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*A brief outlook of cultural policies - challenges and
importance (with case of Serbia)*

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1) FOREWORD TO CULTURAL POLICIES

The field of culture is classified by European Institute for Comparative Cultural Research into following sectors: a Music, Theater and dance, Visual arts, Architecture and design, Literature, books and reading (print and electronic publishing); Broadcasting, film / video, Cultural heritage, Interdisciplinary and socio-cultural activities. Cultural policies making is a multitasking endeavor.

The terms also used are designing, preparation, creating, construction, inventing, composing, comprising, structuring – a stream of terms often borrowed from the artistic field itself, all of which involve a process based action in which some imaginative insight is given on a subject matter, on the basis of well analyzed facts and situational observation. The cultural policy itself is a planned and organized activity created to protect the created cultural goods and values, to boost and support cultural creativity and to develop cultural field. However, we must not confuse cultural and arts policies. As Kevin Mulcahy observed: "Cultural policy encompasses a much broader array of activities than were addressed under arts policy.

Whereas arts policy was effectively limited to addressing aesthetic concerns, the significance of the transformation to cultural policy can be observed in its demonstrable emphases on cultural identity, valorization of indigeneity and analyses of historical dynamics (such as hegemony and colonialism)."

The cultural policies aim at complex and complicated issues within society and amongst societies, either on national or supranational level (especially in focus today with the need for broader collaboration and co-production within EU). Augustin Girard of the Studies and

Research Department of the French Ministry of Culture put forward this definition of cultural policy in his book *Cultural development: experiences and policies*, a seminal work in this field: "A policy is a system of ultimate aims, practical objectives and means, pursued by a group and applied by an authority.

Cultural policies can be discerned in a trade union, a party, an educational movement, an institution, an enterprise, a town or a government. But regardless of the agent concerned, a policy implies the existence of ultimate purposes (long-term), objectives (medium-term and measurable) and means (men, money and legislation), combined in an explicitly coherent system."

Cultural policies developed naturally from such sources as philosophy and history, religion and courts, but it was brought to its conceptualization after the World War II. The impact of destabilized social relations and the horrors of inhumanities done, really pointed out to the need to understand and influence development of cultural democracy and mutual understandings. However, the cultural field in modern ages diversified drastically during the 21st century: urbanization, mass media, communications, globalization, technological development, new visions of arts and new art forms demanded new solutions and approaches to the traditionally perceived definition of Arts and education.

Sociologically speaking, it is the passivity of people, disengagement and pessimism of modern, overwhelmed Man, loss of systems of values and susceptibility to manipulative regimes, that rang the alarm of taking action towards bettering of our world, but of the world of tomorrow, as well.

"Cultural policies reflect the fact than humanity today is faced with the choice between seeking a purblind and despairing escape in nihilism, or resolutely confronting the future." 4

There are many fields of interest which are being developed by cultural policies. The issues dealt with are issues of: Heritage (battlefield and historic preservation sites); Zoos, botanical gardens, arboretums, aquariums, parks; Libraries and Museums (fine arts, scientific, historical); Visual Arts (painting, sculpture, pottery, architecture); Performing Arts (symphonic,

chamber and choral music; jazz, hip-hop and folk music; ballet, ballroom and modern dance; opera and musical theatre; circus performances, rodeos and marching bands); Humanities programs (public broadcasting, creative writing, poetry) and all of them are incorporated in educational sector via public, official and non-institutional schooling. When discussing the field of culture, the most important element, the beginning and essence of all today's and future cultural work and development is related to the basic and unifying sector - Education. It is essential for cultural development of such tendencies as: cultural pluralism, cultural diversity, accessibility, inclusivity, democracy, exchange, cooperation, animation, mediation, co-productions, partnerships, associations, networking, multidisciplinary, inter-sectorialism. Three international bodies representing arts educators in drama/theater, visual arts and music came together to form a world alliance (International Society for Education through Art 2006). They called upon UNESCO to make arts education central to a world agenda for sustainable human development and social transformation. Another initiative was taken by The Association Europeenne des Conservatoires, Academies de Musique et Musikhochschulen (AEC).

AEC has been collecting information on national systems for professional music training for some years. Their website is mainly the result of the 'Polifonia' and 'Mundus Musicalis' projects. This acknowledged the fact that educational aspect of cultural policies is at the very root of all other policy makings, and in addition pointed out that Arts education helps to: uphold the human right to education and cultural participation; develop individual capabilities; improve the quality of education; and promote the expression of cultural diversity. When looking arts curriculums, we find many similarities in agendas such as developing artistic skills, knowledge and understanding, engaging with a variety of art-forms; increasing cultural understanding; sharing arts experiences; and become discriminating arts consumers and contributors. However, goals of arts education surpass the boundaries of mere theoretical transfer of knowledge. Its secondary aim is also to produce some social and cultural impact on population, through building confidence and self esteem, individual expression, teamwork, intercultural understanding and cultural participation. As

Simon Mundy states: "Preparing people to join their culture is equal in importance to preparing them for work. The two are intimately connected, especially so as Europe moves away from its heavy industry base and towards the creative industries as its main engine of employment. There are therefore two issues for this chapter to consider : the education of the public to enable them to enjoy and take a full part in cultural life ; and the education necessary to enable a sustainable number of people to pursue their careers in the cultural sector."

2) EU – Policies for culture and the legal framework for on-line creative contents

The creation of EU Commission with agenda for culture meant that the EU shouldn't just be preoccupied by economy; new issues rose as the EU expanded, and became more and more diversified in all fields. Economical priority was replaced with other things, one of them being culture.

EUROPEAN AGENDA FOR CULTURE

According to the European Agenda for culture, within the plan of action and strategic objectives, culture found a place in the transversal politics of EU.

3 main objectives were set:

- ° Promote intercultural dialogue, 2008
- ° Promote culture, be catalyst of creativity (from economy creativeness)

° Promotion of culture as a central element of international relations (and with non EU activities)

Dialogue of European Commission with networks became important, with civic sector, as well, so there is an exchange of knowledge.

One of the strategic objectives is using the Internet as a useful tool of transparency.

Also, another important fact is that structured dialogues gave 3 platforms in June 2006:

- 1) having access to culture (education, creation, production)
- 2) industrial culture and creativity
- 3) European intercultural dialogue – founded by European foundation for culture, and taken over by the Commission, approved as important, called “The Rainbow” Platform.

This is all interesting because we can think how modern technologies help both the strategies of the EU and the cultural field.

With use of internet technologies, access is made possible regardless of the location. Publishing activities within the cultural field, and making them visible, help push the creative industries by giving them free space to advertise, while allowing creativity to have a playground for expression as well.

But most importantly, new social networking is a tool not only for marketing cultural products, but to help explaining processes and intercultural dialogues, hence enabling understanding and discovery of new traditions and practices. It also helps connect artists, policy professionals and institutions from the same, or different art fields, and this may influence the issues of mobility and exchange as well as of the overall quality of projects and production of the art field.

Artist now have spaces to present their works, and reach audience more directly, even if not marketed, but more so with the use of new marketing technologies.

But this new wave of possibilities almost immediately opened up some new issues along the way.

That is why The European Commission placed an importance on creating a Digital Single Market for creative content like books, music, films or video games. The digital availability of contents on-line present great opportunities, but also a number

of challenges.

"Copyright and the Internet are two powerful engines for driving creativity and innovation for the benefit of all Europeans. They should be combined in the new project of a competitive and prosperous Digital Single Market. Such a Digital Single Market can only be built with content creators on board; and with the generation of digital natives as interested users and innovative consumers," said Viviane Reding, the EU Commissioner for Information Society and Media. "It will be my key priority over the next years to work, in cooperation with other Commissioners, on a simple, consumer-friendly legal framework for making digital content available across borders in the EU, while ensuring at the same time a robust protection of copyright and a fair remuneration of creators."

"The protection of intellectual and industrial property – copyrights, patents, trademarks or designs – is at the heart of a knowledge-based economy and central to improving Europe's competitiveness. This is a priority for reform: grounded on sound economics, not just legal concepts, and concentrating on solutions that foster innovation and investment in real life", said Charlie McCreevy, the EU Commissioner for the Internal Market.

To do this, it set out three areas where legislative action was needed to:

- Make sure creativity is rewarded so that creators, right-holders, and Europe's cultural diversity can thrive in the digital world;
- Give consumers clearly-priced, legal means of accessing a wide range of content through digital networks anywhere, anytime;
- Promote a level playing field for new business models and innovative solutions for the distribution of creative content across the EU.

In Europe, the cultural and creative sector (which comprises published content such as books, newspapers and magazines, musical works and sound recordings, films, video on demand and video games) generates a turnover of more than € 650 billion annually and contributes to 2.6% of the EU's GDP, employing more than 3% of the EU work

force. European policymakers therefore have the responsibility to protect copyright, especially in an evolving economic and technological environment.

Article I. Strategy for "Creative Content Online"

In 2008, the Commission adopted a policy paper on creative content online - building on a 2006 consultation process and launching further measures to support the cross-border delivery of online content.

The Communication launched the 2008 consultation process and identified 4 main areas requiring EU action:

- Availability of creative content – if online content services are to develop, more good content is needed, actively licensed and accurately priced for use via the new platforms.
- Multi-territory licensing of creative content - the lack of multicountry copyright licenses makes it difficult for online content to fully benefit from potential access to the entire EU market.
- Digital rights management systems (DRMs) – these technologies, often used to restrict access to high-value content (e.g. sports and movies), need to be made more interoperable, i.e. designed to work with all types of hard- and software.
- Piracy / unauthorized file-sharing - cooperation is needed between service providers, producers and consumers, to:
 - ° Ensure an adequate online supply of easily available and attractive content
 - ° Adequately protect copyrighted works
 - ° Raise awareness that copyright secures a legitimate reward for producers.

The Communication also proposed a stakeholder discussion group - the "Content online platform" – to look at forthcoming challenges. The final report on the Content Online Platform has been published in May 2009.

3) Serbia – cultural policies issues and challenges

The development of cultural policy in Serbia was closely related to political turbulences and changes. From repressive, utilitarian to state and ideological model of culture, space was made for development of art scene, especially with correlation to municipalities and cultural institutions, but on the other hand, sanctioning of many “politically incorrect” artists still made it impossible to speak of any kind of freedom.

During 70s and 80s, emphasis was put on decentralization in former Yugoslavia, and competences were attributed to autonomous provinces of Vojvodina and Kosovo as well. Still, educational matters were not yet put in focus, when era of nationalism and socio-culturological chaos came about. Culture was still deemed to be something “national”, and institutions returned to the state model of authority. This set-back was however counter-weighed by contributions of NGOs and individuals, and although primarily associated with oppositional political actors, would prove vital for upcoming changes. Importance of public sector and entrepreneurial approach was clearly becoming main issue, alongside objectives such as decentralisation and desestatization of culture, establishing an environment to stimulate the market orientation of cultural institutions and their efficient and effective work; setting a new legal framework for culture (harmonization with European standards); multiculturalism is one of the key characteristics of society; re-establishing regional co-operation and ties; and active co-operation in pre-accession processes to the CoE, EU and WTO.

The first evaluation of national cultural policy within the Council of Europe programme had been completed and was approved in November 2002. Only changes were visible in the sphere of heritage, especially religious one. This clearly shows lack of educational policies in the sphere of Arts. The lack of educated professionals and skillful cultural workers needed for contribution and development made it impossible for the process to proceed, so it stagnated. Via NGOs, some education was provided, but it took time for such imperatives as transparency and professionalism to take action.

In May 2007, a new government of Serbia was appointed and the Ministry of Culture started to work on new priorities and strategies. Many working groups were created, to establish new laws (General Law on Culture, heritage protection, etc), or to define new concrete programmes and strategies

(digitalization, decentralization, cultural research development, etc.) or to introduce certain topics for public debate (politics of memory and remembrance, culture for children, intercultural dialogue...). Public debates were held on drafts of new legislation, with the involvement of the Minister, representatives of the Ministry and experts (mostly cultural professionals), in first six months of the new government.

Cultural policy is now based on the keywords - transformation, rationalization, concentration and innovation. The current plan is to assess the state of all cultural institutions; to create the potential for an entrepreneurial approach in culture; to continue with the ongoing projects of the previous government and to focus on participation in international events. Despite the economic crisis, the Ministry of Culture insists on implementing the long term and strategic goals and has managed to adopt a new Law on Culture and to ratify a few important international conventions. On the other hand, the economic crisis has led to a severe cut in the budget.

New aims are stated in the cultural policy model:

- art production (performing arts, music, visual arts, multimedia);
- festival support (manifestations from all fields of art);
- international cooperation;
- film production;
- cultural reviews;
- library purchases;
- support to publishing projects;
- visual art purchases for museums;
- education and research in culture; and
- amateur art projects.

The chance, especially for performing arts in Serbia, lies directly within first two points, and incorporation of the development and Marketing alongside new productions and festivals. And the chance to enhance understanding and visibility of cultural activities-lies in on-line marketing.

With digitalization well within the plan of cultural policies in Serbia, copyright as well becomes a burning issue and had been a topic of debates more and more often. In regards of valuable sources of information about copyright, there are not many. When talking about the field of music, acting as a protector of authorships is SOKOJ.

Conclusion

It is obvious that both EU and individual countries are faced with various issues regarding defining priorities and tools on issues of culture and its place in the overall structure of general EU or national policies.

New question can be raised in regard of who should conduct these changes and under whose responsibility questions of culture should be.

The attempts and initiatives are already being made in that regard and will continue to be realized, with the idea presented by Menuhin saying that artists should have a parliament. Actually, what he meant was that there is a need for artists to participate directly in a decision making process.

However, we must be aware of the fact that as much as many managers and professionals on governance and policies do not have clearest or, if any slightest ideas about the art sector and art world, also not all artists want or have the need, time and knowledge about management and policy making neither.

As often is the case, future may lie only in a form of joint action and collaboration, on a more structured level, by setting parameters and seeking human resources which could contribute.

This is especially important because it involves some risks for the artists themselves.

Many artists denounce their career for the sake of making the art sphere a more fertile ground for creative expression. This is in a way a sacrifice made, often by those of proficiency in both fields, but frustrated by the image seen on the bigger picture. Hereby they are deprived in a way of their artistic expression for the sake of all the art field. But this is in fact the only way to find creative applicable solutions, and start dealing with people more than with bureaucracy. Future lies in these individuals, from all specific sectors of art. Educational systems are recognizing this, hence there is an increase in number of courses and chairs on this. Perhaps many more things should be introduced, but let's be patient and see how the new changes on the level of the EU will show results.

Until then, civil initiative, as in many other cases and areas of public interest plays an important role.