decentralisation)? On the other hand, is it then so that economic crisis and political failure make culture a primary resource of importance, whether positive (hope for a different vision of the future) or negative (back to the origins, firm politics of identity, intolerance or resurrection of old ethnic prejudices and antagonisms)?

FR Yugoslavia – unknown (presumably the issue of decentralisation has been overshadowed by the actual political process with regard to the official status and interrelations of Serbia and Montenegro, as constitutive units of (con) federation and Vojvodina (the autonomous province of Serbia) and Kosovo (autonomy has an international status, but highly contested both by Kosovo Albanians and by actual Yugoslav state). However, in Serbia new initiatives are popping up, aimed at revitalising and further developing cultural life and policy strategies on city and municipal level, which are strongly supported by the actual Ministry of Culture. How far these initiatives have developed? Are they still confined to discussions among experts, or between experts and policy-makers, or has a step forward been made in the meantime in terms of preparing a new policy framework?

5. Some general remarks to descriptions of central/decentralised systems

It is not only that these short descriptions, as the more extensive ones that depict the formal system of policy competencies and decision-making, are often incomplete, they also conceal internal problems in implementing existing systems, such as legislative provisions, which means practices. Practices are real outcomes or outlooks of existing policies. They must not, however, coincide with official or legislative frameworks of such policies. Furthermore, the types of decentralisation policy, e.g., cultural, fiscal or financial and political (cf. Kawashima, 1997), which may be taken as policy instruments as well, are not clearly defined. For example, do a variety of smaller or larger tax or budget-outlays percentages given for culture on local levels, reflect corresponding, i.e., smaller or larger cultural activities and, moreover, the different cultural visibility of local communities.

Above all, the objectives of decentralisation policies are sometimes obscured, although they are often officially defined in terms of enhancing efficiency or subsidiarity of cultural institutions and production. Decentralisation is often introduced with the pretext of streamlining the national expenditures for some local cultural institutions and activities that were fully financed in the former socialist system. In this manner, a circle of protected institutions of national significance is consolidated and financially secured, while other institutions are or will soon be left to fortunes and whims of local authorities or to the competitive market environment. The question is whether, in this manner, some important cultural institutions or activities are laid off without appropriate explanation. Or are they to be seen as the mere losers in a power struggle? What do independent experts and people employed in such institutions say? Do their explanations differ from the official explanations?

There are many more questions that may be asked, indeed, and some of the more specific ones will be formulated in the next section. However, it is generally difficult to justify the policy of centralism or decentralisation in the case of the former socialist countries, SEE countries in particular. Firstly, as the old cultural policy suited the former system, the new cultural policy reflects the values of the new social and political order. However, what are these values exactly, beside national uniqueness and cohesion (for internationalism has been officially abandoned)? Individualism, collectivism or both (for social, political and organisational cultures in the East, as in the West, really do differ from one another /cf. Hofstede, 1994/)?

Secondly, if diversity or multiculturalism, identity, creativity and participation are such new values – just to list the principles of the CoE, which the cultural policies in many countries are keen to reflect – which of these values may precisely be achieved via decentralisation, and why not through centralism? Even participation should not necessarily be more expedient through decentralisation.^{3a} Again, a clear definition of the objective(s) of decentralisation seems to be lacking along with instruments that may operate such objective(s) in order for decentralisation to be achieved in a predictable period of time.

Thirdly, maintaining a status quo, making the cultural policy system neither completely centralised nor decentralised to a certain degree, cannot prevent the further erosion of cultural functions in post-Communist societies. And, imitating or taking advice from western neighbours or other western countries that have achieved a good balance between central, regional and local competencies, and between state, private and non-governmental not-for-profit sectors in culture, can not produce the same results in transition countries. Reasons are many and cannot be discussed here.

In sum, it seems that the role of culture and cultural policy in periods of profound change, as is the actual period, may again be precious, provided that it does not replicate the culture of nationalism or imperialism, i.e., reactive tendencies, and provided that the decentralisation of culture may clearly be the means for creating a concept and practice of culture and cultural policy that enable the SEE countries to live, co-operate and integrate into a European world where cultures are not anymore the appendices of power, supremacy or conflict strategies, but are privileged ways to communicate and work out the best qualities of nations, communities and individuals on the basis of equality, thrust, freedom, creativity and solidarity. May such a vision be incorporated into the agenda of decentralisation?

To be sure, no new arrangements in cultural policy, including decentralisation of any type, can compensate for job permanency, routine and certainty of the planned inefficiency of the former Communist system. Nevertheless, nothing is more hopeless, insensitive and incompetent to newcomers or new candidates seeking employment in the cultural administration and institutions, and nothing is less intelligent and hypocritical, than maintaining the system of impossible dualism in cultural policy, the one which secures permanent positions, jobs and finances for a minority consisting of state employees and cultural programmes, and the other which is replete with uncertainties and void of the meaning and prospects of cultural development.

6. Some specific reflections and questions

The following are more specific remarks aimed to bring the general concerns about decentralisation closer to the methodology of comparison (and co-operation) between the SEE countries.

^{3a} We remember the reactions of some local cultural administrators in Croatia at the beginning of 2001, when a new policy of decentralisation was announced. They expressed their fears that re-centring the policy in regional or county offices will make a sort of “new dictatorship that may be much worse than that in Zagreb”.

- Some cultural sectors (e.g., a major number of archives, monuments and, perhaps, museums) cannot be decentralised like other sectors (e.g., libraries, performing arts, publishing), without being seriously damaged in function and efficiency. It might be appropriate then to take this as a general point of departure when classifying categories of cultural goods and activities, i.e., those belonging to the first order protected by national legislation, those left to the liberal market and those managed by combined national-and-local legislation, whether to protect heritage of a lesser significance or to support living culture in terms of new public culture. The research question: how much national legislation clearly differentiates or categorises these cultural values or functions? Also, can the first category (nationally protected) be kept open for other candidates who may deserve such treatment thanks to their future results in the domestic or international cultural scene? Moreover, may some institutions lose their privileged status due to bad results? If so, how can the system of evaluation of their work be adapted to meet such dynamics of cultural change?
- Providing that the definitions of the objectives of decentralisation are often underdeveloped or are entirely lacking in some cases, how can the process of decentralisation, or its lacking, actually be explained? By financial shortages? If so, does it mean that a centralised system is less expensive, or is it just taken for granted, or can it not be questioned at all?
- In cases where the definitions of objectives of decentralisation policy exist, what are these objectives? Can they be recognised in terms of the three dimensions described above? Also, how can these objectives be achieved and by which instruments (legislation, advocacy, lobbying, political campaigns, waiting for new elections, etc.)?
- The following question might be addressed both to a research and a policy audience: what are the costs and benefits of central and decentralised systems? Or, can a perpetually centralised system provide different results – like, for example, a better international prestige of domestic cultural production – or does it remain more or less the same regarding the outputs? How can this be explained and justified?
- In how far are the outlooks of policy decentralisation determined by the fact that political power in a country is unevenly distributed? Namely, the political system often has two levels, national and regional, which may be presented by the two-chambers in parliament or simply by an uneven distribution of majority votes in cities and municipalities – so that a party or coalition that takes power in the national parliament or government cannot control some cities or municipal assemblies. As a consequence, devolving the competencies in culture down to local levels may sometimes be seen as giving them away into the possession of political adversaries. How far may this condition the agenda, as well as the speed of decentralisation, or will it be stopped for the sake of preserving the monopoly of power in culture? If so, if checks-and-balances may cancel the reliability of the process of decentralisation, can it be carried out alongside regular political procedures, or should the latter delegate its power to autonomous arm's length bodies or professional associations that are supported by the third sector in culture?
- In some countries, arm's length bodies have been established both on national and some local levels (Bulgaria, Croatia, Slovenia). A number of questions may arise from this experience. For example, do they duplicate the competence of ministry and local administration, or do they deliver some new qualities and which ones? Do they – and which of them – produce the pattern of “structural centralism”? Are some of them more prone to open the gates to participation in decision making from below, e.g., to NGO-s, cultural amateurs, consumers, public? Most importantly, do their programmes of work essentially differ from the work usually done by non-autonomous bodies or committees of experts within cultural administration? If they do, have new bodies devised their own strategic documents, including a vision of the favourable outcomes of decentralisation?
- It seems that a lot of research into the old or new experiences with decentralisation are necessary before the next policy steps can be introduced. By old experience we mean that where the process of decentralisation was stopped or reverted for some reason. The reasons must be carefully examined and discussed in the light of the three-dimensional approach to decentralisation (see sections 2 and 7) before proceeding to policy recommendations. By new experiences we mean -

moving along the scale of decentralisation (see the next section). Do these experiences bring some elements of good practice that may be recommended to other SEE countries? Do such practices pertain a vision of a different public culture (the third dimension of the objectives of decentralisation), or do they just keep a balance between state and liberal allocation of cultural goods (for example, although predominantly state governed, has Slovenian cultural policy reached an upper limit of the amount of privatisation in culture, or will it consider moving further along decentralisation cum privatisation?)? Under which conditions may good experiences be “transferred” to other places or countries?

- A comparative analysis of the existing features of decentralisation in the SEE countries will be worth carrying out with regard to the following questions (provided that answers to at least some of them are given in assessment reports in particular country profiles, as presented in the *Cultural Policies in Europe – a Compendium of Basic Facts and Trends Policies* (2003, forthcoming):
 - Which competencies in cultural policy (e.g., planning, financing, some forms of regulation or statutes, appointment of directors of cultural institutions, etc.) are allotted to the local levels (cities and municipalities) in each of the SEE countries?
 - How are the different levels of administrative hierarchy co-ordinated (e.g., in terms of planning, financing, etc.), and what are the major problems in such co-ordination?
 - To what extent do different cultural sectors on local levels (e.g., libraries, theatres, galleries, cinemas, publishers...) co-ordinate their programmes and actions and how far do they co-operate without the mediation or leadership provided by the higher or national level?
 - To what extent does the cultural sector co-operate with other sectors on the local level? Does the higher level or the ministry itself encourage such co-operation and in which way? Does it give a good example of such practice as far as co-operation of different sectors of government is concerned?
 - To what extent does the cultural sector on a local level co-operate with non-governmental organisations in culture, civil society and other sectors (cf. Ilczuk, 2001)? If it co-operates, are cultural programmes and activities specific to local conditions and cultural needs? Can they be transferred to other communities as well?
 - Which communities (cities, towns, municipalities) are typically less interested in culture or are not interested at all – and why?
- Finally, and this by no means circumscribes the list of possible research questions, it seems that positions for and against (further) decentralisation in the policy community, but also in the research community, might hypothetically be described as follows:

Against decentralisation – Proponents of centralism and nationalism in culture, who assume that decentralisation is an irrevocably centrifugal process that threatens to return culture to its pre-national segments. Those who are interested in a status quo for pragmatic reasons (e.g., preserving job security in the state sector). Those sceptics, mostly researchers, who do not see a clear and sound end-state of decentralisation, nor a provision for a higher cultural participation on the local level that might be brought about by decentralisation.

For decentralisation – Proponents of regionalism sometimes combined with an interest in cultural or ethnic autonomy (of minorities), still dealing with the traditional meaning and functions of culture (representation, identity politics and similar). Proponents of laissez-faire, esp. those interested in buying and selling public cultural goods for commercial use (e.g., in cultural and tourist industries). Those interested in creating visions and practices of a new public cultural space, alternative to the old centralist public culture, or in creating a mixture of visions and practices that harmonises different interests in favour of decentralisation.

Of course our preference is for the latter, in so far as we assume that people in provinces, cultural actors notwithstanding, are more open to new public experiences via participation in cultural life, as they are less saturated or “blasé” with new experiences. On the other hand, it is a traditional conviction among cultural critics in virtually all-Balkan capitals, that they see the province as being the traditional source of cultural distaste, anti-urban bias and even social disruption. This may be true, indeed, but the

phenomenon can also be considered as a negative or reactive side of the linearity of the centre-periphery model in culture. Here, we assert that cultural activities are often the only forms of public life of young people in the province, concurrent with discos, cafes or roaming in gangs. Last, but not least, provincial towns are captured by NGO activities more than larger cities or metropolitan areas. Strangely, a great majority of such activities, including those funded by international foundations, are concentrated in the capitals or a few larger cities.

Of course, our methodological interest is realistic and empirical: how strong are the particular positions and interests in decentralisation and under which conditions might the third dimension of the decentralisation process, being the most preferable, come to the fore or be harmonised with the second dimension, i.e., balancing state and private or commercial interests in culture? As a start, it might be sufficient to make a survey on the different features of the social, political and organisational cultures of the proponents of centralised and decentralised systems of cultural policy. These features may be examined on the basis of Hofstede's analytical model (Hofstede, 1994). Accordingly, we may hypothesise as follows:

- a) Proponents of centralism will manifest more of high hierarchical distance (power), collectivism, masculine values (e.g., live to work), anxiety (e.g., xenophobia), and short-term orientation.
- b) Proponents of decentralisation will manifest more of low hierarchy (egalitarianism), individualism, also masculine values (e.g., live to work, primarily because of the job insecurity), relaxed attitudes (e.g., toward the other), and also short-term orientation (again because of job insecurity). However, we may hypothesise that low hierarchy, individualism, feminine values (e.g., work to live), lack of anxiety and long-term orientation will be found more among those interested in the "new public culture", than among those motivated by considerations of power and prestige of regional or local centres.

This is just an idea for research, which might, perhaps unnecessarily, extend the methodological scope of research. Nevertheless, if such an interest in research exists, we recommend that when applying this analytical model, respondents' preferences regarding the centralised/decentralised system should be identified beforehand. This can be done by offering a list of attributes pertained to different modes of centralised and decentralised systems. Or, instead, the scale of the decentralisation process from 1 to 10, which is presented in the next chapter, may be listed for them to choose a position or step in the scale that they prefer.

7. Simulating the methodological model: a scale of policy decentralisation

A bunch of reflections and questions about decentralisation have been presented so far, without submitting a systematic framework. This concluding section represents a more systematic attempt at understanding the different policy rationales behind different degrees of centralism, polycentrism and (further) decentralisation, provided that decentralisation is not a "one-way street". A cultural policy can move back and forth on the scale of decentralisation, as used to happen in several countries. Such policy was mainly motivated by the power-struggle between different parties in the centre and periphery, although this was rarely explained in such terms, but in terms efficiency, quality, expenditures, local prestige, ethnic identity and autonomy and other legitimate values. Should culture continue to be an instrument of power holders who despise enthusiasts and creative individuals and groups that strive for a different cultural life-world and development? Why shouldn't the new democracies join their cultural forces together with international partners (which are supposedly not just a few, but many, esp. in the third sector) in order to establish such a full-fledged objective of decentralisation? For the world of peace, mutual understanding, solidarity and creativity are not concerns of the new democracies only.

7 - Financial decentralisation is joined with administrative. Composition and number of local units are reformed. They accrue more autonomy in structuring the self-governing administration, including departments for culture. The shares of local budgets given to culture are even more uneven or irregular. Minister does not appoint directors of cultural institutions anymore, but may intervene in the case of disagreements or conflicts. Croatia is in some aspects entering into this stage. What about the others. Whether or how Bulgaria, for example, has resolved the issue of financing culture in local levels that are not or will be not covered by national (state) budget? **This stage can be taken as a typical point where dimension a/ of the objectives of decentralisation policy is manifested, i.e., “Titanic”. Maybe, this is the point that a rational policy must pass through as quickly as possible, or skip it, if possible. Of course, the next question is: whether to move on down the scale of decentralisation or to move back, to the centralist solution, provided that there would be enough financial funds still available for such an old solution. If there are not enough funds, was the decentralisation only a “trick” in order to get rid of the “ballast”. However, who is really a “ballast” in culture and who is entitled to stay permanently in a “marriage” with state? This depends on criteria, of course. But, these should mirror a strategic idea or wisdom of cultural policy. Does it exist or is it just a playground of power-holders? Are they really competent to define what the culture of tomorrow should look like and will be used for? A definition of culture seems to be more at stake nowadays than even before. The “protection of national goods” is a pathetic explanation, as “finding alternative source of financing” is hypocritical (who will finance culture for what?).**

6 – “Mosaic” or “sustainable decentralisation”. State permits decentralisation, i.e., devolution of its competencies, there where local levels have infrastructure, professional (e.g., arm's length bodies) and financial conditions for decision-making in culture. In other cases the state intervenes (financially and by controlling the work of institutions) in order to protect public cultural goods in those areas. The beginnings of polycentric governance and of entering non-governmental, private or public, foundations, sponsors and others (domestic and international) interested in financing culture, including commercial financing. **This stage may be taken as the point of bifurcation of the objectives of dimension b/ (“balancing burdens”) and of dimension c/ (“new public culture”). Nevertheless, a/ can be reached by combining commercial and public or escapist and educational contents & values of cultural production and services, although this is not something that can be modelled for long. Nor is stage 6 alone a permanent one. It is rather a dynamic equilibrium of different interests and values. Dimension c/, however, cannot be established in this stage either, but rather (we presume) in the next stage.**

5 - Polycentric governance. Primarily the competencies of cultural planning are allocated to regions and their arm's length bodies, respectively. The state preserves the competence in determining the goals and strategic instruments of cultural development. Non-state sources of financing are growing. **Unlike in the old polycentric systems, regions in the SEE countries may be requested to develop cultural programmes that meet specific demands of regional and local development, let's say, from industry or technology to agriculture or tourism. We recommend this stage as the final point of decentralisation in this case, provided that they incorporate dimension c/ in their strategies and make it, the new public culture, a real focus of endeavour of regions and (many) local units. In other words, cultural policies and cultural products and services in this case will be to a large extent idiosyncratic to policies and forms of culture in the capitals and other larger cities, at least those cities in the Western countries, which lean heavily on the cultural heritages of their imperial past and are now enjoying the “dividends” of that past in terms of trade or cultural tourism.**⁶

⁶ This is, in fact, the goal of decentralisation designated in the Croatian strategy of cultural development. Here, of course, it is taken just as an example that simulates a possible design of decentralisation objective(s) in other cases.

4 - Polycentrism is dismantled at an initial stage. The share of public financing of culture is further reduced and private financing on a commercial basis increases. Culture is used as a means of development of other sectors. Standards of public culture become less important from local or purely private criteria of defining what is a cultural good. **Dimension a/ is strengthened.**

3 - Municipalities and cities and private companies or corporations become the chief financiers and decision-makers in culture, while central (national) cultural policy protects only a few public cultural goods. **Dimension a/ predominates.**

2 - The national level does not co-ordinate decision-making on any level. Instead, arm's length bodies and private organisations co-ordinate decisions on different levels and do so exclusively depending on instantaneous interests or quantities of available financial funds (provided by non-cultural sectors). A minimal standard for the definition of public cultural good is respected.

1 - Total decentralisation (financial, administrative, political), de-etatisation and privatisation ("state as facilitator", USA). The state is treated as equal to a private organisation, but it possesses substantially less financial funds. There is no definition of public cultural good that officially matters on the whole territory of the country. Cultural production for commercial markets enjoys absolute primacy.

Concluding questions: Where is a particular policy of a SEE country now and where is it moving to: 9... 6, 5... 2? Of course, a cultural policy must not follow the decentralisation process incrementally, step by step, but may jump over some steps, and may also move back, revising or dismantling the previous policy. The most important question, however, is why and what are objectives of such a policy?

8. Summing up the essential ideas

- 8.1 Policy decentralisation is mainly the part of the power game of a variety of collective actors (state, local politics, experts, commercial business). In this paper another objective of the decentralisation process is visualised as a possibility, namely "new public culture".
- 8.2 A three-dimensional approach with regard to different objectives of decentralisation is proposed along with hypotheses that delineate thresholds of the decentralisation process in different directions and different forms of cultural policy and cultural activities.
- 8.3 The purpose of the methodological framework is to describe the existing condition of policy decentralisation in the SEE countries, to prepare the ground for a comparative analysis of decentralisation, and, finally, to apply the *Policies for Culture* approach, which is that any major step in the decentralisation process that aims at going beyond static and laissez-faire policies must be a result of co-ordinated efforts of parliament, state administration and, most importantly, the third sector domain. The latter may decisively contribute to the new public culture perspective of decentralisation.
- 8.4 A description of the cultural policy systems in the SEE countries shows that these, except in one case (Romania), remain at the beginning of the process of decentralisation, although each has different expectations. Yet, it is not clear what these expectations are or how the objectives of decentralisation are defined.
- 8.5 With regard to the lack of analytical information, some general remarks are given as well as a proposal for research on the socio-cultural pattern of different proponents of centralism and decentralisation policies.
- 8.6 Besides, a number of specific questions are formulated that can be answered either by additional research of the existing data and information or by new (empirical) research, that aims to analyse

comparatively the features of cultural policy systems in the SEE countries as regards decentralisation, primarily the objectives, instruments and practices of decentralisation.

- 8.7 Finally, a simulated methodological model for research and for policy interventions is given to detect the rationale of the “Titanic”, “balanced burdens” and “new public culture” objectives and instruments of decentralisation.

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II. 2

Vjeran Katunarić: The role of culture in local development – some preliminary notes^{*}

1. Introduction

The current PfC projects treating local cultural development in the countries of South – East Europe provide a suitable case to re-examine some purposes, i.e., goals, objectives and practices of cultural policy aimed at decentralisation. Policy decentralisation in SEE is taking place within a process of transition that is not well defined and in an insecure policy environment. It may be essential to the endeavour of the PfC projects to visualise the ends of the decentralisation policy in a way that distinguishes it from the policy ends, as well as the forms and meanings of culture that constitute centralist and metropolitan policy and culture. One such end proposed here is to **redefine the culture of place** or, more precisely, of **the public place**. Below, some reasons are outlined for abandoning the role of culture in local development in the SEE countries. Of course these reasons are not uniquely South East European. However, being able to address them at this PfC forum is a unique opportunity to reflect on this matter. Subsequently, some rather general ideas are formulated to contribute to retrieving the culture of public place(s) in future local development.

2. When the local withers in the face of the metropolitan and global

- During the past hundred years or so, the role of culture in major political and economic change was defined by the national centres or capitals. It was intimately connected with the building up and consolidation of the nation-states. Local culture and development has been subservient to this objective and consequently derived from it. It is to adapt local cultural goods – from heritage to performing arts – to a scale of representation of an assumable homogeneous and teleological (moving to an end-state or final significance) national culture. This ladder consists of prestigious cultural sites or symbolic values, both internationally and nationally recognised, and of the rest, which is proverbially “not for show”. This representation is usually accompanied by a strong urge to be distinguished from other, mainly neighbouring, (national) cultures. In such a manner, and to a greater extent than in the pre-national, pre-industrial past, a collection of local or provincial places have become the pathetic cousins of the metropolitan or capital. This is even more true when it comes to development or financing. To paraphrase a Japanese geopolitical saying – when the centre catches a cold, the province gets pneumonia.

^{*} This text is added to the author’s paper entitled “Methodology for (comparative) research on cultural policy decentralisation in South-East Europe: objectives, instruments, practices” and serves as a simplifier of the latter.

- The depreciation of the local is not fostered by national centrist policy alone. Actually, it is far exceeded by globalisation cum de-territorialisation, i.e., “flowing space”, that brings “real virtuality” into the “space of place”. This second major wave of abstraction of the local in the modern era makes it a remote rather than a proximate place. Now the metropolitan suns, both national and international, shine with double force. They are centrally placed in the old landscape and they are over-represented in the new e-landscape. To be sure, we cannot deny that a rich layer of communication, co-operation links and individual, incl. artistic expression has been created by means of new ICT and that ICT provides an opportunity for people in the provinces to step into a common matrix with the metropolitans. But, “who-is-who” (read: “who is from where”) still matters, unfortunately. The bottom-line here, however, is different. ICT puts forward the “big-bang” vis-à-vis most people and places. Look, for example, how the younger echelons of e-generations view the latter - as if these have fallen from outer space. This is just to remind that any new sequel must not preclude the continuum of existing cultural life. Culture originates from the life in place and its immediate (and social) surroundings. The place, and the localities in particular are not only the seeds of a cultural past, or of a lower profile of heritage, that can be revived only by metropolitan successes or by virtual touch-ups. Local policy moves are and can provide a strong source of change and innovation that can reshape the milieu of place, for good or for bad.
- Local policy is poor in cases where the outstanding significance of the local is abandoned, or its goods are devastated, simply because of self-depreciation. For virtually everything valuable, from meanings to funds, is attached to metropolitan areas or other (virtual) spaces. Usually then, place is easily given to new commercial investors, to do with what they choose and notorious corruption techniques may be directed towards the local government. In such an ambience, culture is basically assumed to be somewhere else, outside the place, which is commensurable to the meaning of life cherished by religions or by future emigrants.
- Local policy is good when new developments are taken as a great opportunity to strengthen specific identities and the visibility of the place, to rebuild some of its parts, to increase job opportunities, to educate or retrain local politicians, administrators and entrepreneurs in new policy goals, to mobilise all sectors in order to reframe their old habits and co-operation links, both domestically and internationally, etc. In such a context, local culture and policy take a new step towards local development, unlike the one provided by the centre-periphery model.

3. Retrieving the local by way of a new public culture of place

- Local development is “a method of mobilising various actors resulting in a strategy to adapt to outside forces as a collective, cultural and regional identity” (Bessier, 1998).
- An innovative thinking and policy of place attached to local development can partially be transcribed from some examples of good practice in Western countries that have been adapted in SEE countries, esp. experiences in urban renewal and in using cultural heritage, such as local cuisine, in rural areas. However, these experiences are not sufficient. Firstly, these experiences, esp. when aimed at expanding the attractiveness of the places on international tourist markets, have been generated in the context of Western development. This development – which is connected with the “sponsorship effect” of the capital/metropolitan areas – is endowed with an environment of prestige and security, which gives more of a feeling of safety to visitors or collaborators, than felt in comparable

places, both capital cities and provincial towns, in SEE countries. Simply, and this is not just a matter of bias, Western partners and tourists feel more comfortable in Western environments thus far. This fact elicits the key economic advantage as well. It is less likely that Western investors or tourists, at least those with bigger purchasing power or long-term commitment, will enter into areas that are not integrated into the Western hemisphere (e.g. EU). Secondly, the cultures of provincial places in the SEE countries possess (by now at least, we can assume) a comparatively stronger social capital based on the family and on localism, which they are keen to represent and to perform, respectively, in their public place and before the other, as the virtues and tradition that they are proud of. Let us put aside here the notorious vices of Balkan parochialism, such as the instances of ethnic seclusion demonstrated recently in former Yugoslavia. One can even bet that one day, and not in a too remote future indeed, the local people in such milieus will be keen to demonstrate their generosity toward their recent ethnically defined adversaries. Above all, such impulses may best be represented and/or sublimated in a public place by individual artists or by traditional folk dances played for tourists and other visitors – and by sports encounters (even though these reinvigorate competitive and aggressive behaviour). Briefly, this may provide a good opportunity for local communities to address the other in a creative and constructive way. The manner of representation of the face of local places and their people is not a must in a typical Western culture of place, perhaps. But, it is certainly a must for most parts of former Yugoslavia. Is this not a cultural highway that will one day secure the image of a “safe place”, comparable to the safety of the marketed and multiethnic West?

- The need for a new public culture of place in SEE countries is manifold and can be translated into a cultural policy of decentralisation and local development, provided that objectives, instruments and practices of such a policy are clearly (re)oriented towards the goal of rebuilding the public culture in place and introducing it in many other sectors of local development.
- For the sake of securing a methodology of research and policy in this new direction, a few proposals may be set out as follows. Firstly, to describe the actual process of decentralisation in different SEE countries. Secondly, to find out where or to what extent a relatively autonomous cultural policy exists at local level. Thirdly, to determine in what aspects – from goals to instruments and practices – this policy is different from the central national policy, or that in metropolitan areas. Finally, to detect how the end-states of the proclaimed policies of decentralisation are visualised by researchers and by policy makers in relation to three possible scenarios of the effects of such policy, i.e., “Titanic”, “balanced burdens”, and the “new public culture”.
- The new public culture is defined here in a double sense. Firstly, as meanings and forms of culture that are rarely practised or cannot be practised at all in the capitals/metropolitan areas. Secondly, as a major component of a “culturally sustainable development” (CSD). CSD basically means maintaining a dynamic, spirally growing balance between different types of capitals or resources – from natural and financial to human and cultural – for the sake of achieving environmental, economic and social optima, and vice versa, for leveraging the costs of each of them, in order to develop material, moral and aesthetic attractiveness of the place.

II. 3

Jordi PASCUAL I RUIZ: **Cultural development, public policies and local strategies**

Culture is essential for 21st century societies. Freedom and justice unfold with culture, in such a process that brings emotion and critic knowledge to each individual through the contact with the other, the society, the humankind, the history and the territory. This paper was prepared for the international workshop “Local cultural strategy development in South-East Europe. Building on practice and experience” and summarises several reflections in the crossroads of culture, cities, public policies, networks and Europe.

Cultural agents are fully convinced of the essential role that culture plays in society: freedom and identity to individuals, cohesion to communities, wealth to territories, innovation to all three. The last decade of the XXth century confirmed the recognition, in different degrees, of this essential role of culture, both as an end in itself, where it has a direct impact on citizenry, and as a means, where it beneficially influences the development of other policies, enhancing their social, economic and environmental effectiveness. In brief, the UNESCO (1995 and 1998) and the Council of Europe (1997) confirmed what in peripheral territories was obvious: development cannot take place without culture.

The need for a stronger role of culture in our societies, that is, the cultural development, does not have territorial borders. It is essential for big metropolis as for rural peripheral areas, it is as crucial in medium-size towns as in urban neighbourhoods. In each territory, the cultural development involves different agents, takes different formats and obtain different results, but the processes are always very similar and always include public, private and third sector agents through mid- or long-term partnerships (Hawkes, 2001). And, not to be forgotten, cultural development is a public domain issue (see Delgado, 2001).

Before we drive these paragraphs towards specific examples, let us introduce that “culture” has, at least, two meanings.

1. According to the definition that Member States of the European Union agreed upon at the Eurostat working group, ‘culture’ includes all goods and services in the following fields: cultural heritage, visual arts, architecture, archives, libraries, books and publishing, performing arts, audio and audio-visual and multimedia. In recent years there has been a consensus that there are also a range of goods and services that, though not specifically ‘cultural’ in themselves, are closely related. These are called ‘creative industries’. They include advertising, antiques, crafts, design and fashion. As the Culture Committee of Eurocities (2002) has recently stated “culture and the creative industries are increasingly recognised as the core of the knowledge society because they encourage and enhance innovation, participation, creativity and the development of risk-taking and trust.”

2. More broadly defined, however, culture equals civilisation and means ‘the way we live’ – the values, beliefs and aspirations and the way in which they are manifested. It follows that all human activities and, therefore, all public policies have a cultural dimension and have an impact on the populations of cities, whether the policies concern urban planning, community participation, social services, economic development, tourism or information and communication technologies. To put it as Colin Mercer (2002, xviii): “culture, in its day to day manifestations, is bound up in complex but powerful ways with the economic, the social, the environment, the familial and the personal (...). In the ways we behave, earn money, share experiences, live together, communicate, understand difference, the ‘cultural dimension’ is often paramount but unrecognised”.

These two meanings clearly demonstrate that culture plays a new strategic role in the society. This new role goes far beyond the “traditional” sectorial-based approach and the more recent “instrumental” approach that many public and private initiatives give to culture. In fact, the new role means that the cultural dimension of all public policies should be given due consideration when they are planned, developed, implemented and evaluated. It means that culture is the key to shaping development, at urban, national or European level. The link between culture and development, though, is not yet properly studied; Delgado (2001) and Mercer (2002) have set up the foundations for a research agenda on these crucial connection.

Cultural development concerns all levels of public administration: the European, the so-called national, the regional and the local levels, not only those labelled as “territorial”. Prior to focusing in the local level, and specially the urban experiences, let us refer to Europe and its relation to cultural development. Today, it is not difficult to be raw; the European Union does not give any strategic role for culture. Not even after the events of 11th September 2001 or the (interested) warning of “clash of civilizations” (or cultures). Maybe we could reproduce the words of Robert Palmer (2002): “It is unimaginable for culture to sit on the European sidelines, to be forgotten in a no-mans-land between the economic and social dimensions, when it is culture that endows Europe with meaning and a sense of purpose, and is so related to key issues of integration, human rights and even security.” This opinion, unfortunately, is not that of the vast majority of the EU member states and accession countries that are currently defining the contents of the European Constitutional Treaty by means of a Convention. The vast majority of current and future EU members sees culture as “national policy” and finds major difficulties in acknowledging culture as a “shared competence” of the Union or accepting a European cultural policy. This contrasts with the vision and the efforts made by the European cultural agents through their networks and foundations, including EFAH and the European Cultural Foundation – ECF (see the cultural dimension of the Convention debates at the ECF website: www.eurocult.org; see also the recent Open letter to the European Convention signed by Richard von Weizsäcker and other European leaders, 2003). Neglecting the cultural dimension of the European project forgets that, at least since the second half of the XXth century human beings build the identity through overlapping circles of loyalty and recognition (from the neighbourhood to Europe, from myself to the antipodes), each circle complements the other. It also forgets one of the basic principles of governance, as it has been promoted by the European Commission itself (2001), that is, the interrelation of the policies that an organisation (either public, private or third sector) delivers. In brief, it is neither wise nor efficient that Europe concentrates on economic and open market issues and forgets culture as a force for unity, community building, knowledge and welfare.

Luckily, cities and towns have been far faster than the European states and the European Union in acknowledging the importance of culture in development processes; perhaps because they see, day after day, what happens on the streets, how the public policies are connected, what the citizens demand, why narrow approaches fail. In brief, cities are recognising that culture is the key to making governance work.

The 2002 Eurocities Awards to Innovative Urban Projects invited cities to explain how culture was a “driving force for cities”. The Awards are annually organised by Eurocities (the largest European network of cities) in order to disseminate examples of good practices among member cities. It was a good sign that, for the first time in their history, these awards were devoted to cultural projects. The mention to some of the candidacies will illustrate how these encompass a wide variety of situations that go from urban renovation to small neighbourhoods (see Eurocities, 2002). The candidacies included projects whose main aim was “the management of arts and cultural programmes through conservation, creation and production, distribution and dissemination, trading and education (...) developed and implemented by cultural institutions (libraries, theatres, concert halls, opera houses, museums, galleries etc.) who are acknowledged to have a particular expertise and whose activities are recognised to have an explicit impact on social well-being and quality of life. Flashgiovanni in Bologna, KTREE in Malmö and POEM in Oulu have all used culture to help develop new technologies designed to encourage innovation, youth creativity and civic participation. Manchester Road Quality Bus in Bradford and Tell the City in Antwerp have both used culture to promote social cohesion and a common identity while celebrating cultural diversity. Helsinki and Barcelona have both pursued policies, which demonstrate the economic value and impact of culture and its role in developing enterprise, employment opportunities, tourism and international profile. The Children’s Zone at Diamond in Genoa and Birmingham’s Gallery 37 have both developed projects which encourage community participation in the design and management of their cities: education, life-long learning, cultural participation and artistic training are all activities that make a city more creative, cohesive and expressive. Leipzig’s Stadthalten project and Marseille have both put culture at the heart of regeneration initiatives with startling results.” EUROCITIES stressed that common to all these projects is partnership. “Partnership between cultural and other departments of municipal authorities; between local communities, the private sector and local authorities; between cultural institutions, schools and universities” (Eurocities, 2002).

Partnership is also the keyword of all experiences of local cultural strategies undertaken during the last seven-five years, from Manchester to Lille, Zagreb, Saint Petersburg, Barcelona or Plovdiv. A local cultural strategy may focus on a specific cultural sector (such as cinema or heritage, if the competitive advantage or the opportunities are wide), it may give more or less attention to vertical or horizontal decentralisation processes, audience development, tourism, the role of the media, bottom-up initiatives, flagship organisations, fund-raising and sponsorship, institutional coordination or international dimension of culture. But all local cultural strategies have partnership as a keyword. Partnership involves accountability, long-term planning, selection of priorities, identification of leaders, participation of civil society, democracy and citizenship. Partnership can take several shapes (from broad advisory boards to specific project development units) and is a crucial issue through the whole strategic process, from the initial stages of diagnosis and definition of strategies to the longer (and more difficult) stages of implementation and evaluation.

International networks are a special kind of partnership. They combine “thought leadership” on cultural policies with international exchanges (Palmer, 2002). During the last years a number of initiatives have been undertaken as exchange platforms on local cultural strategies.

- The Interarts Foundation developed the database Factus, with comparative information on more than one hundred European cities and regions (www.interarts.net). The Factus is an excellent platform to analyse the connections between public policies and their cultural dimension.
- The Eurocities Culture Committee published “Portraits of City Culture Policy” (a compendium of local cultural data and strategies) and has designed Eurocult21 (see www.eurocities.org and www.eurocult21.org) in order to “promote discussion, identify challenges, exchange best practices and disseminate knowledge concerning the current role of culture in urban governance, from city objectives (policy making and programmes) to the methodologies (strategic planning or public-private partnerships)”. Furthermore, Eurocities organised its Annual Conference and General Meeting of 2002 with the title “Cities towards the future: policy, culture and values”.
- *Policies for Culture* programme is working on strategic partnerships for cultural advocacy. It has developed several action projects on local cultural policy / strategy development in cities and counties of South East Europe.
- The cultural industries strategies of several European cities were compared by the Manchester Institute of Popular Culture at the ICISS project (see Fleming, 1999).
- At national level, several states have undertaken in-depth analysis of the local cultural strategies.

International partnerships (such as Policies for Culture) are crucial in order to identify similarities and differences, to find good and bad practices, to consolidate methodologies, to experience the innovation, to find references, all in all, to learn and to explain. International networks connect the global, the European, the national and the local. Networks and partnerships are the basis of the age of the information (Castells, 1997), an age that will necessarily integrate culture in the process of development. Otherwise, true development will not take place. It is the responsibility of a number of constituencies: researchers, policy makers, practitioners, cultural managers, audiences, citizens... It is, therefore, our responsibility.

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PART THREE:

The *Policies for Culture* Action Projects on Local Cultural Strategy Development

- III.1. Timiș County, Romania
A model of social dialogue for the construction of a regional cultural strategy for the Timiș County

Additional info: Cultural Strategy of the Timiș County – model of social dialogue (synthesis)

- III.2. Arad County, Romania
Private-Public Partnership. Towards a Cultural Strategy for the Arad County

Additional info: The cultural strategy of Arad County Council. Brief presentation

- III.3. City of Plovdiv, Bulgaria
Construction of a local cultural strategy of the city of Plovdiv and setting up an effective structure for an active social dialogue

Additional info: Cultural Strategy of the City of Plovdiv (excerpts)

- III.4. City of Zagreb, Croatia
Participative Policy Making: Cultural Strategy of the City of Zagreb

- III.5. Town of Prilep, Macedonia
"By Spider Net Threaded Silk" – Empowering the Independent Cultural Sector in Prilep

- III.6. Municipalities of Kragujevac, Šabac, Sombor and Užice, Serbia
Cooperation & Dialogue in building effective Local Cultural Policies in the municipalities of Kragujevac, Šabac, Sombor and Užice

Additional info:

III.6.1. Cultural Strategy of the Town of Kragujevac (outline).

III.6.2. Cultural Strategy of the Town of Sombor (strategic development paper)

III.6.3. Cultural Strategy of the Town of Šabac (strategic development paper)

III.6.4. Draft of strategic document of local cultural policy for the municipality of Užice

III. 1.

A model of social dialogue for the construction of a regional cultural strategy for the Timiș County, Romania

Implementing organisation:

Intercultural Institute of Timișoara

Partner organisations:

Timiș County Council, Timișoara Local Council and Timișoara Mayoralty, Directorate for Culture of the Timiș County

Implementation period:

May 2001- February 2002

Summary

The project aimed at stimulating the cultural development of Timiș County through building of a cultural strategy of the Timiș County and of the City of Timișoara, based on the results of the investigation carried out with the support of the PHARE Euroart Programme and on a partnership and active involvement of local decision-making bodies and of the main cultural actors of the region. The project resulted in a model of dialogue between the different institutions involved, with a long-term impact at regional level, also replicable in other areas of Romania.

Activities:

The investigation of cultural offer and demand database for grounding the cultural strategies with the objective of setting up the basis for a regional cultural strategy by providing a diagnosis of the cultural sphere and to stimulate the dialogue between the concerned social actors.

Objectives:

- To get the information about cultural consumption through the evaluation of its volume, structure and tendencies in the concerned areas.
- To investigate the structure and the impact of the cultural offer of the main cultural actors (cultural institutions, cultural industries, NGOs, etc) from the Timiș county.
- To identify the major problems in cultural sphere and to elaborate, based on this diagnose, proposals for cultural strategies of different decision-making bodies at local and regional levels.

Results

- a database with information on cultural sphere in the Timiș County;
- SWOT analysis of the main cultural fields in the region.

Follow-up

These results will be disseminated through the organization of a conference and workshops, through the publication of a synthesis and through the Internet.

For more information:

Contact Mrs. Corina Raceanu at Intercultural Institute of Timișoara, 2 Miron Costin, 1900 Timișoara, Romania, write at iit@iit.dnttm.ro or consult www.intercultural.ro.

III.1. Additional info

CULTURAL STRATEGY OF THE TIMIȘ COUNTY - MODEL OF SOCIAL DIALOGUE (SYNTHESIS)

The cultural strategy has been elaborated starting from the need of alignment with the European procedures used for defining a coherent and common cultural policy. Considering the results obtained following the sociological diagnose and the statistic analyse realised through the pilot project "Investigation of the demand and offer in the cultural sphere, database for setting up the cultural strategy", elaborated and implemented in 2001 in the frame of the Phare Euroart Programme, benefiting of the opportunity of expression offered by the European Cultural Foundation and the ECUMEST Association, the realisation of the cultural strategy has been supported by the politic and administrative decision-makers of the Timiș County and by the interest of the cultural actors.

The project team applied a specific methodology in realising the present strategy - the SWOT analysis (strengths, weaknesses, opportunities and threats), used for identifying the potential cultural fields, drawing up the mission, the strategic directions, the objectives and the measures that are called for.

Analysis of the potential of the external environment of the cultural sphere

Favourable geographical position, a cross border one, at confluence of the Central and Eastern Europe, confers to the Timiș County a large openness and numerous economic and cultural opportunities. Also, for being a space of interferences, various ethnic and cultural transfers between Timiș County and the neighbouring countries took place in the course of time. Major opportunity, the short distance between Timișoara and different powerful cultural centres of Europe has been fructified by the cultural-artistic field that developed intense exchanges, which led to a permanent connection to the values of the European culture.

By tradition, the Timiș County is a multicultural and multiethnic space, where values of the popular expression and worships belonging to Romanians, Hungarians, Germans, Serbians and other national minorities coexisted and interfered.

An important characteristic of the Timiș County cultural tradition is the fact that the community has promoted the cultural life. Thus, during the second part of the XIXth century, the cultural phenomenon gets a mass character through the creation of numerous societies and associations of different nationalities, in dozens of rural settlements.

On the background of a mutual understanding - a veritable way of living of the Banat inhabitants - the sentiment of national affiliation determined the conservation of the specific traditions and spiritual values, the culture becoming, with the time, a prominent element in the development of the spirit of social cohesion of the inhabitants of these lands. The way the population behaves, the spirit of tolerance, the mutual respect and the pacific coexistence of

the citizens belonging to the different ethnic and denominational groups, makes from Timiș County a model that can be definitely compared with the model of European civilisation. After the Revolution of December 1989 that started in Timișoara, one can observe an ample process of changing in the structure of the Timiș County population, which determines the necessity of creating a cultural offer that takes these changes into account.

The analysis of the external environment of the cultural sphere highlights the existence of various important opportunities for the development of a harmonious cultural life. The economic potential divers and stable - sustainable economic development which places Timiș, according to the indicators used in the comparison system, among the 2-5 counties of the country, *the climate, the relief, the hydrographical network, the vegetation, the fauna* are factors that directly contribute at defining the Timiș space. Besides the major opportunities determined by these factors, one also identified those awarded by the synergetic fields, such as *education, tourism, mass media*.

In Timiș County, and most over in Timișoara, there are several important education institutions - high schools and universities - among which we underline those related to artistic education, namely with a plastic arts and performing arts profile, whose existence favours the increase of the cultural consumption as well as the training of specialists in the field. The interference that composes and overlaps the social effects of the two spheres - the numerous links and exchanges generated by both sides, imposes the constant development of collaborations and partnerships between the two social fields.

The development of the internal and international tourism may influence positively the promotion of the cultural product and the economic capitalisation of its potential. On one hand, the existence of a cultural life and of a valuable monumental heritage stimulates the development of the cultural tourism; on the other hand, the general development of the tourism represents an opportunity for attracting the cultural consummators that don't belong to the reference area. The lack of a system that integrates the cultural offer into the tourist one, the insufficiency of the funds needed for the rehabilitation of the historical monuments and monumental assemblies are major factors that determine a poor emphasising of the impressive historical and architectural heritage which belongs to the Timiș County.

Another important opportunity for disseminating the cultural offer is represented by the existence in Timișoara of many mass-media instruments, very diverse and covering the whole region, such as newsletters and newspapers, radio stations, TV stations, internet, which reflect the whole cultural phenomenon. Unfortunately, not in all the cases the cultural actors know how to build a strong relation with media, due to lack of professional skills and of an image strategy.

Analysis of the potential of the internal environment

Potential analyses of the internal environment has been realised according to the cultural spheres. The definition of the fields, the framing and the classification of the artistic-cultural phenomenon determined the elaboration of the potential analyses according to the following directions: written culture, performing arts, visual arts, movable cultural heritage, immovable cultural heritage, popular culture and tradition, education and cultural research.

Written culture

The demographic structure of the Timiș County determined the existence of a very diverse book offer in the public libraries of the county. The analysed data proved the fact that the public reading benefits of a constant development in Timiș, related to a book offer increase of 2%, as well as regarding a book demand increase of 6%. The high frequency is mostly due to the growth of the books' prices and to the fall in the buying power of the population. One also observes the existence, especially at the level of the rural and urban libraries, of an old, damaged books fund, which becomes less attractive for the readers. One can affirm that the spaces allocated to the public libraries are insufficient, unattractive and characterised by a lack of comfort. The endowment of the libraries is modest and generally old and damaged. The specialised personnel are generally qualified; in the rural area the personnel has supplementary functions, which determines a reduced number of hours consecrated to the access of the readers. Nowadays, there are 17 cultural publications; the spectrum of their offer is extremely large and well reflected by the cultural newspapers and magazines, whose major problem is the lack of financial resources, which determines reduced number of copies and circulation. The strengths of the field are: the existence of a Branch of the Writers' Union, nationally and internationally known for its remarkable personalities; several literary circles in Timișoara, Lugoj, Făget, Jimbolia etc.; a large scale of publishing houses consecrated to fiction (Amarcord, Hestia, Excelsior etc.) or science books (Orizonturi universitare, Sedona etc.), the organisation of regular meetings with the readers and book launchings.

Performing arts

It is undoubtedly the largest and most representative cultural field of the Timiș County, whether one refers to the number of cultural actors that promote it or to the existing offer, but which is concentrated in Timișoara. From a cultural point of view, Timișoara is a particular space. The cultural history of the city, of more than 250 years old, has been marked by different events of major significance for defining the spiritual space of the city, events that contributed to the development of a strong civilisation of good quality, of its inhabitants. The musical life of the county has a three-centuries tradition; nowadays, it is promoted by prestigious cultural institutions such as: the Romanian Opera from Timișoara, the "Banat" Philharmonics and the famous choir "Ion Vidu" from Lugoj. Unfortunately, the activity of the Union of Composers and Musicians Branch in Timișoara is on the wane due to a lack of adequate space and financial means. The theatre life of Timișoara is characterised by an element of uniqueness in the southeast of Europe, defined by the existence of an ethnically diverse population and which has the possibility of expressing its cultural identity. Thus, in Timișoara were set up and are functioning three dramatic institutions: the National Theatre "Mihai Eminescu", the Hungarian State Theatre "Csiky Gergely" and the German State Theatre. The "Merlin" Theatre for Children and Young People, the fourth institution, through the addressability of its offer, comes to satisfy the cultural needs of the youngest segment of the population. The Artmedia Foundation is the only cultural foundation which, through its prestigious offer, brings to the public of Timișoara and not only the most representative shows of the country, by offering to the spectators the greatest names of the Romanian dramatic scene. The potential analyse of the field permitted to identify a common set of strengths: the diversity of the cultural actors and of the offer; numerous tours in the country and abroad, with concerts and shows based on the current repertoire, as well as participations to national and international festivals; the existence of a constant, traditional public; relative stable funding. It has to be mentioned that this relative stability of the theatres with ethnic

profile is due to the external funding from Hungary, Germany or Austria and to the additional one received for organising punctual cultural events from the Ministry of Culture and Religion and from the Ministry of Public Information, by their specific directions. The weaknesses that were identified are determined by the lack of space, with repercussions on the quantity and the quality of the concerts and shows and on the possibility of getting incomes; the lack of offers coming from dramatic styles with larger impact, of innovative shows based on arts syncretism; the lack of a coherent communication among institutions, with the media, with the university environment and of a harmonisation of the offer; the migration of the talented artists towards Bucharest or other countries; the lack of a professional personnel specialised in marketing and fund-raising; the impossibility of the companies to cover all the dramatic typologies as well as the small number of artists, regarding the German and Hungarian.

Visual arts

As form of special expression, the visual arts don't have organised forms institutionally sustained by the state in the cultural movement of the Timiș County. The actors of this field - plastic artists of indubitable value, are organised in Unions of Creation, independent, with professional or amateur character (the Union of Plastic Artists - Timișoara Branch and the Association of Unprofessional Artists "Romul Ladea"). Several foundations oriented towards visual arts appeared lately (First Foundation, Interart TRIADE Foundation, Format Foundation). Due to the specific organisational forms and to the lack of a concentrated lobbying action, the communication with the decision-makers is not always efficient.

Movable cultural heritage

There is a rich movable cultural heritage in the Timiș County, which was accumulated with the time and which is due to the historical evolution, the economic development and the geographical position. The Banat Museum, the Museum of the Banat Village, the Museum of History, Ethnography and Plastic Art from Lugoj are traditional institutions, representatives for the western side of Romania. Insufficiently highlighted and on continuous destruction, this heritage tends to remain hidden from the large public, due to the lack of exhibition and storage spaces and to the lack of financial resources allotted for the modernisation of the exhibition and conservation systems. One can observe the lack of a stable partnership with the educational institutions and with the tourism agencies that lead to the increasing the interest of the public for the cultural offer of these institutions. Most of the museums and museum points of the county have a rich and interesting heritage, but which is not integrated in a tourist visits circuit.

Immovable cultural heritage

Various architectural monuments, plastic arts monuments, architectural assemblies, urban assemblies, archaeological sites preserve the memory and the identity of the Timiș space, by thus defining the specific personality of the investigated area. The historic monuments of the Timiș County date from the last three centuries and wear the mark of the baroque and neoclassic styles, of the eclectic style characterising the second part of the last century or of the sinuous lines characteristic for the secessionist style. The 25 wood churches from the county, concentrated in the Făget area prove the talent of the anonymous artists. The archaeological sites, such as the one from Uivar or from Parța, are unique in this part of

Europe, by their great age and richness. The immovable cultural heritage is nowadays in an accelerated process of destruction, menaced by the environmental and human influence, by lack of maintenance and on purpose destruction. The salvation of the immovable cultural heritage tends to become an important priority, not only at the central level but also for the local decision-makers, which look for solutions for its restoration and highlighting. The contribution of the Direction for Culture, Religion and National Cultural Heritage of the Timiș County regarding the protection and the valorisation of the immovable cultural heritage is more important every day. Looking at the immovable heritage but also at the movable one, one can observe the lack of a strategy for highlighting the local heritage and the poor integration of these real values in the local, national and international tourist circuit.

Popular culture and tradition

Being oriented towards the conservation and the promotion of the multicultural profile, developed, based on long traditions, between representative cultural poles, perturbed nowadays by social, economic and demographic transformations, confronted with the weak interest of the rural population side and of some representatives of the local public administration, with the decrease of the quality of the human resources and with the destruction of the heritage, the traditional cultural offer still remains viable and keeps on imposing itself in the circuit of national and international values. Important cultural institutions such as the Centre for Culture and Art of the Timiș County, the Houses of Culture from Timișoara, Lugoj, Buzias, Făget, Jimbolia and Sânnicolau Mare undoubtedly contribute to the research, the preservation and the valorisation of the popular culture from our region. The Timiș County can be considered as a model of interethnic cohabitation, based on the respect of the values and traditions specific to every community. In most of the cases, an essential role in preserving, promoting and developing the traditions and the community life is played by the organisations of the national minorities, which function as non-governmental organisations. Through the frame that it offers, the local public administration contributes to the realisation of a favourable climate for the cultural affirmation of each minority community from the county.

Education and cultural research

A group of prestigious non-governmental organisations from Timișoara, such as the Intercultural Institute of Timișoara, the Third Europe Foundation, the Social Romanian Banat-Crisana Institute, the Diaspora Foundation, the European Club Timișoara and Astra asserted themselves by promoting educational or research activities in the field of culture. These organisations are completing the cultural landscape of the Timiș County, especially through organising conferences, symposia, seminars, round tables, training courses and cultural education events, as well as through realising and publishing specific studies and researches.

The mission and the directions of the strategy

The mission: The development of the cultural life - miscellaneous and competitive at the European level - like defining element for the affirmation of the identity and social cohesion of the Timiș area

The strategic direction 1:

Stimulating citizens' participation to cultural activities, through ensuring a better quality of the cultural environment

A considerable force of the culture and art, from a social point of view, is the ability to connect to the community and the community itself. "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits" (article 27 of the Universal Declaration of Human Rights).

The creation of the necessary frame for increasing the access to the cultural offer determines the stimulation of new activities related to the attraction of the public as well as the creation of special conditions needed for the manifestation of the cultural artistic life. The insight of the culture into the people's every day life of this geographical region becomes a major *desiderata* of the present strategy.

With a view to increasing the participation of the population to the cultural offer, the following general objectives are to be accomplished:

1.1. Stimulating cultural education activities and the institutions involved in this area

Education is the most important factor influencing cultural participation. The social status, the level of education of different social categories and their income, their life style and the habits to attend different cultural and artistic events, are all determining the participation to the cultural offer. The specific objectives of the strategy reflect both the initiatives of the cultural institutions to train their future audience through cultural education programs with a wide addressability and the activities in this area of educational institutions, as well as the support for the affirmation of young talents. Projects from urban and rural environment that develop cooperation between the cultural and educational sectors, with a view to cultural education of youth and children will be encouraged. A special role should be reserved to adult education and to the cultural education activities developed for amateurs' arts.

1.2. Increasing citizens' access to culture on the whole territory of the Timiș County

The support for the cultural and artistic life becomes today, more and more, a problem of local communities. For this reason, both the State and the local and county administration need to share responsibilities for providing support for culture. This general objective aims at reducing an important social inequality through facilitating access to culture of the population living in rural areas or in the marginal neighbourhoods of cities where the cultural offer is

often less present. This important aim will be achieved through the development of cultural life in the villages and cities in all parts of the Timiș County, by developing cultural activities in the marginal neighbourhoods and by supporting out-of-Timișoara performances. Another specific objective concerns the development of social cohesion through the inclusion of socially marginalized groups. Reducing the risks of marginalisation and social exclusion for disadvantaged social categories should represent an important objective of the whole society, based on the idea of respect for human dignity. The active participation to cultural life of the community can represent for the persons belonging to disadvantaged categories a resource for their integration in the society and a factor for reinforcing social cohesion. For this reason, it is necessary to ensure the access to cultural offer, as well as to programs of cultural education, of all categories of citizens, including persons with disabilities, with very low income and other disadvantaged persons. It is equally important to support the involvement of such persons into artistic creation activities for amateurs and the promotion of their creation at community level. Particular support should be given to persons with particular artistic ply from these social groups.

1.3. Professional development of specific human resources from the cultural sphere

The transition of the Romanian society towards a market society determines the adaptation of cultural providers to modern financing and promotion systems. Therefore, the specific objectives should include the creation of appropriate conditions for the professional development in areas like cultural management (training courses, particularly on modern marketing techniques, fundraising, public relations) or on cultural specific issues.

1.4. The development of cultural infrastructure

A flourishing cultural and artistic life is strongly connected with the existence of appropriate expression conditions. The cultural infrastructure (spaces, equipment, instruments, furniture) and optimal comfort conditions contribute in a decisive way to the increase of public participation to the cultural offer. Therefore, some of the objectives concern improving the quality of cultural infrastructure, particularly in rural areas, building of new facilities or improving the existing ones, updating the equipment of cultural institutions and reducing the psychological distance between the potential audience and the cultural space through the opening towards the society of cultural institutions.

1.5. Development of a unified policy in cultural marketing

This objective aims at facilitating the contact between the public and the cultural offer for ensuring the promotion of cultural products. New information and communication technologies should also be used for this purpose. Other specific objectives concern the creation and the development of new information instruments, the application of modern marketing techniques and of media campaigns focused on specific target groups. Additional resources for the development of culture can be obtained through cooperation with business environment and with associative structures, through accessing international financial support and through lobby for the improvement of the relevant legislation.

The strategic direction 2: Support for the affirmation of a diverse cultural life

Based on proposing a wider definition of the cultural field, of the forms of cultural expression and of the cultural actors, the second strategic direction aims at encouraging the development of a more diverse cultural offer and the participation of different cultural providers. Accepting that a traditional cultural offer is not able any more to attract a new audience, and particularly young audience, we propose to consider creativity and innovation as major evaluation criteria for the quality of cultural-artistic activities. Another way in which the cultural offer can be made more diverse is by producing cultural events in partnership and co-production. The general objectives of this direction are:

2.1. Development of a diverse cultural offer

The political, economic and social changes after 1989: democracy, freedom of movement and of access to information, urbanization and, not least, globalisation, determine a series of challenges that the Timiș County cultural offer needs to address. The changes in the structure of the population and, implicitly, the diversification of public preferences, the need to satisfy the cultural needs of all social categories but also the promotion of new cultural habits determine a continuous adaptation and diversification of the cultural offer. Without being restrictive, this general objective aims at contributing to the diversification of the cultural offer in all areas, particularly by providing support for the development of performing arts, of the written culture, of visual arts and of non-professional art.

2.2. Encouraging diversification of cultural offer and of innovative or alternative cultural expression forms

From the analysed data it results that the present day cultural offer in the Timiș County is provided, in an overwhelming majority, by the cultural institutions. The specific objective identified, concerning the support for the development of NGOs that are active in the cultural field it is hoped to ensure an equitable access to the available financial resources and an appropriate framework for the functioning of these organisations. The promotion of new and innovative forms of cultural expression will contribute to diversify the cultural offer and to attract new categories of audience. Realising the difficulty of attracting the audience, and particularly new audience, determined us to search "where we could find" and therefore propose a specific measure concerning the promotion of quality cultural events in alternative spaces.

2.3. Ensuring cultural cooperation at county level

The factors determining the necessity of cooperating for major cultural events are connected with the access to increased financial support and to maximising the impact of the event by attracting the public. Therefore, the promotion of partnerships and co-productions between different cultural actors and between cultural decision-makers contribute to the diversification of the cultural offer.

The strategic direction 3: Preservation and promotion of cultural heritage and tradition

The cultural and artistic values, the cultural tradition within multiethnic area, particularly diverse and rich in mutual influences, are expressed through collections, museums, buildings, structures of urban and rural life. The local communities in our county become, through the structures of the local administration, responsible for these values, having the duty to preserve and promote them, in order to ensure the expression of the specificity of the respective communities. The general objectives that result are:

3.1. Support for activities of conservation, restoration and promotion of cultural heritage

A general feature of any changing society - as is the Romanian society after 1989 - is represented by the high volume of civil and industrial buildings. There is a danger of losing values, that can't be recovered, through inappropriate intervention into the urban, and sometimes even rural, architecture and, through the apparition of new styles, preferred by certain categories of newly enriched citizens. Through the elaboration of an architectural code, that would consider the cultural specificity of the region, the necessary framework for preserving and promoting the existing immovable cultural heritage will be ensured. Timiș County has valuable collections and museums, covering all areas that require activities of protection and preservation of cultural heritage. Nowadays, the most important problem becomes that of highlighting and using the heritage values. Current democratic practice consists in constituting development poles and in creating effective institutional networks. This requires significant changes in the structure and the management of the institutions concerned. A new approach is needed also from the public administration in order to facilitate, through specific programs, this paradigm change.

3.2. Preservation and promotion of the tradition and folklore specific to the Timiș area

Considering the extraordinary richness of the folkloric tradition in our area, due to the existence of several ethnic communities with mutual intercultural influences, it is a duty of every inhabitant to preserve this heritage. The folkloric tradition is in this period under the influence of two trends: the rediscovery of the authentic traditional values and the promotion and use of existing values in the context of a cultural market. The cultural policy should consider the recent practices that use traditional, folkloric heritage only for making profit, with no concern to quality. The modern digital technology allows the creation of regional and local centres for preservation and promotion of tradition and folklore.

The strategic direction 4: Preservation of multiculturalism, as a key element for social cohesion in the Timiș area.

The cultural diversity represents a fundamental characteristic of the Timiș area. The presence for centuries in the region of several ethnic and religious communities deeply marked the entire social life of our region and has been mirrored during the whole time in the field of

culture. Each community arrived to preserve its own cultural life, but also contributed at creating a common cultural life, having various interferences and a large openness towards the cultural space of the Central and Western Europe. The exchanges and the cultural interferences appeared to be a source for mutual enrichment and a basis for the permanent revitalisation of the cultural life of the area. Due to these reasons, it is necessary to promote measures that aim not only at maintaining the cultural diversity, but also at promoting interculturality, both of them representing fundamental reference points of the regional identity and key conditions for the preservation and the development of the social cohesion. In the frame of this direction, two general objectives will be considered:

4.1 Support for the development of the associative cultural life of national minorities

The right for affirming the cultural identity specific to the national minorities through conservation and development of a cultural life at the level of each community is recognised by the Romanian legislation and sustained by specific structures at the level of the Government. Aside these structures existing at national level, the role of the local and county authorities is an essential one, especially in the localities having an important number of representatives of the minority communities. In the field of culture, the preservation of the traditions and folklore, the promotion of cultural values, the stimulation and promotion of the artistic creation in minorities' languages or the recovery and transmission to the new generations of the specific cultural memory are all important. The main cultural actors that intervene in this context are the main organisations of the national minorities, the structures of different religious denominations, the cultural institutions and those for education in minorities' languages and the cultural personalities belonging to the respective communities.

4.2 Encouraging the development of intercultural projects

The Banat region is widely recognised for the existence of a climate based on intercultural communication and respect for diversity. In order to ensure in the future the social cohesion as well as the maintaining and development of harmonious relations among the different cultural communities of the region, it is necessary to support and promote intercultural projects. These projects should be addressed both to majority and to minorities, to cultural creators and to the general public, to young people and to adults. They will be based on the idea that the promotion of mutual respect can only result from a better knowledge of the cultures of the region and from the initiation and development of direct contacts and cooperation between persons and institutions from the whole ethnic, linguistic and religious spectrum. Therefore, special attention should be given to the knowledge of the cultural tradition of Banat, of the contributions of the different communities to the cultural heritage of the region, as well as to supporting the access of the majority population to cultural creations of minorities and the promotion of contacts and partnerships between cultural actors with different ethnic and religious background.

The strategic direction 5: Integration of the Timiș county culture in the national and international value circuit

Situated at the confluence between East and West, influenced by the multiple cultural values of the different ethnic groups living here, the cultural space of Timiș County was enriched throughout the time from the development of sustained cultural exchanges, that have determined a continuous contact with European cultural values and the existence of comparison reference points.

At present, in a globalised economy, the cultural heritage and the cultural and artistic activities may constitute a powerful tool for highlighting a place, contributing to its image, increasing its attraction and its integration in international tourist circuits. The use of cultural investments for increasing the prestige and for improving the international image of a place are methods currently being applied by big cities like Paris, Barcelona, Frankfurt, Bilbao, etc. The general objectives identified for the integration of Timiș County culture into the national and international values circuit are:

5.1. Development of the capacity for international cultural cooperation

This general objective aims at creating a juridical and administrative frame for promoting this region's culture by including cultural cooperation programs into cooperation agreements with twin cities and regions, by promoting and integrating the cultural offer in economic and commercial international exchanges as well as by integrating cultural providers of the region into European cultural networks.

5.2. Affirmation of the region's cultural and artistic values in the national and international cultural circuits

External affirmation of local cultural values can be achieved through the participation to national and international cultural events and through the inclusion of region's cultural heritage into the national and international tourist circuits. Better knowledge at national and international level of the specific values determines also an important image improvement and contributes to improving local quality standards.

5.3. Development of cultural cooperation in the frame of DKMT Euro region

The fact that Timiș area belongs to the historical Banat region has determined, as pointed out in the analysis of the cultural tradition, the development of a multicultural space resulted from the affirmation of the specific values of the ethnic groups in the region. The existence of a current political frame, inspired by similar European experience, built to facilitate economic and social exchanges of the three neighbouring countries has determined the development of good cooperation not only at economic level but, maybe in the first place, at cultural level. Many cultural actors have considered the promotion of cultural cooperation within the DKMT

Euroregion as a priority, in order to ensure the preservation and the development of this common space.

The general objectives and the specific ones, defined in the frame of each direction, determined the identification of more than 150 measures whose realisation might lead to the accomplishment of the mission.

The implementation of the strategy

The results of the consultative process that took place in the framework of the dialogue initiated among the cultural actors and the political and administrative decision-makers are guaranteeing for the viability of the present cultural strategy.

The main implementation instruments will be those regulated by the actual legislation: the management contract, the public call for proposals for projects that contribute to the realisation of the proposed measures, constitution of consultative commissions.

The project that will be elaborated will aim at accomplishing the mission and will be evaluated through a transparent process, by taking into account the quality, the impact, the visibility, the uniqueness and singularity of the proposed approach.

The realisation of the assumed mission has to lead towards the attenuation of the serious social inequality which exists nowadays regarding the access to culture of the population of the rural area, towards the diversification of the offer and of the cultural providers, towards the development of a characteristic cultural image and cultural space, part of the national and international circuit of values.

III.2.

Private-Public Partnership. Towards a Cultural Strategy for the Arad County, Romania

Implementing organisation:

Third Europe Foundation, Timișoara

Partner organisation:

Arad County Cultural Centre

Implementation period:

August – December 2002

Summary

The "Private-Public Partnership: Towards a Cultural Strategy for Arad County" project is based on the following needs: diminution of public participation in the cultural events of Arad County; lack of an institutional partnership between NGOs, cultural public institutions and decision-making factors; lack of a potential analysis applied to the actors of Arad County cultural life; absence of a cultural strategy regarding the public fund allocation. Lack of dialogue and partnership between the decision-making factors and the actors of cultural life is a reality. The purpose of the project is to create a cultural strategy in a consultative framework that should harmonize both the interests of the political and administrative decision-makers and those of the cultural actors.

Activities

- Press campaign and lobbying for making the authorities aware of the necessity of creating a cultural development strategy in Arad County
- Two workshops analysing the cultural domain and the synergetic domains: education, tourism, and media
- Collecting and processing the data for the SWOT analysis of the external and internal environment of public and private cultural institutions
- Workshop on defining the mission and prioritising the strategic directions for culture
- Conference on the proposed elaborated strategy
- Signing a protocol of strategic cultural partnership between the county decision-makers and the public and private cultural institutions

Results

- A published document with the cultural strategy implemented.
- An accurate database on the potential of public and private cultural institutions
- A diagnosis on the cultural sphere.
- A protocol of partnership signed by the county decision-makers and the public and private cultural institutions of Arad County.

For more information

Please contact Mr. Marius Lazurca at Third Europe Foundation, P-ta Sf. Gheorghe 3, 1900 Timișoara, Romania, at lazurca@mail.dnttm.ro or else consult www.3europe.org.

III.2. Additional info

The cultural strategy of Arad County Council. *Brief presentation*

I. General issues

A. Objective

The objective of **The cultural strategy of Arad County Council** is to provide the county public authority with the framework and tools for a modern and efficient cultural initiative at county level, having in mind the perspective integration of Romania in the European Union. The strategy is based on a comprehensive understanding of culture, seen as a complex social phenomenon, integrating traditional and contemporary arts and crafts, patrimonial values, ideological trends and civilisation landmarks. Culture expresses the identity and ensures the solidarity of a community, being, thus, its fundamental asset, its essential premise for other community foundations and values.

B. Arad County

Lying in the western part of Romania, at the border with Hungary, Arad County covers a surface of 7754 sq. km, being the sixth in the country by surface. Crossed by important European roads, Arad is the entrance gate towards the major internal destinations and the way of access to southeastern Europe.

Having a long history, the main city of county, Arad, is first mentioned in writing in 1431. At present, Arad County includes 7 cities, 67 big villages and 267 small villages. According to the January 2002 census, the population of Arad lives mainly in the city. This is a good indication for cultural politics, since it is common knowledge that, generally, the city population is a better potential public for cultural events than the rural population.

From the point of view of ethnic structure, the diversity of the cultural community of the county stands out. The majority of 80,50% is completed by 12,50% Hungarians, 2,70% Gypsies, 1,90% Germans, 1,20% Slovaks, and 1,20% other nationalities. They are communities of solid tradition and strong culture, which is an important characteristic of the county. Therefore, the county authorities should encourage this multicultural character through specific and well-oriented programs. The religious structure reproduces and confirms the same patterns of diversity.

C. Institutional Context

The Arad County Council has in its suborder the "A.D. Xenopol" County Library, the Arad County Cultural Center, the Museum Complex Arad and the School of Arts. The specific of each of these institutions provides the County Cultural Center of Arad with diverse and significant possibilities of cultural action. Through its subordinated institutions and through the collaborating institutions, Arad County Council is the most important cultural agent of the county. This fact is more obvious if we take into account the cultural activity outside Arad city: Arad County Council has always considered the support of the cultural houses of the cities in the county and of the rural area as one of its major responsibilities. The subventions offered by Arad County Council show the measure and manner of involvement of the county public authorities in the cultural activity developed outside Arad city and especially in the rural area. These subventions have constantly increased, with values generally surpassing the inflation rate.

II. Cultural financing

Arad County Council finances the county cultural activity in two ways: by subventions to the cultural institutions in its suborder and by supporting the cultural programs, projects and events of private institutions or persons.

Due to this, The Strategy includes two different chapters: one concerning the relationship between Arad County Council and its subordinate cultural institutions and the second concerning the manner of fond allocation for cultural programs, projects and events. The analyses preceding the writing of the Strategy were adapted to this state of fact.

A. Financing subordinate cultural institutions

An important part of the cultural action of Arad County Council consists in the financial support of the subordinate cultural institutions: **“A.D. Xenopol” County Library, the Arad County Cultural Center, the Museum Complex Arad and the School of Arts.** The relationship between the ACC and these institutions shall be governed, in the future, by identifying the problems of the cultural institutions and the most adequate means to solve them.

In order to identify the priorities of the subordinated cultural institutions the SWOT analysis of potential was used, as it is capable to offer simultaneously an image of the Arad cultural environment as well as a quite precise diagnosis of each cultural institution. This tool of analysis was applied both to public cultural institutions in Arad and to some private cultural institutions. An important advantage of SWOT analyses is that it establishes a relationship, inside the same institution, between the strong and the weak part of the cultural institution under analysis and may result in measures to counteract the weak parts.

The SWOT analyses applied to Arad cultural institutions showed a series of priorities that will make the object of county public authority, as follows:

a. Improvement of cultural institution financing by:

- 1.1 direct means, such as the increase of subventions or support to the creation of departments specialised in fund raising;
- 1.2. indirect means, such as the transition to a public financing system based on projects and through creating partnerships with lucrative economical sectors.

b. Improvement of cultural activity promotion by:

- 2.1. direct means, such as the support to the foundation of specialised services of promotion, public relations, impresarios; drawing up information material and creating long-term promotion strategies;
- 2.2. indirect means, such as establishing partnerships with the press, the educational institutions and the other cultural institutions; educating and enforcing the loyalty of the target public;

c. Diversifying cultural offer by:

- 3.1. increasing the mobility of the institution;
- 3.2. using new creative formulas;
- 3.3. creating new competence inside the institution;

d. Reforming the institution by:

- 4.1. Measures concerning the human resources politics: increasing the competence of the employees, improving the motivation of the employees.
- 4.2. Institutional restructuring: creating new departments and improving collaboration relations between existing departments.

These priorities, assumed by the directors of the public cultural institutions, must be integrated in the managerial plans of these directors. They will be the object of the management contract that the County Council shall close with the directors of the public institutions and will stand at the basis of the yearly evaluation of the performance of the leaderships of the public cultural institutions. Therefore, these priorities make up a general framework that calls for a particularisation according to the plans that are specific for each institution. The management contract shall take these particularities into account.

B. Financing cultural programs, projects and events

Arad County Council consistently supports the cultural initiative in Arad, providing all the potential cultural promoters with means to organise events, projects and cultural programs. The actual financing procedures ensure an undiscriminating participation and equal chances of success for all the institutions, whether public or private and for all the persons organising cultural events.

As to the location where the programs, projects and events financed by ACC took place in the previous years, we can notice several tendencies confirmed in time:

a. An obvious disproportion between the financing designed for events carried out in the city area (and especially in the city of Arad) and those carried out in the rural area. This disproportion can be explained, first, through the relatively monotonous character and the often strictly local impact of the events promoted in the rural area. Therefore, the necessity of stimulating the diversity and of increasing the impact of the cultural actions developed in the rural area becomes obvious.

b. A rather low level of financing designed for events carried out in other cities of the county, a level that can be explained also through the existence of some local resources that can be destined for cultural actions.

c. A rather low level of subvention for international cultural actions. From this point of view, we can consider that one of the priorities of financing for the ACC should be the cultural activities with Euro-regional character.

C. City area

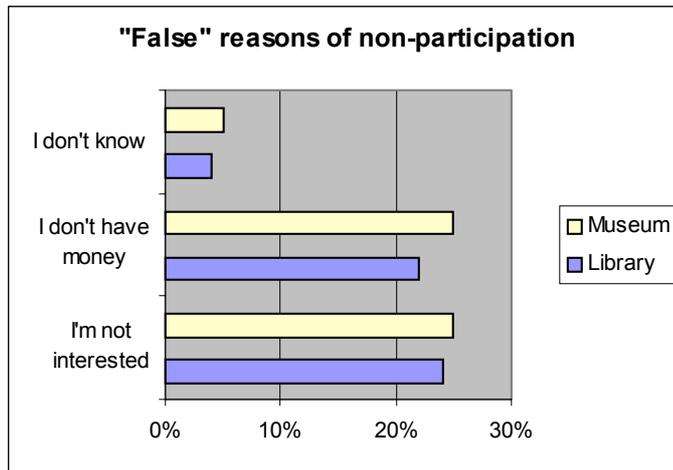
The city area of Arad County, and especially the main city of the county, is characterised by a relative richness and diversity of cultural activities. There is a very good potential that must be exploited through concrete and efficient measures of the public authorities, i.e. through supporting the cultural programs of the public and private cultural institutions that contribute to the development and continuity of a local cultural high quality.

The cultural activity of the city area is rich in comparison with the rural area. This is especially evident in the city of Arad, which concentrates most of the cultural institutions of the county, but also the largest potential public. The most important cultural factors in Arad are the public institutions: the Arad County Cultural Center, the "A.D. Xenopol" County Library, the Museum Complex Arad and the School of Arts (institutions subordinated to Arad County Council), as well as the City Cultural Club, the Philharmonic, the Puppet Theatre and the State Theatre (institutions subordinated to Local City Council).

The sociologic analysis indicates that, for a large majority of citizens of Arad, culture is a fundamental value. This fact is a very significant potential indication for cultural initiative.

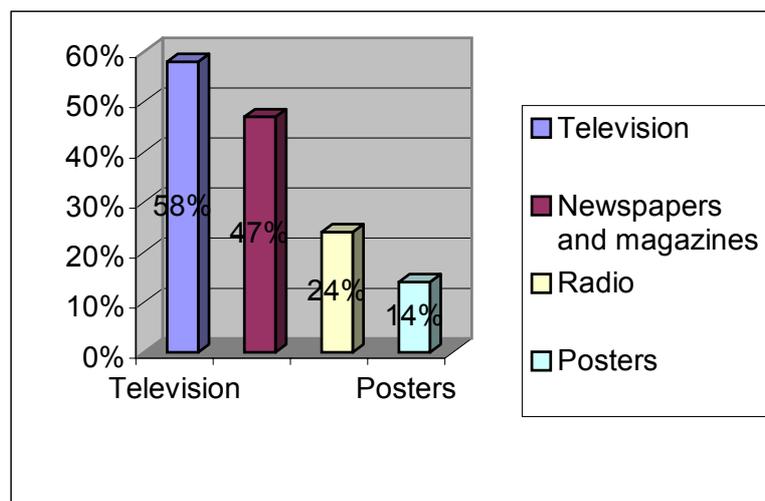
As to the reasons of non-participation in the cultural programs of the cultural institutions, we can make the difference between solid reasons (such as the lack of time) and the "false" reasons (lack of interest or of money). To counteract the "false" reasons, adequate measures should be taken. First, by promoting efficient information programs about the free character or generally low price of participation in the cultural actions of these institutions.

The interest of the inhabitants for the cultural phenomena must be stimulated through programs of education for culture, addressed mainly to the youth with a high level of education (a target group with a very good potential). The cumulated percentage of these two "false" reasons is very important: between 66% (in the case of the Philharmonic) and 44% (in the case of the State Theatre) of the subjects invoke at least one of them, which indicates the extent of a virtual public to which the cultural institutions must turn to through programs that include at least three dimensions: information, promotion and education.



The inconsistency of invoking the lack of money as reason for non-participation in cultural events is proven by the low level of information of the public in what concerns the price of theatre and cinema tickets. Almost half of the inhabitants of the city of Arad do not know the price of these tickets, which underlines once more the necessity of some **programs of information** of the citizens and of **promotion** of the activities of the cultural institutions.

These **information programs** must be built starting from a good knowledge of the role played by the mass media in the life of the citizens. The sociologic polls prove that the most efficient and most penetrating information medium is the television, followed by the written press. The radio and the posters have a restricted efficiency, being, nevertheless, important instruments of cultural event promotion.



The public authority must, therefore, stimulate the foundation, inside the subordinated institutions, of structures specialised in information and promotion, which should function on policies of public relations specific for each institution. Cultural institutions must establish an active partnership with the mass media, and the public reflection of their activity must become a subject in the evaluation of the managers.

D. Rural area.

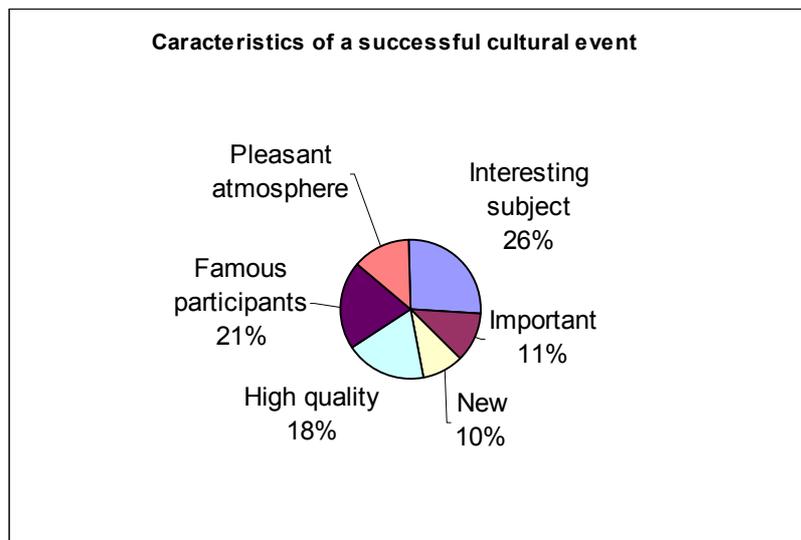
Cultural life in the rural area is defined by several negative characteristics:

- a. the small number of promoters of cultural activities: the cultural club, the school, the public library, the religious communities, the amateur cultural associations.
- b. the precarious means of the cultural promoters.
- c. the lack of diversity of the cultural activities.
- d. the difficult access of the inhabitants to the cultural activities from other localities.

Taking these factors into account, the public authority must improve this situation through concrete programs of **support of the most active cultural** actors, of **diversification of the local cultural** offer, of **stimulation of local associativity** for cultural reasons, of **facilitating the access** of the inhabitants of the rural area to quality cultural events.

An analysis dedicated to the participation of the inhabitants to the activities offered by two major cultural institutions of the rural area – the cultural club and the public library – indicated the fact that the public of these institutions is very limited: 20% in the case of the cultural club and 16 % in the case of the public library.

The **programs of stimulation of the interest for culture** of the inhabitants must take into account the **expectations and the preferences** of the public. Sociologic analyses indicate the "structure" of a successful cultural event, where the most important components are: the celebrity of the protagonists, the interest and novelty of the subject, the quality of the event (see the chart below). These data show clearly that the citizens expect to take part in cultural events with a high quality of organisation, a matter that the public authority must take into account in its financing decisions.



Besides the school and the churches, the most important rural area cultural institutions are the public libraries and the cultural clubs. As to the public libraries, we can appreciate that their situation has degraded considerably after 1989. Thus, only in 17 localities the public library continue to function in a rather precarious manner and with a diminished activity.

As far as the cultural clubs are concerned, in Arad County there are 74 such institutions, but, among them, only 30 have a regular and dynamic cultural activity. The present analysis of the cultural clubs had in view the following localities: Buteni, Bocsig, Beliu, Bârzava, Birchiș, Chisindia, Chișineu-Criș, Dieci, Felnac, Ghioroc, Gurahonț, Hălmăgiu, Hălmăgel, Hasmaș, Ineu, Lipova, Macea, Moneasa, Nădlac, Păuliș, Pecica, Petriș, Pîncota, Sîntana, Șiria, Socodor, Săvirșin, Șicula, Tîrnova și Vinga.

This analysis identified six centers with continuous community cultural activity and with a good potential for development and irradiation to a more extended area. These centers – Dieci, Șiria, Moneasa, Buteni, Macea, Hălmăgia – should be selected as pilot points of articulation for local cultural networks. The identified localities offer the greatest guarantees that the financing of the public authority shall have a significant and long-term impact. One can also conclude that the power of attraction of the events organised in these localities shall create a phenomenon of cultural irradiation over a rather extended area.

III. Analysis of cultural offer and demand in Arad County – identifying priorities

The analysis of cultural offer and demand was made by Alin Gavrieliuc Ph.D., based on the sociologic investigation of Robert Reisz Ph.D. in Arad county, in August 2002.

The poll collected the data on a representative sample of the population of the entire county and the method of sampling was multistage half-random with selection through itinerary and home interviews.

In order to identify the **priority directions** for the cultural action of the county authority, the poll identified the characteristics of a **pattern of involved attitude with respect to the cultural phenomenon**. The answers of the subjects of the sociologic poll were structured according to several **global indicators**, representing values, attitudes and behaviours towards the cultural phenomenon. These indicators make up the **pattern of involved attitude** with respect to culture and allow the identification of the areas of significant potential in cultural investment that will have certain and long-lasting effects.

The indicators making up the **pattern of involved attitude (PIA) with respect to the cultural phenomenon** are the following:

- a. **interest (I)**, with the sub-indicators
 - a.1. **information (INF)**;
 - a.2. **knowledge, options (K)**.
- b. **trust (T)**;
- c. **participation (P)**;
- d. **expectations (E)**;
- e. **resources (R)**.

In order to follow the dynamics of these indicators each indicator was associated with the questions of the form that concerned the corresponding key-concept: for example, for the indicator of **participation (P)** the analysts examined all the questions concerning **the participation** of the subjects in different forms of the cultural phenomenon. The answers of the subjects were coded on a **progressive attitude scale**, starting from "0" which signifies the absence of attitude (for example, the equivalent of the answer "never" to the question q51, "How often do you go to the theatre?"), to "3", which signifies the most intent positive attitude (answers such as "weekly or more often" and "almost monthly"). Each separate was calculated by establishing the average of the re-coded answers. The analysis of these indicators of cultural involvement was made according to certain social-demographic variables: **sex, educational capital, family income, age groups, resistance environment**.

The sociologic analysis showed that all the 7 specific indicators contribute significantly to the articulation of the global indicator – **the pattern of involved attitude (PIA)**, recording positive correlation between the indicators.

Building a hierarchy we can notice that the most powerful positive correlation (which are equal to the most consistent enactment of involved attitudes towards culture) are provided in descending order, by:

1. **interest**
2. **participation**
3. **information**
4. **resources**
5. **expectations**
6. **knowledge**
7. **trust**

In conclusion: **investment in cultural policies should aim mainly at the interest and participation of the subjects and not necessarily at resources (inevitably limited) and expectations (increased, anyhow) from the cultural phenomenon.**

Indirectly, these results verify once again one of the fundamental postulate of social psychology: people do not change alone, they do not easily abandon their mental and attitude habits. In order to get involved in a *real* change, they must be made to discover an *interest* for change and they must be involved in direct activities, *participating* to the activity through which the aim is reached, because the attitudes gained from direct experience are the most intent and the most persistent.

The public authority must encourage those programs that lead the citizens to the idea that participation bring them a symbolic gain through the capitalisation of the social anchor of "the importance of culture", unanimously cherished by all the interviewed categories. It is necessary to promote such programs that encourage the participation of the subjects in activities that are perceived as "cultural activities", even if they are supported by modes resources and have a limited extent. As far as the rural area is concerned, for example, the festivals of small extent from the localities of residence, the cultural events based on local traditions, the rural cinemas, the implication of children in institutionalised cultural activity, co-ordinated by the schools or by local cultural associations are activities that do not require significant resources but can lead to a significant participation of the community.

IV. The reform of the system of financing of cultural institutions, projects and programs of Arad County

The change in the system of cultural financing by the county public authority includes two distinct chapters:

1. the reform of the method of financing the subordinated cultural institutions;
2. the reform of the method of financing cultural programs, projects and events.

Each chapter is based on specific **priorities** and **strategic directions** shown by the sociologic analysis and other analysis presented above.

A. Priorities of subordinated cultural institutions:

1. Creating a personal policy of public relations, information and event promotion and creating specialised offices or services to this end.
2. Establishing active partnership relations with local television networks, publication and radio stations.

3. Establishing partnership relations with the education institutions, in the framework of complex programs of cultural education for the youth
4. Establishing international, especially Euro-regional, partnership relations in the framework of concrete projects and programs.
5. Improving continuously the professional competence of the employees through supplementary specialisation.
6. Diversifying cultural offer.
7. Increasing the presence of the institution in the rural area and in the small towns of the Arad County.
8. Ensuring participation of disadvantage categories in the cultural activity.

B. Strategic directions of financing cultural projects and programs

- a) Promoting education for culture and permanent education.
- b) Promoting the diversification of the rural cultural offer.
- c) Stimulating cultural event promoters in the rural area and local associativity.
- d) Encouraging amateur cultural movement and professional associations.
- e) Promoting the tradition of diversity and multiculturalism by encouraging the culture of ethnic minorities.
- f) Promoting the participation to culture of disadvantaged categories.
- g) Intensifying and diversifying cultural activity in small towns.
- h) Promoting the involvement of the youth in cultural activities.
- i) Promoting the image of the county through a unitary and representative publishing program.
- j) Promoting international and mainly Euro-regional cooperation.
- k) Promoting cultural projects and programs based on voluntary involvement.
- l) Promoting sport events that are representative for Arad county.

V. Financing procedures.

A. Financing subordinated institutions

The **priorities** defined in this **Strategy** shall be assumed by the leaders of subordinate cultural institutions. In a concrete and adequate form for each institution they shall make the object of an annual **management contract**. They shall also stand at the basis of the **annual activity report of the manager**, presented in front of the **Cultural commission** of the ACC, as well as of **the evaluation of activity**, according to law 154 of 1988 concerning the system of calculation of the basic wages in the budgetary system.

B. Financing cultural, tourism, sports and youth projects and programs

The procedure of cultural event shall be competitive, open and neutral. The regulations for financing were approved through the Resolution of Arad County Council.

VI. Resolution of Arad County Council

RESOLUTION no.70

From 24.04.2003

regarding

the approval of the **Cultural Strategy of Arad County 2003-2007** and of the Regulations of implementation of the Cultural strategy of Arad County 2003-2007

The County Council Arad, taking into consideration:

- Decision no. 76 of 21.09.2001 regarding the foundation of the Arad County Cultural Center;
- Decision no. 88 of 30.10.2000 regarding the approval of the procedure of development of cultural, tourism, educational, youth and sports programs financed by the Arad County Council;
- Government Ordinance no. 51 of 11.08.1998 regarding the improvement of the system of financing for cultural programs and projects;
- Law no. 245 of 16.05.2001 approving the Government Ordinance no. 51/1998 regarding the improvement of the system of financing for cultural programs and projects;
- Government Resolution no. 49 of 19.02.2003 for the approval of the Regulations of implementation regarding the establishment of criteria of allocation of subvention to legally constituted Romanian associations and foundations as well as to other non-governmental non-profit organisations associations initiating and organising cultural projects and programs;

On the ground of art. 109 of Law no. 215 / 2001, the law of local public administration,

DECIDES the following:

Art. 1. Approves the **Cultural Strategy of Arad County 2003-2007**, included in Annex 1 of the present Resolution.

Art. 2. Approves the strategic directions of Arad County Council financing allocation for cultural, sports, tourism and youth projects and programs as presented in the Cultural Strategy of Arad County 2003-2007.

Art.3. The strategic directions of financing allocation, presented by the analysis included in the Cultural Strategy of Arad County are as follows:

- a) Promoting education for culture and permanent education.
- b) Promoting the diversity of the cultural offer in the rural area.
- c) Activating a number of cultural event promoters in the rural area and stimulating local associativity.
- d) Encouraging amateur cultural movement and the movement of professional associations.
- e) Promoting the tradition of diversity and multiculturalism by encouraging the culture of ethnic minorities.
- f) Promoting the participation to culture of disadvantaged categories.

- g) Intensifying and diversifying cultural activity in the small towns of the Arad county.
- h) Promoting the participation of youth in cultural activities.
- i) Promoting the image of the county in a unitary and representative publishing program.
- j) Promoting international and mainly Euro-regional cooperation.
- k) Promoting cultural projects and programs based on voluntary work.
- l) Promoting sports events that are representative for Arad county.

Art. 4. Approves the regulation of implementation of the Cultural Strategy of Arad County 2003-2007.

Art. 5. The application of the present Resolution falls into the responsibility of Arad County Cultural Center.

Regulations of implementation of the Cultural Strategy of Arad County 2003-2007

General provisions:

Art. 1. - (1) The public culture institutions, Romanian legally constituted associations and foundations as well as other non-profit non-governmental organisations that initiate and organise cultural, sports, tourism and youth projects and programs are eligible for subventions from the budget of the Arad County Council. The subventions are used exclusively to cover partially, up to 70%, the expenses with the fore-mentioned projects and programs. In the case of cultural public institutions, the above-mentioned programs and projects shall be other than those that constitute their minimal obligations or programs.

(2) The allocated subventions shall be used by the public cultural institutions, associations, foundations as well as by other non-governmental organisations only for the programs and projects initiated and organised by them, to complete their own funds and those obtained as donations and sponsorships.

Art. 2. – Subventions are allocated, for partial financing, up to the limit of 70%, of a program or project on the grounds of a contract closed between the Arad County Cultural Center, as representative of the Arad County Council, and the public cultural institution, the association, the foundation or the non-governmental organisation selected through the criteria provided by art. 9 (1).

Art. 3. - (1) The subvention is allocated in instalments corresponding to the development of the cultural, sports, tourism and youth cultural program or project according to the contract provided in annex no. 3.

(2) The subvention for an instalment corresponding to a subsequent state of the program or project is allocated only after the use of the previous instalment has been justified through an intermediary report, according to the specimen provided in annex 4.

Art. 4. – For cultural projects or programs approved to extend over several years, the necessary amount for each budget year shall be included in the annual budgets of the Arad County Council, and the settlement of accounts shall be made according to legal provisions.

Art. 5. – The supervision of the development of cultural, sports, tourism and youth programs and projects financed by the Arad County Council shall be the attribution of the Arad County Cultural Center as well as of other entitled legal bodies of control.

Art. 6. – The program and projects shall be selected for each financing in the limit of funds approved annually for this destination by the Arad County Council.

CHAPTER II

Procedure to obtain a subvention

Art. 7. –

(1) Subventions can be obtained on the basis of an open and neutral competitive system and are granted only for projects and programs that follow the financing strategic directions defined in the Cultural Strategy of Arad County Council 2003-2007.

(2) Based on the suggestion of the Culture Commission, the Arad County Council decides the budget for cultural, sports, tourism and youth projects and programs, as well as the strategic directions financed, together with the individual budget allocated for each strategic direction.

(3) Based on the suggestion of the Culture Commission and following legal dispositions, the Arad County Council decides the period of time for forwarding the financing applications, for the evaluation and selection of cultural, sports, tourism and youth projects and programs.

(4) The cultural public institutions, foundations, associations or non-profit non-governmental organisations initiating cultural, sports, tourism and youth programs and projects shall forward the standard subvention application, in sealed package, to the Arad County Cultural Center.

Art. 8. – The standard subvention application documentation shall include the following:

- a) Standard form with the applicant's data, according to the specimen included in annex 2;
- b) Standard form describing the project (project specifications), according to the specimen included in annex 2;
- c) Standard form of expense details for the whole program, according to the specimen included in annex 2;
- d) Standard form of project expenses estimate, according to the specimen included in annex 2;
- e) Curriculum vitae of the key-persons charged with activities in the project;
- f) Written proof of the applicant's own contribution to the financing of the program or project suggested for subvention;
- f) Written proof of third-party contribution to the financing of the program or project suggested for subvention;
- h) Concise report of the applicant's activity during the previous 3 years, for applications over 20 million lei;
- i) Statement of the management of the applicant institution showing that the organisation does not have debts to other physical or juridical bodies and does not have assets under sequestration;
- j) The articles of association, the statute and written proof of the registered office and the registration assets of the applying organisation as well as additional documents, according to each situation;
- k) The registration certificate or other written proof of legal body status;
- l) Annual financial reports at December 31 of the previous year, registered at the General Directorate of Public Finance of Arad County;
- m) The latest bank statement of account;
- n) The certificate of fiscal registration;
- o) The proof of assets at the date of the application for subvention;

- p) Documents showing the right of use of the space in which the program or project will take place if different from the applicant's registered office;
- r) Documents of collaboration or partnerships with the Arad County Council, if there is such case;
- s) Other documents proving the relevant activity of the public culture institution, of the association, foundation or non-profit non-governmental organisation, by case.

CHAPTER III

Criteria for awarding subventions to cultural public institutions, associations, foundations of non-profit non-governmental organisation, for evaluation and selection

Art. 9. - (1) All applications shall be examined by the specialised personnel of the Arad County Cultural Center. The applications retained for evaluation shall be only those meeting the following selection criteria::

- a)** the documentation forwarded with the application includes all the elements stated at art. 8;
- b)** the programs and projects are for the field of culture, sports, tourism or youth;
- c)** the programs or projects integrate into the strategic directions for cultural financing included in the Arad County Cultural Strategy 2003-2007;
- d)** the cultural programs and projects are other than the duties or minimal programs approved yearly by the main credit coordinator for the activities organised by the cultural institutions subordinated to the Arad County Council;
- e)** the organising and functional capacity of the cultural public institution, association, foundation or non-profit non-governmental organisation is proved by:
 - experience in the field of management of cultural, sports, tourism and youth programs and projects;
 - the manner and means of identifying the beneficiaries;
 - the quality of the services offered or the organised activities;
 - the capacity of the human resources to ensure the development of the suggested cultural program or project;
 - experience in collaboration, partnership with public authorities, with other governmental or non-governmental organisations, home and abroad, by case.

(2) All applications that remain after selection are submitted to evaluation according to the following evaluation grid:

Criterion	Weight (%)
technical consistency	15
financial solidity	15
expected results	10
capacity of fulfilment	20
participation of the parties involved	15
the endurance of the program or cultural project	25

Art. 10. – The associations, foundations or non-governmental organisations that are in one of the following positions cannot enter the selection:

- a)** the forwarded documentation is incomplete and does not comply to the provisions of art 7 and 8;
- b)** their bank accounts are blocked;
- c)** have breached a previous financing agreement;
- d)** have forwarded inaccurate declarations at a previous participation.

CHAPTER IV

The organisation and function of the evaluation and selection committee

Art. 11. - (1) On the grounds of art. 9, the evaluation and selection of the public cultural institutions, associations, foundations or non-profit non-governmental organisations, are performed by a committee of evaluation and selection..

(2) The committee evaluating and selecting the public cultural institutions, associations, foundations or non-profit non-governmental organisations that can receive subventions from the budget of Arad County Council shall be formed in the suborder of the Arad County Cultural Center, at the proposal of the Cultural Commission, by the decision of the Arad County Council.

Art. 12. - (1) The evaluation and selection commission shall be made up of at least 5 persons.

(3) The president shall name, from among the members of the commission and at their suggestions, the secretary of the commission.

(4) Each member of the commission shall sign an impartiality statement, according to the specimen included in annex no. 5.

(5) The commission decides by the vote of the majority of members.

(6) The members of the commission shall benefit from an indemnity for each meeting, payable from the budget of the Arad County Cultural Center.

CHAPTER V

The procedure of evaluation and selection

Art. 13. - (1) The members of the evaluation and selection commission shall study and mark the documentation of each subvention application according to the provisions of art. 9 (2).

(2) The evaluation and selection commission shall draw a report for each subvention application.

(3) The evaluation and selection commission shall forward the subvention applications and the reports to the Cultural Commission of the County Council.

(4) The Cultural Commission of the County Council, considering the subvention applications and the reports of the Evaluation and selection commission, forwards to the President of Arad County Council, for approval, the list of projects and programs declared the winners.

(5) In 15 days from the date of the decision of the President of Arad County Council, Arad County Cultural Center informs, in writing, the public cultural institutions, the associations, the foundations or the non-profit non-governmental organisations that have been selected

about the result of the selection as well as about the funds suggested for the project or program.

CHAPTER VI

Signing the contract

Art. 15. –

(1) The contract of financing shall be signed by the Arad County Cultural Center, as mandatory of the Arad County Council on the one hand and the selected public cultural institution, association, foundation or non-profit non-governmental organisation on the other hand.

(2) The complete documentation of subvention application shall be annexed to the contract.

(3) If in 30 days from the date of the announcement of the result of the selection a public cultural institution, an association, a foundation or a non-profit non-governmental organisation does not come forward to sign the financing contract, the offer shall be considered refused and the projects in question shall be excluded from financing, their places being taken by other projects, in descending order of the number of points acquired.

CHAPTER VII

The allocation of the subvention

Art. 16. The Director of the Arad County Cultural Center, by mandate of the Arad County Council, orders the payment towards the public cultural institution, association, foundation or non-profit non-governmental organisation, by bank transfer into the account of the fore-mentioned, after having obtained the approval of preventive financial control.

Art. 17. - (1) The public cultural institutions, the associations, the foundation or the non-profit non-governmental organisations that received subventions in the conditions of the present Decision, have the obligation to draw up and forward to the Arad County Cultural Center, at the terms and in the conditions established by the valid legal dispositions, a report of execution of the manner in which the subvention is used.

(2) The public cultural institutions, the associations, the foundation or the non-profit non-governmental organisations that received subventions have the obligation to forward to the Arad County Cultural Center an interim and final report, according to the specimen presented in annex 4.

Art. 18. - (1) In case of termination of the contract following the failure to fulfill the stipulations of the contract, the beneficiary of the subvention shall return the amount received to the Arad County Cultural Center. The amount shall be used to finance other programs and projects.

(2) For the sums returned as a consequence of the termination of the contract, the beneficiaries of the subventions owe interest and delay penalties, according to the law concerning the collection of budgetary debt, which is income of the state budget, or by case, of local budgets.

Art. 19. – Annexes no. 1 – 5 are constitutive part of the present Resolution.

III.3.

Construction of a local cultural strategy of the city of Plovdiv and setting up an effective structure for an active social dialogue, Bulgaria

Implementing organisation:

European Cultural Month - Plovdiv 99 Foundation

Partner organisations:

Cultural Department of the Municipality of Plovdiv, Municipal Institute for Museum Activities - Plovdiv, Ancient Plovdiv Trust.

Implementation period:

2001

Background

The Policies for Culture workshop “Decentralisation: investing in culture in the regions” (Bistritsa, 2001) identified several of the main issues in the development of Bulgaria’s cultural policy over recent years and provoked reflections on the possibilities for cooperation, dialogue and participation in cultural policy on local level. One of the main results is the initiative in Plovdiv – the second city in Bulgaria, featured by rich cultural and historical heritage and institutions.

There exist a significant number of cultural NGOs in Plovdiv, but most of them worked in isolation and didn’t share any dialogue space. The current arts funding system at local level, predominantly based on the grant system, was very much event-oriented. The capacity of local authorities to develop adequate strategies in the field was insufficiently developed. The lack of reliable data and arts management skills regarding the cultural sector fed also the scale of problems in Plovdiv.

Summary

The project aimed at re-vitalising the cultural life in Plovdiv and development of civil society by setting up an active structure - a long-term Committee selected from among all cultural actors in Plovdiv - for sustainable dialogue in the building of a cultural strategy of the city. The project was carried out with the support and active involvement of local decision-making bodies and the main cultural actors as well as in partnership with Timișoara, Romania. The envisaged structure is conceived to be workable for other towns in Bulgaria.

The main project activities were:

- Survey of the NGO sector in culture and a SWOT analysis
- First meeting of cultural sector representatives – issuing of a Committee
- Two round tables on identifying and precisising the Strategy priorities and further steps for it’s implementation.

Results

- Creation of a Committee for Culture, comprising representatives of the local authorities and NGO sector in culture
- Elaboration of a Strategy for Culture - a final policy document, which outlines the priorities and the strategic vision of cultural development of the city (adopted by the Municipal council).

Follow-up

Ensuring the regular gathering of the Committee. Launching an initiative for setting up of a local Culture Fund. Development of initiatives regarding the dissemination of local cultural policy issues and adequate media cooperation. Elaboration of a Concept for development of the Ancient Town of Plovdiv.

For more information

Contact Mrs. Vessela Ilieva at European Cultural Month -Plovdiv '99 Foundation, 22 Saborna Str., 4000 Plovdiv, Bulgaria, at vesselabg@hotmail.com

III.3. Additional info

Cultural Strategy of the City of Plovdiv (excerpts)

Strategic Priority Lines

1. **Development of a stable infrastructure** that will support cultural life in the city.
2. **Cultural tourism development.** Using the potential of the rich cultural heritage to transform the city into an attractive cultural tourism centre. Securing access to local cultural monuments and developing cultural routes.
3. **Coordination and communication** between cultural institutions. Establishing a link between the municipal and the state authorities with regard to cultural programmes and initiatives.
4. **Developing audience strategy.** Devising and implementing projects for children and young people.
5. **Taking consumers' needs into consideration.** Funding surveys of all cultural institutes (state, municipal, non-governmental) and organizing a discussion about the published results. Reformulating priorities afterwards.
6. **Partnerships.** Developing joint projects with cultural organizations at local, national and international level. Broadening the scale of international contacts in the cultural domain and securing inclusion into the Balkan Cultural Network.
7. **Education of young artists.** Motivating them to stay in the city.
8. **Territorial decentralization** of cultural activities and initiatives. Setting up cultural departments in various districts and spreading the cultural scene from the centre to the suburbs.
9. **Qualified staff.** Developing educational programmes related to the marketing of the cultural product.
10. **Media as a partner** in the process of developing cultural activities. Rethinking relations between cultural organizations and the media, and developing joint initiatives.
11. **Supporting new initiatives** and cultural entrepreneurship.¹

¹ Excerpts from Cultural Strategy for the City of Plovdiv, 2002

Implementing Strategic Priority Lines

1. Measures for a Stable Infrastructure

- Build a multifunctional hall for cultural activities.
- Have a computer system in museums, libraries and other cultural institutions, connecting them to scientific- and cultural-information networks at both regional and national level.
- Reconstruct and renovate the City House of Culture to allow it to fulfil its designated functions.
- Develop and further establish the National Library 'Ivan Vazov' as an audio-visual and Internet centre at regional level and as the second biggest scientific centre in the country.
- Establish, in cooperation with the Tourist Board, an Agency for Local Development, as well as private organizations giving cultural information to tourists.
- Reconstruct the concert hall 'Central Square'.
- Complete work on the Drama Theatre Plovdiv's chamber hall.
- Reconstruct the "Archeologicheski" subway, transforming it into a cultural-informational point.
- Complete the restoration and reconstruction of the Ancient Baths and their transformation into a permanent centre for contemporary arts.

2. Measures for the Development of Cultural Tourism and Preservation of Historical Heritage

- A. Reconstruct and renovate the Archaeology Museum, 1 "Suedinenie" Square.
- B. Restore, conserve and exhibit the remains and mosaics of the Bishops Basilica. This would be on the basis of the new construction plan and the Municipality Board's decision to organize a competition and offer this area to private investors.
- C. Establish the historic architecture site, 'Plovdiv', with the following major goals:
 - Development of cultural tourism based on the concentration of rich cultural heritage in the area of "Old Plovdiv" and Central region;
 - Development of abandoned areas;
 - Restoration of the street of ancient crafts, Strumna Street;
 - Reconstruction of buildings that host museums, galleries and exhibitions;
 - Restoration, maintenance and establishment of an open museum at Nebettepe;
 - Establishment of an archaeological complex, 'Tracian Philipopolis', at the square area of Vitosha Street;

- Restoration (including lighting) of the Antiquity Theatre, and the completion of its northern doors;
- Reconstruction of the Hisar Kapia;
- Installation of street-lighting and signs in the Old City, and renovation of the cobblestone pavement;
- Establishment of a Museum of Contemporary Plastic Arts in the grounds of the City Arts Gallery, 14 Suborna Street;
- Development of an approved strategy for the protection of the Old City;

D. Have new museums and hold new exhibitions:

- Museum of the artist Tsanko Lavrenov, in cooperation with the Tsanko Lavrenov Foundation;
- New permanent exhibition at the Archaeology Museum;
- *Plovdiv on its way to the contemporary world* exhibition in the Historic Museum;
- Museum of the various ethnic groups as a multifunctional centre in this sphere.

3. Coordination and Communication between Cultural Institutions

- A. Strengthen relations between cultural institutions and schools. Develop the repertoire and activities of professional cultural institutions in coordination with school programmes.
- B. Include the forums and initiatives of Plovdiv's cultural calendar in the national calendar of the Ministry of Culture: the International Chamber Music Festival, the International Theatre Festival, 'Scene on a Crossroad', the Verdi Opera Festival, the International Folklore Festival, the National Autumn Exhibitions, and others.
- C. Coordinate Plovdiv's cultural calendar (state, municipal, NGOs, cultural industries) to avoid cramming too many major cultural events into a short time period.
- D. Give details of and support the initiatives of the various ethnic groups.
- E. Extend international contacts and cooperation. Organise experts' and artists' exchanges and form art links with fellowship cities. Organize new methods of exchange and cooperation, with the aim of attracting funding.
- F. Arrange a meeting of Plovdiv artists and cultural institutions every three months to discuss current problems.

4. Audience Development

- A. Protect, further establish, and develop those cultural forums and initiatives traditional to Plovdiv.

- B. Re-establish amateur art activities in the cultural centres or else establish new clubs, for adults as well as children. Ensure the optimal use of space and reaffirm the role of traditional cultural centres.
- C. Invite both national and international stars to the productions of the Drama Theatre Plovdiv and the Plovdiv Opera Philharmonic society.
- D. Develop and introduce audiences to innovative and non-traditional art forms.
- E. Establish new cultural spaces and multiply cultural forums in the downtown area and in other areas of the city. Broaden existing areas, such as the Festival Open Scene and Film Nights in Philipopolis at the Antiquity Theatre.

Investment Policy and Fundraising

Financial support remains the key issue in solving existing problems and revitalizing culture in the city. The new economic conditions, the state of the economy and the market, presented a need for identifying additional sources and methods of financial support, not only for State and municipal cultural organizations, but also for NGOs. The Protection and Development of Culture Act provided possibilities for financial support, but these have not been exploited.

Recommended measures include:

- Establishing a Municipal Fund, 'Culture', in accordance with the *Protection and Development of Culture Act*. Its main goal would be to support culture in all its varieties and forms;
- Permitting a delegated budget to municipal cultural institutions, where the necessary conditions exist;
- Selling municipal real estates, both cultural monuments and regular estates, around the territory of the Old City of Plovdiv. The income generated would go to the Culture Fund and be used for the improvement of the Old City's infrastructure. The major aim would be the attraction to the city of a higher number of tourists;
- Establishing a non-governmental cultural organization that would participate with the Municipality. Its aim would be to perform profitable activities in accordance with the law and support the development of both purely cultural institutions and the business sector of culture (the cultural industries);
- Participating in international programmes and attracting foreign grant giving organization;
- Creating a new, flexible, market-oriented price policy regarding State and municipal fees in cultural institutions.

The infrastructure, the material and technical conditions and their maintenance are of vital importance for the development of the culture in all its aspects. There are few major sites listed in the above sections that stand out as places, whose completion will contribute significantly to the development of the cultural life of the city.

Implementation and sustainability

The Municipal Council of Plovdiv will provide the practical implementation of these priorities. The committee and all cultural institutions' representatives (state, municipal, NGO), together with cultural industries and media representatives, will meet every three months to discuss the problems and needs identified throughout this period. The local government and the cultural actors aim to sustain the existing dialogue and to ensure the successful monitoring and implementation of the Strategy.

The strategy outlines the perspective for developing the initiatives of the separate cultural institutions in the city. Each institution will write its own detailed strategy, which will fit into the general one. The implementation of the 'micro-strategies' will be regularly discussed in the meetings of the Plovdiv committee.

The first step for implementing the strategy was the establishment of Fund Culture in the Municipality of Plovdiv. It is to collect funds through the mechanisms defined by the Protection and Development of Culture Act. In addition, the Plovdiv Municipality will use a specific mechanism of rent concessions for buildings with 'cultural monument' status. The funds collected in this way will be used for preserving the city's cultural heritage, which is one of the main priorities of the strategy.

III.4.

Participative Policy Making: Cultural Strategy of the City of Zagreb, Croatia

Implementing organisation:

“Druga strana” - Centre for a Culture of Dialogue, Zagreb

Partner organisations:

Literature and Cultural Postgraduate Studies, Department of Comparative Literature, Faculty of Philosophy in Zagreb; Office for Culture, City of Zagreb

Implementation period:

June 2002 - April 2003

Background

The role of Zagreb as the capital of Croatia is specific: Zagreb functions in the same time as local community and the center of national cultural institutions. However, after the National strategy for cultural development has been created, local cultural strategies didn't follow. Also, there is no real communication between institutional and non-institutional representatives in culture, concerning policy-making process. There are no postgraduate studies in a field of cultural studies concerning culture policies.

Summary

The main purpose of the project was to produce a set of different strategies for cultural institutions on local levels in Croatia. Open discussions on cultural policy issues could help to promote a fair and respectful competition of ideas in this field and in that way to help a broader cultural public to gain an acute awareness of cultural policy options and to encourage their participation in the decision-making in field of culture.

The process of creating the strategy of cultural development for Zagreb was to include four groups of factors: cultural institutions and their need for strategies, very active cultural sector of NGO's, decisions makers (politicians and local authorities), media as public-opinion makers.

The main project activities were:

- constitution of a group of experts
- analysis of the cultural institutions owned by the City of Zagreb through an enquiry into their individual cultural strategies and through an enquiry into the human resources and management skills of these institutions' staff.
- Round tables and open public debates on the topics related to citizens' participation in cultural decision-making and regarding individual cultural fields' strategies
- Lectures on cultural policy issues in the framework of Postgraduate Cultural Studies of the Faculty of Philosophy, University of Zagreb
- Workshop on Cultural Confrontation with the topic of “Relation between institutional and non-institutional culture”

Results

- Creation of the plan for the final cultural strategy of the City of Zagreb
- Creation of two parts of the future cultural strategy: cultural strategy for cultural centres and the one for visual arts

Follow-up

- Preparation of the whole strategy document, to be consisted of: a short strategy document to be presented to the City of Zagreb Assembly and the Headquarters; experts' elaboration of the strategy for individual cultural fields (publishing, theatre, music, film, etc.); micro strategies for each cultural institution and active cultural NGOs.

For more information

Please contact: Mrs Andrea Zlatar, Member of the Headquarters of the City of Zagreb in charge of culture, at andreja.zlatar@zagreb.hinet.hr

III.5

"By Spider Net Threaded Silk" – Empowering the Independent Cultural Sector in Prilep, Macedonia

Implementing Organisation:

Association for Citizen Tolerance and Cooperation - ACTAC ("AGTIS") - Prilep

Partner Organisations:

Institution and Museum - Prilep, Centre for Modern Art - Prilep, Peoples Theatre "Vojdan Cernodrinski", Local Self Government - Municipality of Prilep

Implementation Period:

November 2002 - April 2003

Summary

The city of Prilep is known for its avant-garde artists, such as the sculptor Jordan Grabuloski, and its considerable number of young talents in the Macedonian art scene. The local Association of Citizen Tolerance and Cooperation (ACTAC) was carrying out a project which explores the complex environment for cultural policymaking in Macedonia, with a special emphasis on the empowerment of the independent cultural sector in Prilep.

The main project activities were:

- *An extensive research/survey* regarding the actual political environment for culture in Macedonia and the independent cultural sector in Prilep, including a needs analysis regarding the current policy framework for culture at national and local level;
- *An awareness campaign* (based on the results of the survey) for promoting participatory processes of cultural policymaking in the local cultural sector in Prilep;
- *The outlining of organisational models* for promoting the interests and needs of the independent cultural sector in Prilep in the formulation of cultural policy, and the discussion of these models in the first ever public debate on the independent cultural sector of the city.

Policies for Culture regards the Prilep initiative as an important contribution to an understanding of the difficulties presented by a multifaceted and (following recent elections) still fluctuating policy landscape in Macedonia. It supported the project's first exploratory steps towards the introduction of participative policy models for cultural development at local and national level.

For more Information:

Contact Mrs Pare Mihajloska, Mr Aleksandar Cvetkoski or Mrs Sonja Adamceska at ACTAC Prilep (actac@mail.com.mk) or visit the project web page at www.wws.org.mk.

III.6

Cooperation & Dialogue in building effective Local Cultural Policies in the municipalities of Kragujevac, Šabac, Sombor and Užice, Serbia

Implementing Organisations:

ARGO, Sombor

Kolektiv, Šabac

Academic Alternative, Užice

Green Pea, Belgrade

Partner Organisations:

Regional Council of Non-Governmental Organisations, Sombor; Municipality of Sombor; Association of Fine Artists, Šabac; Municipality of Šabac; Municipality of Užice; Alternative Circle, Kragujevac; City Council of Kragujevac; Center for Study in Cultural Development, Belgrade

Implementation period:

August - December 2002

Summary

The project encouraged local/regional initiatives in culture and the citizens of the participating cities to take an active role in shaping the cultural policy environment of the country. The initiative started with research on the subject and then transferred the achieved results to two local debates (in each of the four participating towns) and one regional debate on local cultural policy making and implementing in Serbia.

One of the main objectives of the project was to raise awareness for active participation in creating models, instruments and strategies for local and regional cultural policy issues. Furthermore, the project supported the establishment of public - private forums for culture as a permanent mediating body between the municipal authorities and the citizens of Kragujevac, Šabac, Sombor and Užice, as well as the development of local cultural strategy papers to be formally approved by the local authorities of these cities.

In order to allow other local policy initiatives in Serbia to benefit from the experience and knowledge gained by the project all four strategy papers were widely published on national level. The project also attracted the attention of the Ministry of Culture, which recently met with NGO representatives from the four cities to further discuss the developed policy models.

For more information:

Contact: Mr Čedomir Janičić at ARGO Sombor (gmsso@ptt.yu) or visit the programme web page at www.policiesforculture.org.

III.6.1 Additional info

Cultural Strategy of the Town of Kragujevac (outline)

MISSION

The definition of the mission of culture in Kragujevac is based on the projects by the Council of Europe, World Commission for Culture and Development and of the Round table on privatisation and de-etatisation of culture issues held in Amsterdam, as well as on the review on the state of culture in Kragujevac and other published discussions regarding the problems and aims of cultural development of the town of Kragujevac.

According to these documents, the mission of culture in Kragujevac would be:

- Building of consciousness upon the importance and contributions of cultural economy, employment and building identity, as well as bringing culture into the core of state administration.
- Stimulating the freedom of expression.
- Recognizing the right to culture and building of new social ethics
- Establishing the natural link between arts and science.
- Cultural and historical heritage, art production and important cultural festivals and events should be part of city's development strategy in connection with tourism and cultural enterprising.
- Establishing the "third sector" (volunteer based associations and societies with various interests).
- Developing of regional dimension in cultural policy.
- Developing of mutual cooperation and trust between local and state governments and articulating cultural policy and strategies.
- Stimulating mutual cooperation between cultural institutions and artists.

Therefore, the mission of culture is to push aside negative values such as xenophobia, speech of hatred, political enthusiasm, authority and to promote basic civilization values: freedom, equality, human dignity, truth, justice, democracy...

Starting with the mission of culture, strategic aims of these fields are established:

- Creating new position for culture in city's developing strategies as a developing resource and, according to that, larger share in the budget.
- Stimulating all kinds of art and culture production under conditions of public announcement and equal position of all applicants whether they represent institutions or individuals. Independent bodies and juries consisting of qualified and recognized artists would perform quality and aesthetic evaluation, selection and recommendation for financial granting.

- Transformation of cultural institutions in order to reduce expenses of cultural production should include more effective management, improving vertical and horizontal communication and coordination with other institutions.
- Training of cultural workers in order to increase the professional level, which is necessary for implementation new cultural policy as well as education of new people according to European standards.
- Increasing the level of program activities, improving the equipment of cultural institutions and stimulating the cultural institutions to open themselves to the public and to a wider cultural space.
- Creating new audience via stronger promotion activities and well-planned programs and actions in schools and in University.
- Developing cultural tourism
- Creating the conditions and mechanisms for enlargement of space dedicated to culture and artists via urban development and planning.
- Using art production in order to improve city environment (murals, paintings, sculptures, fountains, etc)
- Promoting, protecting, cherishing and presenting cultural heritage in order to portray the city's historical and cultural values.
- In order to create city's cultural infrastructure, apart from existing cultural institutions (such are Theatre, Institute for protecting cultural heritage, Historical Archive of Šumadija, Public Library) it is necessary to create new institutions (Cultural centre, Symphonic orchestra, Theatre for children, City gallery, Centre for contemporary and visual arts, Museum...)
- Organising, encouraging and supporting the national and international cultural cooperation in order to promote the city, and also in order to include local artists in domestic, European and world streams and tendencies, as well as developing partnership in creating cultural programmes.
- Improving the role of citizens and increasing their participation in establishing and implementing a cultural policy through public debates, round tables and the Council for Culture.
- Including the media as partners in the process of defining and implementing cultural policy, promoting the cultural values and stimulating the audience. It is necessary to provide more frequent articles on cultural topics in electronic media and press.

III.6.2 Additional info

Cultural Strategy of the Town of Sombor

(strategic development paper)

*“Love, work and knowledge are the sources
of our life, and they should direct it.”*

Wilhem Reich

Preamble

Basic assumptions of this piece of writing are:

In a civil and democratic society culture is the highest form of the social software based on an individual's freedom of speech. That culture rests on a democratic, i.e. partner relationship in family and society, on the freedom of choice and is not subject to force or self-will of an individual or of a group.

1. We assume that due to **the lack of a formed public opinion**, i.e. well-based and systematic PR media policy, people are not aware of the need for cultural strategy or of the programmes for the development of local culture.
2. Due to the unconscious negation of **low aspirations to cultural needs**, cultural life is fading, and human resources are not directed towards the development of cultural needs.
3. Since the decoding of the society, there is **no consciousness of the society**, hence there is a need, as well as potential, for the cooperation between culture and other spheres of social life.
4. Development plans and strategies in culture have to be **a part of the scheme** for the development plans and strategies of the whole local community.
5. Culture is a **”partner”** in the process of social and economic regeneration of the local community.
6. Along with the local community, culture creates **the necessary environment** for peace, tolerance, dialogue, cooperation, creativity and safety.
7. Culture is the basic **indicator of an individual's** identity and of the identity of the **community**.

The Profile of Sombor

The town and the municipality of Sombor are situated in the north-west of Vojvodina. Sombor is the centre of the West Backa Region, which comprises the municipalities of Sombor, Apatin, Kula and Odzaci. The municipality of Sombor has about 100,000 citizens of different national and ethnic backgrounds (the Serbs 10%, the Hungarians 16%, the

Yugoslavs 16%, the Croats 9%, the Bunjevac 3%, and others). 50,000 people live in the town itself, and the other 50,000 live in one of the 18 villages. According to the size of the territory it occupies, Sombor takes the second place in Vojvodina, and regarding the number of citizens, it takes the fifth place.

The first written trace that tells us about the town's existence dates back to 1360. The Turks conquered it in 1541, and left, without having destroyed the town, in 1687, so it quickly got the status of a "military trench". The Austrian empress Maria Teresa presented Sombor with a charter in 1749, which gave the town the status and all the rights of a free royal town. That was when the intensive settlement of Sombor began, and it was followed by rapid commercial, educational and cultural development. In 1779 Norma- the first school for low-grade primary school teachers was founded, which then became the Faculty for low-grade primary school teachers.

Cultural institutions in town are: The National Theatre (www.npozoristesco.co.yu), Town Library (www.biblioso.org.yu), The Town Museum (founded in 1883), The Historical Archives, The Cultural Centre "Laza Kostic", The Gallery "Milan Konjovic".

1.Priorities

1.1. Media strategies in culture

- 1.1.1. **Conducting a public survey** pertaining to the development of cultural needs.
- 1.1.2. Developing a special **PR strategy** concerning culture for all media, which will tackle the development of cultural needs.
- 1.1.3. **Evaluating the media campaign** by measuring the difference in the potential of cultural needs (the difference between the real and the expected state of culture).
- 1.1.4. Establishing a **regional info-centre** for regional and trans-border projects of some value for culture (competitions, foundations, happenings, maps, etc.).
- 1.1.5. Linking aspects of town's culture into **networks** and associations both on **national and international** level. For example: the project for the Cross-radio, still active in Sombor.
- 1.1.6. **Coordinating** cultural events in Sombor and other towns in the region and enabling a two-way communication system with the audience (e.g. public evaluation).
- 1.1.7. Providing necessary conditions for progress, from PR to active public participation, which is the goal of the media strategy in culture.

1.2. Human Resources

- 1.2.1. **Educating**, re-educating, permanent educating and training of the personnel from supportive cultural institutions (schools: students, teaching staff), employees from the business sector (ruling staff), as well as from the service sector (tourism, hotels/restaurants, crafts, etc.), cultural institutions (museums, libraries, etc.), NGO sector and future ruling political structures (local self-management).
- 1.2.2. Creating **flexible** multidisciplinary and multimedia **educational models**, such as educational and research networks, production networks, cooperation with national, regional and international institutions and cultural centres.
- 1.2.3. Keeping track of new development tendencies based on the closeness to EU. It becomes a necessity to **employ** highly qualified **staff** and to **include** as many **citizens** as possible to be

active participants in the decision making process and in developing cultural policy in the local community. The problem the local community with 13,000 unemployed people who are registered, may be solved by thinking seriously not only about the problem, but about total cultural potentials as well. Prior to any serious thinking, it is crucial to do empirical research in the multidisciplinary field in order to get a better view of the potential and the possibility of reaching the aims defined by this strategy.

1.2.4. **Diaspora and lobby** as media basis, in their supportive sense, have a twofold role: to determine the impacts and limits of cultural events in Sombor on the areas in which they live, and to serve as informers about the cultural events in other places, all to direct the cultural events in Sombor.

1.2.5. Truly rich ethnic, religious, cultural and anthropological diversity of **24 nationalities** offers the possibility for multidimensional and multimedia (geo-strategic, geopolitical etc.) networking, and the preservation of cultural heritage and contemporary production.

1.3. Regional Cooperation

1.3.1. On 27th November 2002 in Naples, Italy, Vojvodina became a member of **the European Regions Assembly**. That determines, to a great extent, future regional cultural cooperation of Sombor.

1.3.2. Sombor will shortly be integrated into the European **micro-region Danube-Drava-Sava**, which will renew the past tradition of the very dynamic cultural cooperation with certain towns, such as Baja (Hungary), Osijek (Croatia) and Tuzla (Bosnia and Herzegovina). Culture is a desired model in the process of necessary reconciliation.

1.3.3. One of the most significant jobs of Sombor is the **redefinition** of the geopolitical, geo-strategic and geo-cultural position of the municipality in the new circumstances of the European integrations, in which a country's borders are no longer regarded as **a limiting factor**, but rather as the country's **potential**.

1.3.4. In **2004** the municipality of Sombor will be very close to the European Union and that will require certain strategic plans in all aspects of the municipality's public life.

2. Suggestions

They rest on the basic principles of self-organisation and self-regulation of the native people, as well as on flexible law regulations of institutions and organizations, so they can call for each individual's consciousness. Strategically, they can be divided in the following way:

2.1. Production diversity

2.1.1. Make a system of **public offers for cultural projects**. Encourage organizations, associations of professional artists, NGOs and citizens to participate actively in cultural events. That would finally eliminate the limiting factor of obstruction and monopoly of the same group of people, participants and visitors, at cultural happenings.

2.1.2. Support the development and work of creative and educational centres, workshops and projects, which should include various **social groups**.

2.1.3. Support **existing** and develop new cultural performances of public value, and enrich them with programmes to follow, so that more and more people are engaged in them.

- 2.1.4. Encourage inter-cultural projects which consider the town **a subject**, and not as a mere location of national and international aspirations.
- 2.1.5. Support traditionally high level of cultural **amateur-ness** in the domains of folklore dancing and tradition, as well as in new forms.
- 2.1.6. Help cultural projects of **national minority groups** in accordance with the cultural policy of national minority and arts societies, as well as with the policy of the National Minorities Council within the local self-government system.
- 2.1.7. Decide on **places** suitable for the cultural life of **young people** and support alternative **forms** of culture and cultural exchange of young people on an international level.

2.2. Development of the town's urban identity

- 2.2.1. Write programmes and action projects in accordance to the most adequate expression of the cultural definition of the town's urban identity.
- 2.2.2. Connect the original idea and concept of the town's builders in order to reconcile all epochs of the town's life and the instruments of urban living.
- 2.2.3. Determine the prevailing urban style in the town, and work on the harmed style tradition by reconstructing certain urban entities.
- 2.2.4. Direct cultural events to the places of social interaction, make the town a scene of cultural happenings (town as a scene), mark places of social interaction and direct public cultural events to certain places in town.
- 2.2.5. Create artistic solution for the town's lighting and urban murals (with the participation of the local and foreign artists).
- 2.2.6. Develop cultural diversity in the form of cultural offer (tax reductions when opening a gallery, a bookshop, a small printing company, translators' workshops, language schools, art schools, music clubs, small cinemas, NGOs dealing with culture, etc.)
- 2.2.7. Make a strategy to balance the real needs of citizens and the economic and financial offer, all in accordance with the more desirable image of the town.

2.3. Cultural heritage

- 2.3.1. Thorough rearrangement of the integral parts of the cultural heritage into a **functional shape**, in order not to be, as it is now, just an inventory and static components. The cultural heritage should grow into the **town's image**, and as the town's "ambassador" into a trans-border within the inter-regional cooperation.
- 2.3.2. The institutions of culture which, by the Republic's law, are entitled to care about cultural heritage are impoverished as far as the material, physical equipment and personnel are concerned, so they do not have adequate working conditions at all, or the conditions are very poor. It is necessary to **check those in detail** in all cultural institutions that are in charge of culture. Also, the estimation of the costs for doing basic activities is needed. Making long-term and multilevel investment plans is suggested, so as to help the institutions with good material and technical equipment to improve their effectiveness.
- 2.3.3. Expert and popular **presentation of the cultural heritage** in the form of publications and other media (yearly publications, a calendar of cultural happenings and famous people in the town, a tourist guide including important places and cultural heritage, multimedia presentations, etc.).

2.3.4. **The responsibility relation** of the **local self-management** and **citizens** towards the Department of the preservation of cultural monuments, within Urban Development Corporation and towards the Province Organisation for the preservation of monuments from Novi Sad, which is authorized for the preservation of this kind in the municipality of Sombor. This responsibility relationship comprises public activities, raising people's consciousness of caring for their own cultural heritage by drawing their attention to real-life problems and questions about cultural heritage.

2.3.5. Funding **a regional institution** for protection and preservation of the cultural heritage through a partnership with the already existing institutions and other similar organisations in the region (The Baroque Centre, The Danube Summer University).

3. Conclusions

3.1. The assumption is that at present, there are no conditions for the direct foundation of a formal body, i.e. a corporate mechanism within the local self-management, but for an indirect approach, by rising citizens' consciousness, improving human potentials and regional cooperation, and thus making way for **a free association of different partners** through concrete action projects in order to reach strategic goals.

3.2. Future partner relations must be free and **must not fetter anyone's personal or group will** by mere outvoting, but enable any individual, any free association of free citizens to decide directly about their own cultural identity, as well as about their destiny.

3.3. We hold the view that in the present political context the foundation of central bodies of culture would, for making decisions of public interest, lead to unnecessary foundation of new centres of power, so we devote this whole project to **the creation of civil society**.

III.6.3 Additional info

Cultural Strategy of the Town of Šabac (strategic development paper)

The Vision

The basis of the whole strategy of Municipality of Šabac represents the concept of the new cultural image of the town, which ought to be formed within three years time in different fields. This strategy has been defined by the title «Cultural Initiative of Municipality of Šabac» through which it intends to set out a modern communication with the percipients of current multimedia activities, which would be made possible by forming Centre for Contemporary Arts. By this new cultural policy we intend to create a more open cultural atmosphere oriented towards new technologies, younger population, quality happenings in all fields of culture, a more efficient organizational structure, introducing the institution of project, improving the towns as micro entities, a better cooperation among the cultural institutions, local authorities and NGOs, decentralization, forming a new institution which would observe all the current happenings in the fields of fine arts, multidisciplinary issues, more quality cultural tourism, all this in order to improve the general level of culture of the town and its citizens.

The Aims

- Permanent observing of cultural needs of people, cultural institutions, organizations and individuals engaged in culture.
- All the interested individuals, associations, organizations and institutions can compete for a financial support from the budget intended for non-institutional programme activities.
- Founding and advisory expert body that would help in awarding the money in accordance with the quality parameters.
- Introducing the institution of competition and project, which would have to contain all relevant data.
- Improving inter-structural connections: economy and culture, education and culture in order to carry out the adopted projects in the best way possible.
- Accomplishing better cooperation with local media in order to popularise quality happenings through cultural and educational programmes and more direct engagement in the town's life.

- Establishing priorities in the town's cultural field and provide for (primarily in the financial field) better conditions for the top quality production.
- Popularisation of contemporary culture through founding a new institution that would support it.
- Developing communication and exchange of cultural production primarily with the cities and regions in Southeast Europe and European Union where Šabac stresses on local folklore and modern ways of artistic expression.
- Awarding scholarships for young people in the field of culture, especially in the field of art management on Municipal level.
- Improving urban micro entities, creating a recognizable image of the town through combining architectural heritage and new urban entities.

In defining gradual steps in forming and carrying out cultural planning, we have started from the present state, which to a certain extent, is common for all the fields and institutions but there are some differences in particular ones. The thing that could be called common is the need for younger and expert people, improving working conditions (objects, computers) the lack of long term planning, project financing in some fields and of low regulations, as well as the need for coordinated work and a better cooperation among institutions. The budget for culture of the Šabac Municipality has been raised from 7,1 to 8% in 2003. The local authorities are more ready to communicate with NGOs and they are approving of the idea of the establishment of an expert advisory body for the division of finances for project activities.

Our Cultural strategy consists of a few entities which are: Urbs and Logos, activities of the institutions and associations in different fields, forum for cultural initiative and Centre for Contemporary Arts.

Urbs and Logos

Urbs and Logos include activities that vary from the protection of architectural heritage to ecological activities. The most important will be the protection of the architectural – cultural heritage, reconstruction of the town centre, rearranging of the towns parks and building the new ones. Redecoration of the towns fortress on river Sava and adapting it to different music and theatrical happenings, new street design (benches, billboards, fountains, clocks, sculptures), putting up bus stops, new playgrounds, garbage dumps re-located, dividing garbage, architectural barriers as well as different ecological activities of groups and individuals. For a start, certain segments of Urbs and Logos plan ought to be carried out to the end so that they should make the citizens interested and create a need for a more pleasant and functional environment.

Music art

The part of the strategy which refers to music activities was based upon the plan prepared by

the "Mihailo Vukdragović" Music School with the intention of influencing music taste and the reaction of the audience towards music, by the way they practice lecturing and concert activities. Their long-term aims start from improving their financial position and equipment to supporting future musicians and improving concert activities of the school. The main parts of their programme activities are: The Festival of Young Pianists, founding orchestra for the needs of the town and improving concert activities. The results we expect after the plan has been completed should be important not only for the school, but also for the wider population. By this we mean making better lecturing and getting ready for competitions, increasing the number of instruments, enriching the phonotheque, more quality concerts, promoting artistic values among the students and audience of Šabac. What is necessary is to improve cooperation with other cultural institutions and local media whose influence on forming general level of education and culture is enormous.

Visual Arts

The visual arts of Šabac within the above mentioned period of three years, are going to be developed in several directions, structurally divided into the following segments: activities of galleries, art organizations, education and human resources. It is necessary to introduce art management and branding of the projects, as well as constant education of the people employed in all branches of visual arts, especially those concerned with gallery activities (The National Museum, Cultural Centre, The Library). Institution of culture should encourage art management which would be useful in many ways, both for local community and for the institution in question and would enable people educated in these fields to use their knowledge. If there are no persons educated for a certain profession, the Municipality should award them scholarships. Art associations: AFAŠ (Association of Fine Artists of) and Kolektiv (Independent Art Association) are based upon good organization principles and are going to continue promoting visual arts according to their programmes which vary from a complete openness towards the local community (AFAŠ), to current multimedia projects Kolektiv. Education close to visual arts is present in School for Art Crafts whose students with their works, education, and acquired artistic taste represent an excellent potential. The uniqueness of this school and the possibilities it offer should become one of the cultural identifications of the town. Young artists and art students ought to be engaged in creating a new visual identity of the town.

Theatrical arts

Theatrical arts are dominantly defined by the work of one of the oldest cultural institutions in the town The National Theatre, but except for this institution there are several independent acting groups, of which two work with young population. One of the problems of The National Theatre is the lack of professional artists and bad policy in past period. The lack of young educated professional artist was solved this past year by including young artists and stage designers in the theatre work. The main idea of the theatre strategy is connected to improving human resources, working conditions, programme activities as well as using the new bill the of The Law on Theatre. The work with young population within acting groups represents an important contribution not only to the education of this target group but also to the development of an educated theatre audience in the future.

Literature and Publishing

The main organizer in the field of literature is The City Library which sees its development in the future period through following projects: renovation of the book funds, connection with the new network of libraries in the country, adaptation of the existing buildings of Bishop's House and the Synagogue as well as further work towards openness to its users. As for publishing, it is important to introduce the institution of competition, which would make possible a more quality production. This is, at least partly, financed from the budget.

Forum for Cultural Initiative of the Town of Šabac

The Forum for Cultural Initiative of the Municipality of Šabac is a body that would consist of boards in different fields. The aim of Forum for Cultural Initiative is to precisely implement the procedure of the public competition on local level. As it was established during the researches, competitions are necessary, as well as an expert body that would have advisory role towards local community. The forum would, in the best way possible define the strategy and give suggestions to the local authorities. It would be a part of local municipality that is at present the most operative model of functioning.

The Forum would consist of the following boards: Urbs and Logos, Music Theatrical Arts, Visual Arts and it has been planned to be enlarged with another board – for media. Each board has three members and consultants and each board member has to be the citizen of Šabac. One of the board members is going to be manager of the institution of culture in one of these fields. All the members of the Forum must also have at least a University degree in the field they represent.

Consultants in the board have an advisory role and should make contacts with other regions primarily abroad and large cities but also with foreign cultural centres in Yugoslavia. The idea of the existence of the consultant is for him or her to use the brainstorming as a possible resource.

All projects in the field of culture would be in the competition, but the basic work of the institutions would not be succumbed to it.

First of all, introducing the institution of the competition and the Forum should create a new atmosphere which supports the participation of NGOs and individuals in the projects financed by the Municipality budget. The further steps of Forum are linkied with business life, a more active introduction into the management of arts etc.

Centre for Contemporary Arts

One of the most important aims of the strategy is founding the Centre for Contemporary Arts in Šabac as the regional multimedia centre of Western Serbia. The basic activity of CSU would be visual art and dealing with cultural and social phenomena, but except for this, the role of the Centre would also be multi-functional and multi-disciplinary through various programmes: exhibition activities, info centre, educational programmes, presentations and lectures, production and publishing. The institutions of this kind see the young population and

their interactive participation in creating of the cultural model of CSU and town, as the main target group. The basic interest of the centre would be contemporary art production and popularisation of the new media and new technologies on various levels. Such initiative is linked to the tendency of NGOs in the town insisting on stronger inclusion of the new media (e.g. programmes "Technologies Today").

Foundation of such cultural core of the town does not only imply its local role and significance. On the contrary, the Centre would build up a new cultural identity of the town and, at the same authentic production on the domestic and international maps of cultural institutions.

The Centre would include a gallery for which the town would finally get representative exhibition room (The Gallery of the Cultural Centre is inadequate for any bigger and more serious project, and the problem of dual-purpose of the gallery of the National Museum would be solved in this way).

On the other hand, CSU would have a new concept of the revitalization of the object itself with maximum preservation of the building in accordance with new technological possibilities of architecture.

CSU should be located in the building of an abandoned old mill whose function would be changed and re-directed towards art activities. The concept of the future centre is close to the entire net of such cultural centres, which appear in the whole Europe, and are gathered around the organization TransEuropeHalles / European Net of Independent Cultural Centres founded on the old industrial sites.

III.6.4 Additional info

Strength for Sustainable Cultural Development (Draft of strategic document of local cultural policy for the municipality of Užice)

**ACADEMIC ALTERNATIVE UZICE
URBAN INITIATIVE UZICE**

**STRENGTH
FOR
SUSTAINABLE CULTURAL DEVELOPMENT**

*Draft of strategic document
of local cultural policy
(2003 – 2007)
Municipality Uzice
South-western Serbia
(November 2002 – April 2003)*

Uzice, April 2003

PREAMBLE

- 0) *Our mission: FREEDOM TO BE, FREEDOM TO BE CREATIVE, FREEDOM TO MAKE OTHER CREATIVE.*

Our point of view as far as culture is concerned consists of three points beyond dispute:

- 1) *Culture in the light of arts is an area of inspiration, creativity and forming of an individual spirit that conquers transience and builds an intellectual gallery of a pure humanity;*
 - 2) *As a social activity, culture is essential in development and growth of modern societies and economies; it is an integral part of social industry, a potential of capitalization and a generator of employing;*
 - 3) *Culture, as a form of social activity, is mirror of all social liberties, it is an important instrument for building affirmative perception to every man ("Every man has the right freely to participate in the cultural life of the community, to enjoy the arts and to share scientific discoveries, advancement and benefits" – Universal Declaration of Human Rights, art. 27).*
1. *Project Cultural Policy – "Dialogue and cooperation in building effective local cultural policies" was motivated by ideas of transition of Serbian cultural space, which point verifying principles of decentralization and regionalization – basis for development local and regional cultural identity, as well as by policy of sustainable cultural development of local community.*
 2. *The major task of the Uzice project team was to recognize local potentials through appropriate activities and by gathering enthusiasts and experts capable and ready to take an active role in carrying out local cultural policy field in future. The local cultural strategy has to be elaborated and implemented jointly with representatives of local authorities, Ministry of Culture of Serbia and activists from non-governmental sector. All together, they have to identify local needs, draw up a mission and strategy directions, instruments and measures of local cultural policy for the next period of 3-5 years.*

1.0 UZICE – SITUATION BACKGROUND

- 1.1 **Uzice community is situated in Southwestern Serbia, administrative – as a part of Zlatibor County (10 municipalities) and is its major municipality. Zlatibor County covers a wide territory consisted of six Central Serbia's communities and four**

from Sandzak ethnical division, total with 380,000 inhabitants. In the beginning of the XXI century the town of Uzice, administrative, economical and culture center of the County, has 70.000 inhabitants and municipality Uzice itself, together with 41 settlements has approximately 85.000 inhabitants. Zlatibor County is one of the widest region of Serbia, and one with the most expressive geographical, ethnical and socio-political diversity.

- 1.2 Along the history, Uzice always belonged to the state of Serbia and during all the epochs it had an important administrative, political, strategic and cultural role. Before the first Slavic settlers came to these areas and before the birth of the first Serbian state the area traditionally known today as Region of Uzice had been an important part of the Roman province Dalmatia within which all the strategic roads had been built – they are in use even today with small exception. Middle Age left in the region an important historical heritage that belongs equally to two separate civilizations: Christian Orthodox and Islam Sunnite. During five centuries of the interaction, a unique cultural ambient along with indigenous social organization, religious ideas and its practice, customs, architecture, folklore and attitudes was created here as unique.
- 1.3 Today town of Uzice is a mixture of old and modern elements, urbanized during the period of intensive industrialization at the second half of XX century; it formed distinctive social classes during the period of socialism and post-socialism and, as a consequence, it is culturally diverse form ultra-urbane to native-rural. The town has six primary schools, High school (Gymnasium), five vocational high schools, Technical College and Faculty for Teachers. The cultural life of the town is led in National Library, National Museum, National Theatre, City Gallery, Historical Archive and a cinema that is run by Art Company. Several non-governmental and private art-societies and organizations work in different permanent and periodical projects. The town has neither a Cultural Centre not even an institution that could have executed the duties of a public cultural centre, nor any publishing house. Tourist organization (office) in Uzice was re-established during January 2003.
- 1.4 According to the recent statistic surveys (2001), Uzice takes 29th place (of 140 municipalities in Serbia) concerning social income and it belongs to the group of well-developed regions with potentials in SME, metallurgical fields (copper, aluminum) and agriculture as well as tourism. Town has local TV studio and private TV broadcasting, two weeklies and four radio stations, as well as

correspondent offices of all daily newspapers and state broadcasting. Serbs consist 98 percents of population.

- 1.5 Decision makers in field of culture are general political decision makers (Mayor, Vice-presidents of local Parliament, the President of the Executive Board or local government and Executive Board members) without special competence but greatly authorized. They are chosen by political criteria, as they are also members of Governing Boards of local cultural institutions. The town has several annual cultural events among which the most important are: The Yugoslav Theatre Festival (best annual theatre production from Serbia & Montenegro), International Colony of Ceramics in Zlakusa (village nearby Uzice known by unique traditional technique of producing ceramics) and International Biennial of Graphic Art in technique Dry Point.**
- 1.6 Uzice had very significant role in 90's regarding democratic changes in Serbia, and leading influence in Fifth October' s Democratic Overturn (2000). Now, six National parliament representatives and the president of the Parliament (and at this moment the President of Serbia, Ms Natasa Micic) live in Uzice.**

2.0. CULTURAL STRATEGIES OF UZICE MUNICIPALITY

These strategies were elaborated during the activities on the project “Cooperation and dialogue in building effective local cultural policies”, as three strategies of an utmost importance.

2.1. THE FIRST STRATEGIC DIRECTION: CULTURAL TOURISM (PROTECTION AND PROMOTION OF THE CULTURAL HERITAGE AND TRADITION)

2.1.1. Mission of cultural tourism is to promote local diversities, to develop local culture and tourist economy as well as to build and support local and regional cultural identity.

2.1.2. Potentials for cultural tourism: historical heritage from the Middle Age till 60-is of XX c, ethnographic heritage from the end of XIX c. (including the traditional music as well on brass instruments and polyphonic singing), architecture (both sacred and secular), other tourist potentials (including ecological, winter, ethno and congress tourism), traditional dishes and trade marks from Uzice region (plum-brandy, juniper-brandy, smoked meat, cottage cream and cheese, manufacturing products of the old handcrafts), folklore.

This strategic direction has at least two greenways: projected by vertical (time determined) or horizontal (space determined) parameters. They could be local (municipal), micro-regional (Southwestern or Western Serbia), and regional (South East Europe or so called Western Balkans). Preliminary, we can take one of them as main and recognize it as Uzice Greenway 1.

2.1.3. The first direction for development of cultural tourism - Uzice Greenway 1: Village Zlakusa – Potpece Cave - Old fortress of Uzice - Old hydroelectric power station - Old narrow-gauge railroad - The canyon of Djetinja river - The village of Kremna - National park Tara Mountain - The Open Railway Museum and Complex Mokra Gora.

This is the most complex direction with great basis potential for development of cultural tourism and profit-making culture. Due to its comprehensiveness and heterogeneous structure, it calls for an elaborate professional analysis of experts who would make appropriate projects based on the unique development strategy. This direction should be one of priorities of development of the Serbian national culture, as well as part of the European cultural heritage (possible).

2.1.3.0. Uzice Greenway 1 starts in village Zlakusa and ends on the border with Bosnia and Herzegovina in village Mokra Gora, by east-west direction, with length of 60 to 80 kilometers of cultural tourism way.

2.1.3.1. Village Zlakusa, well known by its traditional ceramic producing, has been promoted by Artistic Organization “Ceramics Zlakusa” and ten years ongoing International Colony of ceramic artists (from

Japan, Balkans, Russia and EU). This village might be good entrance in Uzice Greenway by its potentials in re-establishing or developing of local and micro-regional cultural identity. Although it is cultural tourism place on the whole (projecting small ethno workshops, museums and galleries of glass and ceramics, national restaurants and pubs), it is as well connected to Potpece cave in nearby (cave with 25 meters wide entrance, second in Europe, 555 m of tourist path, archeological remains of prehistoric man). The cave is 11 km far of Uzice town, 14 km of Pozega town, and could be tourist resource of joint venture project both of municipalities.

2.1.3.2. The ancient town – Uzice fortress, situated on the south-west part of town bears witness about its tumultuous history and strategic importance. The fortification dates back from pre-Ottoman period of the Serbian medieval state under the reign of Nikola Altomanovic, ruler of the land from Rudnik Mountain (100 km far from Uzice) on north to the Free Republic of Dubrovnik on south (first half of the XIV century). Citadel is cultural and tourist potential but now unexploited and neglected (if we exclude several cultural events on the fortress, i.e. theater plays).

2.1.3.3. The Old hydroelectric power station on the right riverbank of Djetinja, at the foot of the fortress started its engines in 1900. It is a unique cultural treasure and a pearl of industrial heritage of the town as well as of Serbia. It is the second power station in Europe of that period, constructed according to the model of Nikola Tesla's turbines (the third built after the one on Niagara Falls in USA). The whole power plant ambient (reconstructed in the year of 2000), now unexploited, could be good point of industrial heritage cultural tourism exploitation and corporative promotion of Siemens corporation (turbines, still in good condition after 100 years). The Old power station lays at the big entrance of the canyon of river Cetinja, 25 km long. The canyon is also potential for developing event and eco tourism as well, due to the fact it is only 3 km from the center of the town, and already promoted by several events organized by NGO Heaven Springs.

2.1.3.4. The old narrow-gauge railroad used to link Uzice and Sarajevo was abandoned at the beginning of 70-is of XX c. At the late 90's, part of the railroad (14 km) has been restored in village Mokra Gora, very close to Bosnia and is great tourist economy potential. By the possible reconnection of the railway to Uzice on one hand and to Visegrad in Bosnia on another side, it would have represented a strategic base of the tourist economy development in Uzice (Zlatibor) county. The railway passes through countryside of the tremendous beauty (canyons, rivers, valleys, woods, huge number of tunnels). Local authorities in town Visegrad is interested in re-connecting the railway from Uzice to Visegrad, but it also would have been long-term current to Sarajevo and Dubrovnik on Adriatic coast.

2.1.3.5. Along the old railway going westward from Uzice, the village Kremna is situated. This village is famous by Tarabic family – the prophets who lived during the second half of XIX century - and there is a still living myth of their life and foretelling. Kremna has other of the unique National Park in nearby (also near town of Bajina Basta) with a great number of endemic flora species (i.e. Pancic's spruce – *Picea omorica*).

2.1.3.6 Finally, there is Open Railway Museum Mokra Gora, having the same name as village in nearby, situated at the meeting point of the mountains Tara and Zlatibor. As unique industrial heritage, the

railway could be famous in Europe by special type of engineered railway known as “Sarganska osmica”, which is exclusivity in the world (rail curves in figure of number 8 from the ground to the top of the mountain Sargan – Zlatibor, built 1921). Near by are mineral water springs that have a curing quality. Recently (March 2003), world famous film director Emir Kusturica submitted plan for building Film studios in Mokra Gora in order to produce films and organize summer film workshops here and this has been preliminary adopted by local authorities in Uzice. It is good ground for preparing conditions of initializing of cultural industry in Uzice.

2.1.3.7. This local greenway is basis for other possible local, micro-regional and regional greenways (as mentioned: Uzice – Visegrad – Sarajevo – Mostar – Dubrovnik) connections.

2.1.4 The second direction of the development of cultural tourism: ETHNO-TOURISM

This direction is projected on historical-ethno basis between Uzice and Zlatibor mountain village area. The representative centre of this type of cultural tourism is present Open Museum Old Village Sirogojno (reconstructed traditional Zlatibor village life from the 19th century), located in Sirogojno, 36 km south-west from Uzice. It is only one museum of that type in Serbia and Montenegro (more than 150.000 visitors per year). Strategically projected with all ethno potentials of Uzice’s County (traditional and famous brass music festivals in Guca, Zlatibor, Pozega, old handicrafts and ethno workshops, national cuisine and resources of present rural tourism in surrounding villages of Po`ega, Kosjeric, Ivanjica and Uzice municipality areas), by its season or permanent events and programs could be functional frame of Greenway Uzice 2: Guca - Gornja Dobrinja – Jezevica – Zlakusa – Sirogojno – Gostilje.

2.1.4.1. Rural tourism is one of the greatest potentials of Uzice’s microregion (Zlatibor County), as well as of the State Serbia & Montenegro. Rural tourism does not need greenway approach but it could be instrument for it (i.e. producing health food, stationary, souvenir industry, events). Rural tourism is also instrument for employing rural population in this areas and prevention of migration to towns, but national strategy is absolutely necessary.

2.1.5. The third direction of the development of cultural tourism: SACRED HERITAGE (churches and monasteries, Islam cultural monuments)

In the immediate surrounding of Uzice there are situated a group of monasteries in the Ovcara-Kablar Gorge (45 km from Uzice to east), reconstructed medieval monastery Uvac deep in the wood of Zlatibor Mountain, the Ra~a monastery near Bajina Basta (XII century, important because of its historical tribute in developing Serbian medieval literature), ruins of monasteries and Islam monuments along the river-bank of Lim River (famous medieval fresco Angel on Lord’s Grave in the monastery Milesevo near Prijepolje), churches (White Church in Karan from XIV century; 12 km away from Uzice; as well the unique western Serbia’s wooden churches along the villages in the surroundings); there are also Islam sacred monuments and the heritage of Ottoman architecture in the valley of rivers Lim and Uvac.

These monuments have to be functionally exploited aiming re-building collective memory and awareness of equally historical rights both of cultures (Christian and Islam) here.

2.1.6 The fourth direction of the development of cultural tourism:

HISTORICAL HERITAGE OF COMMUNIST PERIOD (1941 – 1980)

Almost for 50 years Uzice had been working on Tito's town image (the name of the town from 1947 till 1991 was Titovo Uzice), i.e. an image of famous communist centre, the centre of the National 1941 Uprising under the command of Tito and the Communist Party, an image of the bearer as well as the half century guardian of Communist ideology. The whole period was marked by the symbols of Kadinja~a (symbol of partisan's resistance in the battle for free Uzice Republic, lasted 67 days, occurred on November 29th 1941), Partizan Square with Tito's bust (moved from the Square in 1991), the performance Flames of Uzice Republic (populist traditional event on every September 24th, day of the first liberation of Uzice from German occupation and Serbian monarchy forces), The Museum of the 1941 Uprising with the underground halls (former National bank safety rooms) where the ammunition was produced for the partisans and the like. These symbols of the past shouldn't be forgotten or destroyed but should be released of the ideological stereotypes and local stereotype megalomania. Guided by the experience of the countries that formerly belonged to the East-Soviet Block whose museums with the busts of the communist leaders, the reconstructed inns and the hotels from the period of so called "The Cold War" have become tourist attractions, Uzice should do the same thing with Kadinja~a, Tito's room in Uzice, recycled "Tito's cities" performances (every former Yugoslav republic has one town with Tito's name; Uzice was one of them) for common people and/or for artistic groups from ex-Yugoslavia's space with a different cultural function, local inns and pubs (i.e. Harry Truman's pub, Red Pub and the like), souvenirs with Tito's bust or other symbols of the town from the period and other forms of the cultural identity. This example could be an important suggestion for a new pattern of the cultural tourism that could attract the young and those who still feel nostalgia for Tito's Yugoslavia. The new image of event "Tito's cities" could be good ground for regional (ex-Yu) cultural cooperation attracted artistic theme of Tito as pop-icon of the previous communist epoch.

2.1.7 All these four directions of the cultural development mentioned above call for a strategic, operative, marketing and financial plan in the following five years so that the planning, verification and the standardization of the approach could be completed by 2007 by the competent experts and relevant institutions. Then the realization could be planned to start from 2007. A great danger for all these directions of the development represents a random and chaotic approach, the participation/influence of dilettantes and so-called experts, the influence of the industry of trash-art souvenirs and fair-like atmosphere. The cultural heritage should be functional not serving predominantly to some subculture or contra-culture or to be a passive part of the local ambient.

2.2. THE SECOND STRATEGIC DIRECTION:

CULTURALIZATION – CULTURAL SPACE CULTIVATION (presentation of the town's urban identity and the towns' image by the scenography of the public places and the town's marketing)

MISSION: to present Uzice as a modern urban place by the town initiative stimulation and a broader approach to culture together with the presentation of the ideas of multi-culturalism, promoting open society and euro-integration values and by creating the image of the town that could take over the role of the centre of the future region of West Serbia.

2.2.1. The first direction of the culturalization – cultural space cultivation and development::

SCENOGRAPHY OF PUBLIC SCENES (SPACE)

This direction includes the adjustment of the public places by the standards of a modern European town and the improvement of the functional architectural heritage (arranging/designing present public squares, main streets, etc), monumental surroundings, rearranging of public building's total image (as well as preserving and reconstructing the oldest buildings and some parts of the town), the continuing urban planning, projecting green areas with parks for recreation and sport, repairing public fountains and water supply, modern public service management, regulation of traffic signalization. The scenography of the public places includes also changing entrances in the centre of the town itself (squares, main streets, public buildings) that should improve the urban ambient: square and public building light system, greenery, murals (the project "Uzice - Town of Murals" that have been started in 1994 was unexcused terminated by the end of 1997), public window - panes (projecting and arranging), improved outer looks for company buildings and panels, improved vertical and other ways of advertising (notice - boards, panels, banners, jumbo-billboards and conventional public billboards, etc.) These would be some of the tasks of the local authorities. A special approach should have the task of the mapping of the town's space for the street events (happenings, artistic performances, public concerts, corporative promotions of products and services, projects-events such as so called "street of culture") as well as for spaces appropriate for small galleries, souvenir and gift shops and the like. The local authorities should pay attention to the monuments of famous people from the town's past (maintaining of the old and the planning of the new ones) and to spaces where sculptures could be placed in parks and squares, forming a pedestrian precinct or a shopping area (so called "City" or "Downtown") as well as revitalizing shopping centres by amusing (animating) performances. Cultural animators, curators and other people who work with children and the young on these topics should find their place in all the plans of the cultural development of the town.

2.2.2 The second direction of the culturalization: TOWN MARKETING

The direction is concerned with the creation of promotional means and information about the town (road signs and boards giving the information about the distance from the town, town billboards, public town's maps, designing town's postcards and tourist guides, projecting tourist routes and paths, regular publication of the cultural guides, then: town's guidebooks and magazines, guides-leaflets through restaurants and hotels; changed and improved town's image through a modern logo and its slogan, the official web-site of the local authorities that regular up-to-date informs the local public about the latest news and the foreigners about the local strategies of the development and offers for investments; it also includes activities with its aims: town cleaning campaigns, publishing books on town's history, its celebrities and their foundations, Who is Who, etc.) The direction also includes organization of town's jubilees, public holidays and the European holidays too, then days of foreign cultures, presentation of fellow-towns, foreign culture centres and embassies, opening of the honored consulates agencies of foreign countries with which could be made lasting contracts on strategies of cooperation, open scenes projects, summer / winter open-air programs, etc. A special strategy could have as its aim to revitalize suburbs and surrounding villages and to project their local identities, especially by supporting diffusion of the town's projects and cultural programs. This strategic direction includes gathering of experts on different fields and co-operation with marketing and advertising agencies, design and creative studios, graphic designers and decorators, executive producers, journalists and electronic media.

2.3. THE THIRD STRATEGIC DIRECTION OF CULTURE DEVELOPMENT: EDUCATION OF EMPLOYEES IN CULTURE, FORMING THE AUDIENCE

2.3.1. Education of employees in culture:

Investing into the education i.e. the continuous or permanent education of the employees in culture is the third major strategic direction of the town's cultural development. The experiences and the results of the official researches done not so far have showed that the employees in culture in Serbia and in Uzice are mostly unready for the changes in social transition and are almost completely incompetent for modern administration and modern management in culture. The strategy of the culture development, especially a local one includes developing of human resources and employing of young managers in culture as well as of other experts: animators, graphic designers, copywriters, curators and tourist guides, marketing and PR managers and administrators, producers and executives in culture. Special educational courses must include basic knowledge and the skills in marketing in arts, project management, fund-raising, public relations and as most important: PC literacy and foreign languages knowledge.

2.3.2. Forming the audience

The absence of strong public opinion affects the problem of deficit of modern and sophisticated cultural audience. Probably the greatest problem of the Serbian cultural space is the negligence and complete low education level of population. This is perhaps best reflected in the range of cultural and artistic needs, i.e. low cultural aspirations of the citizens. The absence of cultural regional identity of an average

citizen in no matter what part of Serbia, confirms the fact as well as in Uzice region. We are free to notice that the most important problem is the problem of the audience forming as it is at the same time - the cause and - the consequence of public and cultural policy strategy absence. A national strategy and a local approach are necessary because only these things by means of public and alternative education, by mass-media and by the effective intervening and activities in culture could make necessary conditions for the development of the audience that equally respects both the collective memory of a local community an ethnic and religious group and the modern European cultural space and global culture. The work with children and the young must be priority.

2.3.3 Fine arts schools

Uzice which has recently (September, 2002) got The School For Fine Arts should in future develop the basis of artistic schools as well as a strategy of the educational system centre in fine arts and culture, from the basic to the high level of art academies. This approach would acquire the making of an elaboration - written thesis on the capacities and the needs assessment for this kind of professional education on micro-regional level of the western Serbia and on the level of the State of the Union of Serbia and Montenegro. For example, Uzice has only Primary Music School despite the need for a Music High School. The town has a great number of self-educated trumpeters who play traditional music, so it should have the trumpet section or brass section. The town lacks a town orchestra and a town choir. The initiative for the education in fine arts and culture should be allowed to public institutions, arts organizations, private schools and NGOs that should organize a number of annual or periodical courses, trainings, seminars and workshops for specialized students and for cultural audience. Citizens should themselves take initiative in the field of cultural production as well as in participative process of decision making in culture. Private and nongovernmental initiative in establishing of fine arts schools should be stimulated by measures of the fiscal policy of local and state authorities.

3.0. SUGGESTIONS TO THE LOCAL AUTHORITIES

3.1. Local authorities should initiate the gathering of the local experts in culture and fine - arts who should form a local council for culture made by arm's length model.

3.2. When investing in cultural programs, local authorities should choose the means such as call for proposals with reference to annual or periodical tenders, in such a way, monopolies of the established institutions and personalities on bonds usage would be terminated on one hand, and on the other, citizens would be stimulated in making participative decisions and in equally using the public budget. While naming chiefs executive and members of managing boards for cultural institutions, it is necessary to keep aside narrow interests of political parties and influences of formal and informal centers of power and respect only the criteria like professionalism competence.

3.3. The local authorities should pay a close attention to development of projects accommodated to the needs of social groups with special needs (the old, the handicapped, refugees, people with the re-socialization status, minorities as Roma people) as well as to projects which support education and trainings in fine arts and culture of the poor.

3.4. Furthermore, the local authorities should stimulate modern artistic production (new media, digital art, art performances, happening), but amateur work also which promotes collective memory (folk dance groups, the singing societies, ethno-music performing groups, old handicrafts art workshops groups etc).

3.5. It is necessary to take into consideration diffusion of programs made in different parts of Serbia and in the direct surroundings (Bosnia, Montenegro) then the Balkans and the European regions in order to promote ideas of open society, regional cooperation and euro-regionalization. Cooperation among regions should become one of the strategies of development of the local community.

4.0. RECOMMENDATIONS

4.1. The cultural development should be focused on creating image of Uzice as future regional and cultural centre of the western Serbia. It is absolutely necessary to make a close communication with local authorities of the southwestern Serbian region with a mutual aim of creating the strategy of development of regional cultural identity.

4.2. Support founding the Institute for protection of culture monuments authorized for the South-western Serbia (14 municipalities).

4.3. The local publishing policy should be over-viewed with the aim of fixing an institution or an organization that should be the bearer of local cultural heritage publishing.

4.4. Define the need for an institution or an organization establishment that would be the centre of the executive production of the guest programs, the promoter of modern artistic and cultural forms as well as in charge of city and regional cultural centre (with forming future network of the local and regional cultural institutions and organizations).

4.5. Over-view local cultural space capacity and define the strategy of taking over clubs of the Army of Serbia & Montenegro and granting them to cultural and artistic organizations of town.

4.6. The local authorities and public institutions as well, should support the efforts of individuals and societies who, by local culture aid projects, show the best way of supporting culture.

5.0 This document has been written during and after the project activities “Dialogue and cooperation in building effective local cultural policies, Uzice 2002”, supported by European Cultural Foundation, Policies for Culture Programme. The team on project hand over the document and give it to the citizens of Uzice, promoting it as a public property of the citizens, if they adopt it by their local representatives.

In the name of the Project Team:

Aleksandar Djeric, project coordinator

PART FOUR:

The *Policies for Culture* platform

IV.1. Short presentation of the *Policies for Culture* program

IV.2. Other *Policies for Culture* action projects

IV.1.



p o l i c i e s f o r c u l t u r e

participative policy-making in south-east europe

Policies for Culture is a regional partnership programme managed by the European Cultural Foundation (Amsterdam) and the ECUMEST Association (Bucharest). Launched in 2000, the programme is based on a broad range of SEE and EU partnerships with independent cultural organisations, local and national cultural policy authorities, parliamentarians, individual art producers, culture professionals, university institutions, cultural policy experts and European policy institutions.

The programme is structured around the triangular working relationship between civil society, the executive, and the legislature in the policy-making process affecting the cultural sector. It is based on the recognition that public policy in the field of culture can only have a sustainable impact if the civic stakeholders whom it is to affect participate in its formulation. Emphasis is placed on finding channels of communication between these levels (which are not used to interacting); and, by encouraging participative policy making in the field of culture, on empowering the independent sector to voice its opinions. To this end, *Policies for Culture* engages policy makers and the cultural sector of South East Europe in a serious reflection process on local and national cultural policies. It encourages all players involved to translate ongoing policy debates into concrete actions that will contribute to a sustainable bottom-up strengthening of the cultural sector in the region.

Through *Policies for Culture* workshops, training and action projects, various aspects of the policymaking process in culture are explored, tested and then embedded in practice. The programme supports to set up new structures which help to organize civic initiatives in culture, so that the people's voice can be heard and respected by policymakers at local, national and European level.

Policies for Culture promotes context-specific processes and therefore supports initiatives which take the cultural and political particularities of the local environment into account. Although we often work nationally, our approach is regional. This increases the number of experts who are aware of the mechanisms of democratic policymaking in culture and equips them to act at European level also.

Programme Objectives

- **raising awareness** and understanding how the sector can further develop its role in making cultural policy and strategy
- **encouraging** and supporting the independent cultural sector to become involved in the process of developing innovative, effective and flexible cultural policies and strategies
- **(re-)defining** current mechanisms of SEE cultural policy making in an inclusive and cooperative way

- **supporting** action projects that forge real working relationships between the cultural sector (artists, cultural managers, professionals, researchers, cultural organisations etc.) and policy makers (ministries, parliamentarians, city councils, municipalities etc.) by establishing sustainable social platforms for a participative and democratic dialogue in SEE cultural policy formation
- **embedding in practice** the concrete outcomes of this dialogue by setting up new structures (information agencies, advisory bodies, councils, lobbying forums etc.) and strengthening the existing infrastructure
- **supporting lobbying and advocacy initiatives** of the cultural sector and promoting cultural policy subjects in SEE media institutions (cultural magazines, local TV stations, etc.)
- **developing** practical and theoretical expertise by encouraging research as well as regional and European networking; this would assist the exchange and dissemination of knowledge on practice-based methods in the field of cultural policy development in South Eastern Europe.

To learn more about our approach and programme activities, please visit our web page at www.policiesforculture.org or contact the programme team and our regional antennae at the addresses indicated below:

Contact & Info

Hanneloes Weeda, Senior Project Manager, ECF Amsterdam
 email: hweeda@eurocult.org; tel: +31-20-6760222; fax: +31-20-6752231

Philipp Dietachmair, Central Coordinator, ECF Amsterdam
 email: pdietachmair@eurocult.org; +31-20-6760222; fax: +31-20-6752231

Oana Radu, SEE Regional Coordinator, ECUMEST Bucharest
 email: oana.radu@ecumest.ro; tel/fax: +40-21-2122100

Tsveta Andreeva, Local Coordinator Bulgaria & Macedonia, Sofia
 email: tvetoma@yahoo.com - tel: +359-88-777975

Ela Agotic, Local Coordinator Croatia, Zagreb
 email: ela.agotic@min-kulture.hr - tel: +385-1-4813093

Dan Ghiță, Local Coordinator Romania, ECUMEST Bucharest
 email: dan.ghita@ecumest.ro; tel/fax: +40-21-2122100

European Cultural Foundation
Jan van Goyenkade 5
1075 HN Amsterdam, The Netherlands
www.eurocult.org

ECUMEST Association
Batistei 14
701314 Bucharest, Romania
www.ecumest.ro



IV.2.

Other Policies for Culture action projects



p o l i c i e s f o r c u l t u r e

Participative Policy-Making in South East Europe

BULGARIA

"Technological Park Culture"

Implementing Organisation:

Institute for Modernity – INFORMO and the Department "Theory and History of Culture" at Sofia University "St. Kliment Ohridski"

Partner Organisations: Red House Centre for Culture and Debate - Sofia

Implementation Period:

November 2001 – March 2002

Summary

The project main aim is to create and to appropiate a dynamic model for communication and common actions between different stakeholders in cultural sphere. It includes: mapping of the Bulgarian cultural policy field, i.e. the analysis of interested parties in cultural policy processes; classification of the stakeholders in 7 conditional positions ("political position", "cultural actors' position", "business", "consumers", "media", "subcultures", "researchers", "amateur arts' position"); study and analysis of key actors in every position; determination of the necessary steps in the communicative process for resolution of cultural problems; determination of conditions for the effective participation (at determinate stages) of the different stakeholders. The active interaction between practitioners from the cultural field and theorist from the academic circles was one of the leading conditions for the project success.

Main project activities were:

- Design of an applied model for inclusion of all stakeholders in cultural policy processes
- Series of researches on key actors in cultural policy field – institutions and organizations, incl. identification of the missing actors and empty places
- Two reports on the economic and legislative situation in the country
- Three round tables on the "Financing of culture" topic with participation of the representatives of the 7 positions, incl. NGOs, executive and legislative power.
- Advocacy campaign for professional and civil participation in cultural policy decision-making

One of the main results of this project was the creation of the National Civil Forum Culture - a wide coalition of civil society structures in different fields of culture. In April 2002, by signing a Partnership Agreement with the Ministry of Culture and the Parliamentary Committee on Culture, the National Civil Forum Culture was acknowledged as a legitimate partner of the public authorities, possessing the respective competences.

For more Information:

Contact Mr Yuriy Vulkovsky, Ms. Sofia Zahova at the Theory and History of Culture Department at yvulkovsky@dir.bg or visit the project information on our web site www.policiesforculture.org.



BULGARIA

"Technological Park Culture" - II

Implementing Organisation:

Technological Park Culture, legally represented by Gulliver Clearing House Foundation (Red House Centre for Culture and Debate - Sofia)

Partner Organisations: National Association of the Municipalities in Republic of Bulgaria, National Civil Forum Culture, Theory and History of Culture Department at the University of Sofia, Red House Centre for Culture and Debate - Sofia

Implementation period:

March – November 2003

Summary

Designed as an inter-university structure, including the respective civil organizations and based in few big cities in the Bulgaria, the Park will seek to catalyze and produce changes in cultural-policy field on national and regional level.

It intends to concept and discuss cultural policies both on national and local level, by providing active and effective participation of the civil society in the process of designing and implementing policies for culture.

One of its main objectives is to build an **adequate and active role of the researchers and experts** in the process of cultural policy making, through creating a network of researchers and relevant structures for analysis and change of the cultural situation throughout the country.

Main project activities:

- *Pre-project surveys and projection (designing)* – researching the potential sections of the Park in the country (university structures and civil organizations of cultural researchers), regional cultural infrastructures and the civil organizations in the field of culture
- *A Seminar* with the participation of the TPC-II Project team and representatives of the identified researchers' bases in the country; building of regional teams
- *Three regional round tables* – organised by the main project team together with the regional teams and representatives of the National Civil Forum Culture
- *Final conference*
- Creation of the Technological Park Culture's web site.

Estimated results:

- Strengthening and development of the National Civil Forum Culture as a civil representation on national as well as on the regional level
- Building the Technological Park Culture Association as an inter-university institution, in order to ensure effective participation of university experts and researchers in cultural policy processes
- Establishing sustainable partnerships and coalitions between the main stakeholders in the field of culture

For more information:

Contact: Ms. Nelly Stoeva, Project Coordinator (nelly_stoeva@yahoo.com) or visit the programme web page at www.policiesforculture.org.



policies for culture

Participative Policy-Making in South East Europe

ROMANIA

Setting up "ARCult" - an expertise and service support agency for the Romanian independent cultural organizations and operators

Implementing organisation:

Ecumest Association

Partner organisations:

Theatre Union of Romania (UNITER); International Centre for Contemporary Arts (ICCA); Project DCM Foundation; Institute for Public Policies; '22' magazine; 'Observator Cultural' magazine.

Implementation period:

2002

Summary

The action project has launched a long-term programme which aims to initiate, encourage and provide assistance for initiatives in the field of policy making, to provide consultancy services and to widely distribute information and expertise on topics of interest to the Romanian cultural sector and decision-makers in the field of cultural policy (e.g. cultural policy issues, legal and policy changes and their impact on cultural organisations and artists, advocacy and lobbying campaigns, legislation affecting the cultural sector cultural policy mechanisms and practices in other SE European or EU countries, tax and legal issues, particularly in respect to copyright and neighbouring rights, etc.), as well as to facilitate and improve cooperation within the cultural sector by providing independent cultural organisations with a platform for exchanging information, knowledge and expertise, as well as for debate on important issues affecting the sector.

Activities

- Information dissemination. News and events in the field of cultural policies and legislation in Romania, as well as other countries of the region.
- Action research in the cultural field, and particularly on cultural policy topics, as a fundamental instrument on which cultural policy should be based or as an essential tool in evaluating such policies and making them advance and improve.
- Debates. ARCult aims to create a space of dialogue and debate on cultural policies issues involving all actors of the policy-making and implementing process.
- Consultancy. Providing of specialised consultancy services in areas such as legislation affecting the cultural field, tax issues, cultural policies, etc. It targets firstly the independent cultural organisations, as well as public institutions or bodies.

For more information

Please contact: Oana Radu, Ecumest Association 14 Batiștei St., 701314 Bucharest, Romania.

Tel/fax: +40-21-2122100, ecumest@pcnet.ro, or consult www.ecumest.ro.



policies for culture

Participative Policy-Making in South East Europe

CROATIA

Clubture - Policy Forum:

Towards a new position for the independent, non-for-profit and non-institutional cultural sector in the policy-making process

Implementing organisation:
Multimedia Institute Zagreb

Implementation period:
July 2002 - April 2003

Summary

The main aim of this project is that the Clubture network secures a recognisable image and credibility as an independent policy forum, by forming an association of NGO's that will gather together initiatives and organisations in the independent and non-profit cultural sphere. This association will provide organisational, technical and financial support for the establishment of an informal pole of cultural operators and experts that can participate in the creation of draft documents for the national cultural program of the Council for Media Culture, and also participate in general in the policy making process of strategic document planning and cultural development in the next decade.

Activities

- publication of a newsletter presenting the cultural NGOs scene in Croatia
- publication of a newsletter presenting...
- workshops on issues regarding the position of cultural NGOs within the cultural policy of Croatia
- Policy Forum web-site
- public debates on issues regarding the position of cultural NGOs in Croatia

For more information

Please contact: Mr Teodor Celakoski, Programme Director, Multimedia Institute, Zagreb at teodor@mi2.hr, consult www.mi2.hr or www.policiesforculture.org or else contact info@policiesforculture.org



p o l i c i e s f o r c u l t u r e

Participative Policy-Making in South East Europe

Associated project: MACEDONIA

The "Debate Centre": an initiative of PAC Multimedia in Skopje

Through its grants programme, the European Cultural Foundation is supporting this new initiative of Performing Arts Centre *Multimedia* in Macedonia.

Implementing organisation: PAC Multimedia, Skopje

Implementation period: 2001-March 2003

Summary

The main task of the Debate Centre is to provide a "place" for the democratisation of the existing infrastructure in culture that will allow for the definition of common democratic responsibilities and European standards in the cultural activities of all ethnic groups in Macedonia, thereby creating a new system of values appropriate to current needs.

The composition of the Debate Centre's Board of Governors uses the *Policies for Culture* triangle and includes NGO representatives and artists, staff of the Ministry of Culture and deputies from the Parliament.

Goals:

1. To increase the role of public opinion and the role of the professionals in the field of arts and culture in a process of creating Cultural Policy
2. To play an important role in a process of democratisation of the Governmental Institutions in the field of Culture;
3. To involve actively the artists and professionals from different ethnical minority groups in Macedonia in a process of creating Cultural Policy.
4. To support groups or individual young artists and professionals from different ethnical groups in the field of arts and culture to express themselves throughout realizing an independent, different, new, research, creative art works
5. To exchange the knowledge and experience between experts and professionals in the field of arts and culture on national, regional, European and world-wide level.

Activities

PAC Multimedia has organized 6 debates on national, and 2 debates on regional level. The first debate took place in Skopje in October 2001, the last one in Ohrid in March 2003.

Follow-up

A written document synthesizing the conclusions of the debates, thus providing a basis for a creation of Macedonian national cultural strategy, which should be created in close partnership with the Ministry of Culture.

For more information

Please contact Mrs. Violetta Simyanovska, Director of PAC Multimedia, at vsimjan@multimedia.org.mk or consult www.multimedia.org.mk.

Local cultural strategy development: OTHER RESOURCES

Internet resources

- <http://www.corecities.com/comed.html> - A report by Comedia, that identifies specific aspects of the cultural opportunities and potential of Core Cities (Birmingham, Bristol, Leeds, Liverpool, Manchester, Newcastle, Nottingham and Sheffield) and the obstacles and challenges they face; and then finally addresses areas for policy development.
- www.comedia.org.uk - Comedia is a research and development agency advising decision-makers at all levels; it is a workshop for new ideas about urban policy and culture.
- <http://www.creativeurope.info> - Creative Europe report on governance and management of artistic creativity in Europe, addressing, amongst other, the issue of new modes of partnerships between public, private and non-profit actors.
- <http://www.culturalpolicies.net> an expanding Europe-wide information system on cultural policy measures and instruments
- www.interarts.net. The Interarts Foundation's database Factus, with comparative information on more than one hundred European cities and regions. The Factus is an excellent platform to analyse the connections between public policies and their cultural dimension.
- www.eurocities.org and www.eurocult21.org. The Eurocities Culture Committee published "Portraits of City Culture Policy" (a compendium of local cultural data and strategies) and has designed Eurocult21 in order to "promote discussion, identify challenges, exchange best practices and disseminate knowledge concerning the current role of culture in urban governance, from city objectives (policy making and programmes) to the methodologies (strategic planning or public-private partnerships)".
- <http://human.ntu.ac.uk/cppru/default.html> - The Cultural Policy & Planning Research Unit (CPPRU) has been established as the first national specialist centre focussed on the cultural sector and on cultural policy and planning.
- <http://cis.uni-klu.ac.at/projects/citynex.html> - Centre for Intercultural Studies' project on "Changing City Spaces: New challenges to cultural policy in Europe".
- <http://lgi.osi.hu/resources/misc/links.html> - List of sites with sources on local government.
- <http://lgi.osi.hu/resources/dc/index.html> - A bibliography on decentralization.

Literature

- **Imagination and regeneration: Cultural policy and the future of cities**, by Charles Landry, available at http://www.coe.int/T/E/Cultural_Co-operation/Culture/Assistance_&_Development/S.T.A.G.E/Publications/default.asp.
- **The creative city - a toolkit for urban innovators**, by Charles Landry. Eco Distribution, Pembrokeshire, UK. Free summary of the book available at <http://www.comedia.org.uk/publications-1.htm>.

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- **Towards Cultural Citizenship. Tools for cultural policy and development**, by Colin Mercer. Pub Sida 2002 ISBN 91 7844 622 8.
- **Local cultural strategy development for cities in transition**, by Philipp Dietachmair (Thesis for MA in Art and Media management in the European context (MA AMMEC 3), Utrecht School of the Arts
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- **Local Government in Post-Socialist Cities**, by Robert J. Bennett. Published by: Local Government and Public Service Reform Initiative, Series: Discussion Papers, Vol. 2, 1997, Budapest, Hungary
- **Decentralisation: trends in European cultural policies** (Cultural policy Note 9) (2002), by Ikka Heiskanen, Council of Europe, Strasbourg, France.
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- **Making it home: Europe and the Politics of Culture**, by Simon Mundy. European Cultural Foundation, NL-Amsterdam, 1997.
- **Regional success stories: profiles of 36 projects in Europe**. European Commission, Office for Official Publication of the European Communities, L-Luxembourg, 1996.
- **World Report on Culture and Development: Our Creative Diversity**. By Perez de Cuellar/UNESCO (Ed.). UNESCO Publishing, F-Paris, 1995.
- **Writing Effective Public Policy Papers: A Guide To Policy Advisers in Central and Eastern Europe**. <http://lgi.osi.hu/publications/default.asp?id=112>