



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

Workshop report

based on the proceedings of the seminar held in Zagreb, Croatia, on 22-24 November 2001

Advocating Culture

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All case studies presented at the workshop are available from:

info@policiesforculture.org

or can be downloaded from:

www.policiesforculture.org

I Preliminary remarks

The 3rd seminar organised in the framework of the programme *Policies for Culture*, managed by the European Cultural Foundation and the ECUMEST Association, was held in Zagreb, Croatia on 22-24 November 2001. The seminar gathered over fifty participants, mainly Croatian cultural operators and arts managers and representatives of cultural departments of national, regional and local authorities and the Ministry of Culture. Foreign experts and practitioners from South-Eastern and Western European countries also attended the seminar to present case studies and provide information and reflection on the issues at stake¹. The seminar focused on the topic of 'Advocating Culture: Putting Culture Centre Stage', as agreed at the Croatian Steering Committee Meeting that was held in Zagreb in May 2001.

In order to facilitate the discussions on how to widen the impact of culture and put culture centre-stage in Croatia's development and how to make culture relevant to the work of others, in the public, private and NGO world, the workshop agenda was structured around the following issues:

- Culture and the state administration
- Cooperation with other sectors
 - Tourism and culture
 - The private business sector and culture
- Mechanisms of advocating culture
 - Lobbying
 - The media as ally

This report reflects the main discussions held during the workshop ("what was said"), re-states the problems that were formulated and attempts to present the recommendations and conclusions that were suggested to tackle these problems. The report follows the order of the sessions as held at the workshop.

One remark that must be made is that, despite having been invited and having confirmed participation, the turnout of deputies from the Croatian Parliament's Committee on Science, Education and Culture was very disappointing. The Project Management and indeed the whole *Policies for Culture* platform in Croatia regrets that the elected politicians did not better use this possibility to enter into discussion with the cultural sector and with the electorate that they represent. The Ministry of Culture was well represented, as were local authorities.

The workshop was made possible by funding and in-kind contributions from the European Cultural Foundation, the Open Society Institute - Arts and Culture Network Programme and the Ministry of Culture of Croatia.

Special thanks are due to the Policies for Culture Croatian Steering Committee, for their input in the preparation and implementation of this event: Naima Balić, Vjeran Katunarić, Sanjin Dragojević, Pavle Schramadei, Goran Golovko, Ante Simonić, Ela Agotić.

¹ For a full list of participants please contact info@policiesforculture.org

II Advocating Culture – the topic of the workshop

At the *Policies for Culture* Croatian Steering Committee Meeting, which was held on 17th May in Zagreb, “Advocating Culture” emerged as the topic on which the November workshop should concentrate. Indeed, one has read in the Report “From Barriers to Bridges – Re-imagining Croatian Cultural Policy”² (1999) by Charles Landry the following words:

To widen the impact of culture and put culture centre-stage in Croatia’s development means making culture relevant to the work of others, in the public, private and NGO world in helping them achieve their objectives and working with them in partnership.

The workshop in Zagreb aimed at **launching a new platform in Croatia that would be dedicated to supporting the process of putting culture centre-stage**, to redefining the relationship between the Arts and other sectors in society, so as to draw more resources to the cultural sector and contribute to its independent sustainability on the long term. Several essential questions were taken as a point of departure for the discussions:

- Ø Who does the cultural sector want to convince of the added value of culture and for what reasons?
 - The State (other government sectors) for partnership and for financial investment in culture;
 - The private sector – for private investment in culture, sponsorship etc;
 - The media, in order to make the media an ally to culture, and to place culture in the forefront of society’s attention;
 - The public
- Ø Which arguments should one use when trying to convince others of the added value that culture can bring?
 - The benefits of culture to the economy (through tourism etc);
 - The benefits of culture in contributing towards social cohesion and community building, especially in the localities;
 - The benefits of investing in culture for regional development and regeneration of disadvantaged areas;
 - Using culture to re-determine one’s profile on an international level.
- Ø Which mechanisms and practices should one apply in an advocacy campaign?
 - Partnerships with other sectors on government level – e.g. between culture and tourism, culture and environment, culture and infrastructure development;
 - Using the media
 - The power of association and alliance
 - The force of initiative
- Ø Who are the actors who should be involved in any advocacy campaign? Partnership between:
 - The Ministry of Culture
 - Cultural operators and managers, artists and professionals
 - Parliamentarians

² From Barriers to Bridges – Re-imagining Croatian Cultural Policy, Report of a European group of experts by Charles Landry, commissioned under the European Programmes of National Cultural Policy Reviews, Council for Cultural Cooperation, Council of Europe, Strasbourg 1999

Using both Croatian and international case studies, some of the key elements of advocacy were touched upon – such as lobbying, partnership, speaking with one voice, the power of association, using the media, education, the force of initiative etc.

As already mentioned, the main **AIM** of the workshop was to *launch a platform and a process*. For this reason the workshop, restricted to a limited number of participants from different levels and professional disciplines, was not able to enter into each topic in tremendous depth. However, we can conclude that several important **lines for further action** have been laid and that enough inspiring ideas were launched at the workshop that could lead to the formulation of concrete follow-up action projects. It is through concrete action projects that theory can be put into practice in the everyday work of individuals and organisations in the cultural sector. To this end, a call for action project proposals has already been launched in Croatia. Application forms are available on www.policiesforculture.org. The call for action projects itself has been published in the media in Croatia and has been included at the end of this report.

III Report of the Workshop

This report reflects the main discussions held during the workshop (“what was said”), by providing a short synthesis of the “problems” that were formulated and presenting the “recommendations and conclusions” that were suggested to tackle the problems. We do not present minutes of the workshop, not an analytical reflection of the problems touched upon. This can be found to a large extent in the presentation papers and case studies mentioned at the end of each chapter. Some of the statements made by participants are quoted in the boxes. Chapter IV of the report summarises the main conclusions and makes suggestions for further practical action, which could be addressed through action projects.

OPENING

The workshop was opened by the Minister of Culture of Croatia, Mr Antun Vujčić.

“I am very glad that the Ministry of Culture is participating in this initiative which, as we have heard, embraces both the state administration and the independent sector, the legislators, the executive level, the third sector, NGOs, and with such a specific and very polemical topic - Advocating Culture. I must say that the Croatian translation of the word «advocating» is correct. Lobbying is one thing, it is what we are doing at present in the government, when making decisions about the budget for culture. Advocating is something else, it is a much more complex process, it is a process in which there is still a lot for us to learn (...). In the last few days, during which we have been talking about the budget for culture in the Parliament, I have tried to explain what it means to invest a certain amount of money in certain cultural objects (e.g. institutions, buildings) and what the difference is between these and some other kinds of investments. I'll take the example of Vukovar. The amounts that the Ministry of Culture is investing in the reconstruction of the town are far smaller than those from some other ministries. But the Ministry of Culture is participating in its reconstruction through three key-things: the library, the Vukovarski Museum and the church of Saint Phillip and Jacob. The 5 000 000 kuna (677 506 €) has, in this case, a far larger influence than other investments, because there is a surplus of value being created through investing in culture, a surplus which implies the reconstruction of identity, of the inner infrastructures, of self-respect, of the space in which a human being lives.

The problem with advocating culture in transition countries is far more complicated... It is connected to social and political relationships. The media, the private sector and the political structures have to accept, as if it were their own, the thesis that investing in human resources, in science and education and in culture, means investing in development. The most profitable effect of any development is indeed the development resulting from a human factor.

As for the media, an impression has been created in the transition countries that true culture lies somewhere outside, and that the developments inside the transition countries are only a negative image of a potentially excellent culture. Everything is considered to be a grade below the level of that going on in the outside world. This very negative and damaging opinion is widespread. We should now move to a phase where we can appreciate and encourage what we have. Being self-confident and self-assured is the only way in which we can affirm ourselves in the world of globalisation, and take from that world those things that make us a contemporary society, capable of participating in a dialogue through which we shall keep our identity.

We have had several phases during which politics have influenced culture: during the early age of socialism - through the ideological sphere of the system; in the context of global homogenisation with strong expressions of nationalism during the age of war... At this moment it is important to find out how to allow culture to participate in all those processes of searching for our own identity, be it even the political process, whilst it still remains autonomous. This is the point that the Ministry has reached. We have accomplished this through several laws, allowing cultural workers themselves to be the actors who decide about the character of the cultural sector. Thanks to this process the sector no longer depends only on the budgetary means, but on cultural references as well. Our question was: how can we free culture from political influence, while at the same time keeping its inner dynamism, the pluralism of cultural aesthetics? To this we added the cultural councils as a central way of decision-making process in culture. If the advocating culture process goes through politics, the cultural sector will always remain weak. We decided also to try and make culture financially independent as far as possible. To this end, we have drafted several laws that free the private investments in culture of taxes.

The three basic elements that have been the key focus of this Ministry and that could form a point of contact with the topic of this workshop are:

1. that the media has to understand that culture is not only something they transpose on society, but that they are the consistent part of a cultural exchange and of the cultural message.
2. that the political structures are to be influenced through a process of culture becoming independent.
3. that culture should be made independent in relation to the private sector.”

SESSION 1: ADVOCATING CULTURE

Cultural policy is at a transition stage in Croatia. It is, however, the main instrument to advocate culture.

The workshop “Advocating Culture” was opened with a session of the same title, inspired by the awareness that in order to put culture centre-stage in Croatia’s development, an intensive advocacy campaign is required, in which the cultural sector takes part as an integral body. Only through such a campaign, can the sector’s invisibility be reverted into visibility and can its independent sustainability be secured on the long run. Introductory presentations by Professor Vjeran Katunarić of the University of Zagreb and Mrs Corina Şuteu, President of the Ecumest Association in Bucharest, initiated an exploratory investigation of exactly what such an advocacy campaign should entail: Who are the actors involved? What are the arguments that should be used by the cultural sector to advocate for culture? Who needs to be convinced of the added value that culture can bring to society’s development? What are the mechanisms required to conduct a successful advocacy campaign? How can culture become an ally of other sectors of society, to their mutual benefit, but without becoming an instrument of external goals?

Can the Ministry of Culture be turned into a first-class entrepreneur – a strong public institution able to harmonise movements in the sector, stimulate new partnerships? If the Ministry could promote such an idea, the sector would follow.

Artists are the most prepared to undertake risk. They do it with balance and they take time.

We [the cultural sector] are much more open towards other sectors than they are towards us.

Problems formulated

The following problems and issues of concern were formulated by both speakers, and arose during the discussions:

Politics and economics

- Ø The need to preserve culture from negative, political influences / ideologies and from arbitrary political decision-making, can lead to the tendency to segregate the cultural sector from political spheres.
- Ø The marginalisation of culture is brought on by the demands of newly emerging economies on the people to work for a living.
- Ø There is a discrepancy between policy and strategy: the fact that there is little political will to draw up strategies except in moments of crisis, and then these are only short term in order to 'extinguish the fire'.
- Ø MPs are the missing pieces in the mosaic that makes up the Croatian cultural sector.
- Ø The institutions that manage culture in Zagreb can be compared to an electric boiler: the funds go in and run through different 'pipes', with those mandated to decide on their expenditure never actually touching the funds.

Attitudes within and image of the cultural sector

- Ø The difficulty of 'advocating culture' - with its political/polemical overtones - in transition countries is to some extent largely due to complicated social and political relations between sectors/people.
- Ø There is sometimes perceived to be a negative attitude of other sectors towards the cultural sector.
- Ø The media, whose influence is strong in Croatia, is projecting an unsatisfactory image of culture.

Is the cultural sector prepared to accept and face the changes necessary?

Suggested conclusions and recommendations

The suggested conclusions listed below, arose from workshop participants during the discussions.

- Ø The **Ministry of Culture** has to be able to convince others that it can become a **first class entrepreneur** and a major employer, protecting the cultural sector from negative political influences.
- Ø The need to **find the 'right language'** to transmit the message to the electorate, the MPs [i.e. the recipients and the policy makers] and the other sectors, that Croatia's human and cultural 'capital' could be the driving force behind development in the country. Be it

through the language of poetry or pantomime, the cultural sector must talk, explain and convince clearly and concretely.

- Ø The cultural sector must recognise the need to enter into a process of **re-building self-confidence** (capacity building) and self-esteem, in order to stimulate the specificities of Croatian culture and to generate a sense of Croatian identity devoid of nationalistic overtones.
- Ø The Croatian cultural sector is good at creating concepts but not so good at implementing them. **Attention must urgently be paid to the skills of project development.**
- Ø A major effort must be carried out to **increase the understanding of Croatia's elected deputies** of the importance of culture as being a crucial agent in keeping Croatia's diversity in a global world.
- Ø It is time for the sector to **make a plan of action of how to advocate for culture** in the specific context of Croatia today, politically, economically and culturally. This plan of action should contain clear objectives, subdivided into implementable elements and indicating expected results within a given time-frame. The plan should first be endorsed by the sector itself, before it is used to convince other sectors of society.
- Ø The cultural sector needs to clearly **formulate what partners** it is looking for and what it can offer them; what values it wants to put forward and what it seeks to gain in return.
- Ø The cultural sector has to be proactive in making its objectives clear and **unrelenting in pressurising the media** to present culture as positive and valuable.

The added value of culture lies in the coordination between a “culture of things” and “a culture of people” – a coordination between people and institutions...

See also the texts in the workshop dossier (download from www.policiesforculture.org):

- Ø Notes to the introductory presentation on “Advocating Culture”, by Vjerran Katunarić
- Ø Food for thought!, by Ela Agotić
- Ø Further reading on advocacy

SESSION 2: CULTURE AND THE STATE ADMINISTRATION

The second session of the workshop concerned the relationship between the cultural sector and the state administration (Ministry of Culture). Issues were touched upon such as how the cultural sector could advocate for culture in such a way as to influence the government to invest money in culture? What can the Ministry of Culture do to revert culture's invisibility into visibility? Is it possible to link with other state departments on issues of mutual interest? The ultimate aim of the session was to come to recommendations of how the sector can contribute towards developing a

“new contract” between the arts and society on the one hand and the state administration on the other. The session was opened by Biserka Cvjetičanin, Deputy Minister of Culture of Croatia.

What is necessary is to convince the others of how culture can contribute to the development of the country. The Ministry of Culture is trying to do this through what it calls the 3 D's: democratisation, de-monopolisation and decentralisation.

Problems formulated

The following problems and issues of concern were formulated by the speaker and arose during the discussions:

Cultural policy and management

Culture in Croatia still depends on the state much more than anybody would want. The material position of culture is better, but every free culture must also live regardless of the state. The Ministry of Culture encourages non-budgetarial financing, but it is questionable whether it can find adequate partners for this in the cultural institutions and in the private sector. The Ministry of Culture does not want to be a centre for the distribution of money, which means that there has to be restructuring in the cultural institutions as well.

Cultural policy must be seen as an important instrument in the country's overall policy. The government priorities for 2002-2004 do not include cultural policy as an equal part of general policy.

The usual way of working is to firstly develop an idea or a project that is necessary and opportune and then to look for financing. In the public authorities, new projects cannot be successfully launched, because the process happens the other way around. One looks at the finances and administrative situation first.

- Ø Although cultural policy has been developed and laws have been passed, their effect has not been evaluated.
- Ø There are no genuine cultural statistics using recognised terminology. For example, we do not know what the level of cultural life in the municipalities is or how much an average household spends on culture, how much it could spend and whether or not there is an upward trend.
- Ø There is a lack of systematic training in administration, and no recognisable programmatic [or institutional] approach to financing.
- Ø There is a lack of large national inter-sectorial programmes.
- Ø There is no “systematic” communication between state institutions and the sector. The successful communication that does take place is ad-hoc. Central government should lobby the sector, as much as the sector is lobbying government.
- Ø Regional and local levels are disempowered.
- Ø Croatia is relatively good on the level of conceptualization, but when it comes to the level of implementation, the conclusions of debates and discussion are never carried forward to the implementation stage. What is the formula for this? Does the problem lie in the state

administration or somewhere else? Croatia knows what the policy priorities that it should concentrate on are. The question now is how to solve the practical issues.

- Ø There is a perceived lack of differentiation between the role of the public administration on the one hand [i.e. how you do things] and the focus of the policy-makers on the other [i.e. what we want to make happen].

We want the advocacy of culture to be part of a democratic process, but in fact it is not so democratic at the moment, because we are trying to force our conception of what culture is, or should be, onto the people, the media and onto politicians who are not interested. If politicians are not interested, then neither is their electorate. We have to convince them why we think they NEED culture. It is because WE also NEED culture.

It is important that we don't view culture in its narrow definition, therefore the Ministry of Culture is promoting the developmental understanding of culture.

Cooperation between sectors

- Ø There are weak interdisciplinary and inter-sectoral links (for example, the department of Social Welfare was carrying out research on social exclusion, yet the Ministry of Culture was not informed of this until the research had been completed).
- Ø There are no national inter-sectoral programmes or projects and there is no inter-sectoral common strategy. Each sector keeps its own resources, thus isolating the cultural sector.
- Ø The Ministry of Culture is often excluded from major government decision-making processes.
- Ø There is a need to develop a strategy for innovative financing, to make links between culture and the economy, so as to enable joint investment by the state.

Suggested conclusions and recommendations

The suggested conclusions listed below, arose from workshop participants during the discussions.

- Ø The cultural sector must persist in **making links with the other sectors**, since inter-sectoral cooperation is a key factor to obtaining a role for culture in society, by **developing joint projects**, rather than pushing to convince through words only.
- Ø Whilst political will is necessary, the **initiatives** for making things happen **have to come from the cultural sector itself**, through the development of **visible projects**.
- Ø **Models should be developed** for implementation as a crucial next step to following up on strategic issues that have been identified. Strategies will remain empty words if they are not accompanied from the very beginning by a model for implementation and evaluation.
- Ø The **model of decentralisation** used in other sectors should be implemented in the cultural sector since the “regions” are the key to dynamising cultural creativity (a polycentric regional model was advocated, allowing for the diffusion of social and cultural functions to several centres [rural, urban and suburban]).

- Create regions (in the European sense). Croatia's counties are not regions. And regions are a key for dinamising the cultural development
- Ø **Cultural councils**, established on different levels [towns, counties, regions], would improve regional development, give the regions autonomy and re-empower them.
- Ø Be convincing by **gathering statistics** to be able to explain what is happening in culture and to be able to mobilise other sectors. For example, Croatia wants to build a Museum for Contemporary Arts, but there are no studies estimating its effects, how it would influence a broad community... etc
- Ø **New incentives** such as tax exemption for investors in culture could be exploited by more companies (Audi, for example, has set up a fund for musicians to study abroad).
- Ø The Ministry of Culture must become more committed to **evaluating the implementation and the effects of laws** that have been passed.
- Ø More **cultural management and cultural policy training programmes** should be developed to empower the sector to contribute towards strengthening the cultural sector.
- Ø Many NGOs operate more effectively than state cultural institutions. Studying their effectiveness and drawing on their experience could improve the effectiveness of the sector as a whole.

Generating new knowledge! There is an adversity to creativity in Croatia. We always think that out there in the world there is a better solution. Therefore a confidence building process is needed internally!

See also the texts in the workshop dossier (download from www.policiesforculture.org):

- Ø Bilješke o kulturi i državnoj administraciji, Biserka Cvjetičanin
- Ø French cultural policies: priorities - decentralisation and partnership, by Anne-Marie Autissier

SESSION 3: CO-OPERATION WITH OTHER SECTORS

3:1 Tourism and Culture

How can culture offer a decisive element for a choice of tourist destination? The tourism industry needs culture! How can the cultural sector optimise this relationship without being instrumentalised? These were some of the issues discussed in the working group Tourism and Culture, which was moderated by Milena Dragičević-Šešić, Rector of the University of Arts in Belgrade.

One of the major problems in the area of cultural tourism is that we have never got further than the production of good texts that are usually shelved. We have never got to the development of actual programmes, to the level of implementation.

The Croatian government recently commissioned an expert team to develop a strategy for the development of Croatian tourism (presented by Daniela Jelinčić, a research fellow at IMO), encompassing various areas including culture. Is culture really indispensable for the tourism sector? How many tourists are actually “cultural tourists” rather than entertainment, sports, agro or relaxation tourists? (Only 2-4% of the total earnings in tourism in Croatia come from cultural tourism!) Whatever their preference, the cultural sector is obliged to show the tourist what Croatia’s culture is made of. And for this the sector should produce an **action plan**.

Problems formulated

The following problems and issues of concern were formulated by both speakers (Daniela Jelinčić, a research fellow at IMO and Gordana Restović, People’s Open University of Poreč) and arose during the discussions:

- Ø Croatia as a country is a young state having, as yet, no recognised cultural image, no national (cultural) tourist product (as does the town of Dubrovnik for example, where culture is a must and stereotypes prevail).
- Ø How can foreign tourists be expected to identify and recognise the country’s image, when the local population is still in a process of formulating this image?
- Ø There are still no statistics showing numbers of visitors and where they come from. Are they foreign or local?
- Ø The tourism industry is still not showing enough interest in including world heritage monuments and other cultural attractions in their advertising campaign. The latter are mostly formulated around sea, hiking and sports.
- Ø The Ministries of Tourism and Culture have signed cooperation agreements, but no concrete action has come from this yet in the form of implementable joint projects.
- Ø Certain former resorts (such as the health resort at Mali Lošinj), have lost their function and their staff. These resorts are now being used for low rate tourist accommodation. The potential of such places is not being exploited to the full.
- Ø There is a lack of cultural managers in the regions who are fully trained to handle grants for projects.

Suggested conclusions and recommendations

The suggested conclusions listed below, arose from workshop participants during the discussions.

- Ø **Cultural tourism should be a more aggressive segment** of tourism policy, a driving force as a money-maker.
- Ø Research should be carried out to **identify what today’s tourist is looking for**. Cultural centres could make marketing plans accordingly.

- Ø The result of research conducted should first make clear whether Croatia should be **addressing a local, a regional (SEE - Mediterranean), a European or a global audience** in its tourism policy.
- Ø The **development of cultural tourism should be linked to the decentralisation process**. This is because 20-30% of tourist tax goes to the local level and can be invested at this level. Tourist tax could be invested in a special fund and a part of it could go towards the development of cultural tourism.
- Ø The regions developed through the decentralisation model, could be clusters to **sell the idea of “tourist regions”** that can project their own image.
- Ø **Finding the “unique point(s) of sale”**. Each region/town/village should identify its specificity as compared to the regions around it. A tourist does not want to see the same in Paris as (s)he does in Rome. It is easier for Croatia to develop five (regional) tourist products, than one point of sale.
- Ø The balance must be found between on the one hand, **providing basic general information on a cultural monument or site and, on the other hand, tailor-made visits** to suit different types of audiences (schools, researchers, cultural-tourists, proximity visitors).
- Ø The **National Agency for Tourism** should promote cultural tourism. **Regional branch offices** could be set up to coordinate projects, deliver management training, and gather information. Such an agency and the regional branch offices could be financed by the Ministry of Culture, the Ministry of Tourism and the Ministry of Economic Affairs.
- Ø **Concrete innovative projects** should be developed that highlight the specificity of the area. Croatia could “individualise” the tourist demand based on the development of specific products.

How can one protect a monument and open it up at the same time? How can a historical monument help to create a trend of activities in itself? Few monuments speak for themselves. One has to make them talk. For example, **artist in residency programmes** can provide a meeting place between the artist himself, the monument and the tourist.

- Ø Croatia should set up an **action plan for concrete inter-sectoral projects**. Such a plan could consist of concrete projects that become part of the activity of the local/county/central level. For example:
 - 1) **Opening a joint competition** by the two Ministries of Tourism and Culture of a substantial budget of say 200.000 euros. The best cultural tourism projects would be awarded financing through this competition. Local authorities should be able to apply.
 - 2) **Setting up local cultural routes**, from one county/region to another, along which cultural itineraries are joined. Such an idea should be lobbied to the Ministry of Tourism through the Ministry of Culture.
 - 3) **Setting up a joint project for Spa’s** between the Ministry of Health, the Ministry of Tourism and the Ministry of Culture. Organising cultural events in Spa’s or in areas of outstanding natural beauty.

- 4) **Increasing attention for Croatia's cultural heritage in the national curriculum.** This should be promoted by the Ministry of Culture and the Ministry of Education. Such an initiative will lead to the next generation of cultural tourists. Essential for the success of such an initiative would be a parallel education of the staff working inside cultural monuments in areas of education and marketing. University departments can be engaged to develop this.

Ø **A large forum of actors**, with a critical mass, from the cultural sector and from tourist agencies, plus the respective Ministries of Culture should meet **to work on the action plan** and to put pressure on its implementation, at government level. Such a lobby could also address the idea of the joint competition for cultural tourism projects.

See also the texts in the workshop dossier (download from www.policiesforculture.org):

- Ø Croatian cultural tourism development strategy, by Daniela Jelinčić
- Ø Turističke potrebe kao kulturne potrebe, Milena Dragičević Šešić

3:2 The private business sector and culture

‘Culture is the prerequisite for spiritual wealth, like investment is for material wealth’. *Motto of the Zagrebačka Banka*

What can the cultural sector do to make itself more attractive for business investment? What makes culture an interesting partner for the business sector? How should one advocate cultural projects to the private sector? From the opposite perspective, how can the private sector help raise the positive image of culture to other government sectors?

Problems formulated

This session was introduced with a presentation by Ines Vranješ of the Zagrebačka Banka on the topic of “How to write a good proposal for potential donors and sponsors”. This generated heated discussion during which the following points were expressed by participants:

- Ø The business sector on the whole is not yet open to financing projects from the cultural sector.
- Ø The attitude of the private sector is like that of the state; money is still rarely given to new, innovative contemporary projects.
- Ø The private sector has its own cultural agenda that does not always correspond to movements inside the cultural sector.
- Ø Sponsorship of the arts is often accompanied by political criteria.
- Ø The cultural sector does not know or speak the language of the business sector. This problem was illustrated by the spokesperson for the Zagrebačka Banka who explained the bank's requirements as stipulated in the application forms for grant-seekers. Only 5% of the thousands of applications the bank receives are completed properly, according to the conditions set out—either the programmes are poor or the application is not sufficiently elaborated.

Other issues to come up during the discussions, included:

- Ø The situation in Slovenia has shown that since privatisation there has been less sponsorship, as the obligation of businesses lies with the shareholder rather than the general public.
- Ø EU tax harmonisation during the run up to accession will replace the current taxation policy [in Croatia], which favours the support of culture.
- Ø The term “sponsorship” is understood differently in different countries. In the Anglo-Saxon countries it includes concepts of ‘marketing’ and ‘publicity’ and has a commercial overtone. In Central and Eastern Europe it is considered to be equivalent to a ‘deed of generosity’.
- Ø There is a lack of people skilled in preparing excellent projects in which the private sector would be interested.

Suggested conclusions and recommendations

The suggested conclusions listed below, arose from workshop participants during the discussions.

The private sector must be assisted to help it understand its responsibility of profiling itself inside the cultural sector. It should be drawn voluntarily into the “trap of dependence”, so that it annually injects capital into the sector.

- Ø It should be made very clear when awarding a business grant, whether it concerns a one-off gift with no strings attached, or whether it serves to promote the company. **Sponsorship should be about mutually beneficial partnership.** We need to move away from the idea that sponsorship implies a big banner with the name of the organisation hanging up in the venue.
- Ø The cultural sector must be creative in its approach and in its proposals, and must find new and innovative ways of lobbying.
- Ø Sponsorship must be understood as a **business transaction** with expectations on both sides.
- Ø The cultural sector must learn to use business language and have a clear idea of the **potential economic value of culture**, in order to show that sponsorship of culture is a serious investment with a very high rate of interest and return.
- Ø The cultural sector must be powerful persuaders (An example was given of Toshiba in the UK which had a rather conservative market, until the cultural sector successfully convinced them that young people were their future).

There are many good websites providing information on the topic of sponsorship in the Arts. See:

- Ø www.bankingonculture.com
- Ø www.aandb.org.uk
- Ø www.sponsorclick.com
- Ø www.artsandbusiness.org (USA)

WORKING GROUP

Reykjavik Eurocity 2000 - Lille Eurocity 2004 - Zagreb Month of Culture in 2005

This working group aimed at presenting the idea of promoting Zagreb as a Month of Culture in the year 2005. Two other cities were brought into the discussion by way of comparison - Reykjavik, which was a Eurocity in the year 2000 and Lille, which will be a Eurocity in the year 2004. Issues discussed revolved around how being a Eurocity or cultural capital can provide the unique opportunity of advocating the importance of culture to a city's development. What are the methods and instruments that lead to the establishment, development and stabilisation of cultural initiatives and projects? How do negotiations take place with other departments of the city authorities? How best to organise a city of culture? How to convince the politicians, civil society, city structures and the business sector of your plans? How can you raise the country's international profile through a city of culture? Presentations were held by Laurent Dreano, Director of Eurocity Lille 2004, Naima Balić, Assistant Minister of Culture of Croatia, and Sveinn Einarsson, Director of Eurocity Reykjavik 2000.

Communication policy is of essential importance to make the city known, to make the programme understandable to the outside audience as well as to other sectors and business, and to gain commitment from the whole cultural sector of the city.

Problems formulated

The following problems and questions with which Zagreb may be faced, if it decides to organise a cultural month were formulated by the speakers and arose during the discussions as follows:

- Ø How can you suddenly transform a city and make it known internationally that there is art and culture and an 'art of living'?
- Ø How can culture be brought to depressed and deprived areas of a city pre-empting urban revival and the acceptance of culture as part of the process of development?
- Ø The programme of a cultural city must be structured to suit a very wide range of people and this is a difficult task when the chosen theme is restrictive.
- Ø The city must be prepared for infrastructural issues, such as increased transport capacity and financial transactions.
- Ø Time must be spent discussing with the private sector to develop new types of relationships that are not driven solely by a 'marketing fare'.
- Ø A communication strategy must be developed as one of the first accompanying steps. Such a communication strategy would need to take into consideration, for example, the tension that exists between the internal and external image of a given city (this is an integral part of advocating culture).
- Ø The regional aspect has to be considered very seriously (in the case of Lille, the regions involved in the Eurocity project were not that happy about suddenly being called part of 'Lille').

- Ø The relationship between tourism and culture must be defined prior to the development of the Eurocity theme.
- Ø A city like Zagreb would require economic (increased employment opportunity) and cultural development to become a cultural capital.
- Ø The entire cultural sector in Zagreb must be motivated to present the city as a united whole and not as fragmented parts - difficult to achieve in a situation where the interests of the different players are so diverse.
- Ø In 1999 Plovdiv was a Cultural Month and contrary to popular belief, Plovdiv did not receive any EU funding. The money was raised through sponsorship, advertising, the local authority in Plovdiv and through the sale of tickets.
- Ø An action plan for the advocacy of culture needs to be prepared for dissemination within the sector itself, since the central / governmental level will not lobby within the cultural sector with its plans and objectives for the cultural month.
- Ø There is no cooperation among the sectors and at a central governmental level there are no large-scale programmes to unite the sectors. What will happen when they have to coordinate to realise the cultural month?

Suggested conclusions and recommendations

Zagreb 2005 must be built on the reality of the city, involving all the cultural actors who are able to contribute, creating new places where inhabitants can realise new projects, improving the dynamics between people and institutions and learning the new language of communicating culture.

- Ø In order for Zagreb to be ready to implement a cultural month, it may be advisable to **develop relationships at an early stage** with the independent, NGO sector and with volunteers, which can be more adaptable, flexible, productive and cost effective than central government to implement certain parts of the cultural month.
- Ø The city authorities could **ask the cultural sector of Zagreb to submit ideas** and projects to the management body of the cultural month.
- Ø Zagreb could try and **collaborate with other cities of culture** (twinning) in the run-up to 2005 (e.g. Graz 2003). Furthermore, the experience of organising Plovdiv Euro cultural month could assist in the preparation of Zagreb 2005. Expertise is readily available in Plovdiv or through the Bulgarian Ministry of Culture.
- Ø Zagreb should **take enough time to develop its slogan**, like Lille seems to have done, and take into consideration the nature of the city and the nature of its primary audience.
- Ø Arguments that could be used to convince of the added value of culture:
 - Culture can offer knowledge, know-how and expertise.
 - Culture must be the regulator of development [or it will destroy the substance on which development is based].
 - Culture invokes a feeling of togetherness and ensures a feeling of distinctness and diversity at the same time.

- Ø **Partnership with a common language and common expectations** known to all participants is the way forward; a partnership where it is known what money will be invested and what it will achieve.

See also the texts in the workshop dossier (download from www.policiesforculture.org):

- Ø Lille 2004 – towards a new way of living
- Ø European Cultural Month Zagreb 2005, by Naima Balić

SESSION 4: MECHANISMS OF ADVOCATING CULTURE

4:1 Lobbying

Lobbying is one of the tools that make up part of a wider advocacy campaign. One can lobby for specific, individual cultural projects or for specific cultural policies. One can lobby on a local, national or international level. One can lobby as an individual or as a group. However, to what extent does a successful lobby for one specific cultural project contribute towards advocating the importance of culture in general? Is it not more successful in the long run, to unify the voice of the cultural sector to conduct an advocacy campaign, the fruits of which will benefit the whole sector for years to come? In this session, an introductory presentation was held by Virgil Nițulescu, legislative expert in the Culture Committee of the Romanian Chamber of Deputies, and also author of the “Guide to the legislative process”, which is available on the policies for Culture website, www.policiesforculture.org.

To lobby you have to be convinced about the rightness of what you are lobbying for and about what you want to achieve

Problems formulated

- Ø It is not always necessary to use ‘new’ words like lobbying. The ‘public discussions’ of former times enabled issues to be discussed in advance. They were a self-management system that tried to find a third way and allies. Sometimes it is not necessary to reinvent the wheel.
- Ø In Croatia lobbying is a tool for blocking the legislative process.
- Ø An example from Skopje illustrated how an agreement for a three-year multimedia project ended a year and a half later with a 24-hour eviction notice when the government changed. Since the media were controlled by the government they were not on their side. They had to resort to the international community in Skopje in order to get any attention about their plight.
- Ø Without knowing what is going on you cannot lobby – artists didn’t know that Zagreb was proposed to be a cultural month for example.
- Ø An example from Slovenia shows that all the laws pertaining to the cultural sector are passed in late July when everyone is on holiday. In the autumn rumours start to go around that, for example, a lottery law has been passed and culture didn’t figure on the agenda or

that the fees for registered artists have changed. The lobbyists are simply not there on time. It is a carrot and stick situation—they give you a carrot but beat you with it.

- Ø The press and media are not, in fact, free agents. They are concerned with selling a product, that is, information. Therefore the media can be a tool for mobilisation, but it is difficult to make them a real partner in the negotiation.
- Ø Lobbying also exists the other way round to “preserve” a status quo, not always to renew it (this is used for example by people in positions of authority or power to delay innovation).

Suggested conclusions and recommendations

Lobbying is not a permanent action but one part of a campaign.
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- Ø **Media has to be on the side of the lobbyists** and even though media are not always open to culture, they are always open to the ‘conflict’ element present when part of society is trying to convince the legislature of their rights. (An example from Split showed how a lobbying campaign by local artists against their eviction from the basement of a big empty building was turned into a more general public debate in the media about the need for space for the alternative art by a political party for the sake of their own campaign). Media brings the debate into the public domain.
- Ø **Using professional lobbyists increases your chance of a successful campaign** and, although they might not share the aim of your reason to lobby, it increases their possibilities to continue dialogue with the legislature.
- Ø **A campaign should not stop until all the results have been reached** and the paper in favour of the lobby has been issued.
- Ø Lobbyists have to **keep their distance from political parties**.
- Ø **Lobbying should last for the duration of a particular campaign and then stop**, not turn into a business afterwards.
- Ø The **right to be informed** has to be re-introduced [without knowing what is going on you cannot lobby].
- Ø **Lobbying is a natural right** in a democracy it is therefore our duty to use it.
- Ø The creative community is smart and it can find ways to use the system to its own end.
- Ø In Croatia, not only the public but also the public authorities must be persuaded to **lobby for the laws that they voted in to be implemented**.

See also the texts in the workshop dossier (download from www.policiesforculture.org):

- Ø Lobbying, by Virgil Nițulescu
- Ø Guide to the legislative process in Romania, by Virgil Nițulescu

4:2 The media as ally

The media should be aware of its responsibility to promote any activity that shows society as a human organism.

Every advocacy campaign is the expression of a particular interest. In order to accomplish a certain objective, a campaign should be started for each of its targets. The media should be a partner in such a campaign from the very beginning. The media and the professionals from the sector together make the most influential force for the advocacy campaign. The mass media, being a part of the civil society, is a natural ally of third sector organisations. In this session, introductory presentations were held by Andrea Zlatar, Member of the Headquarters of the City of Zagreb in charge of Culture and Tomo Vlahutin, Head of the Press Office of the Dubrovnik festival.

Problems formulated

- Ø Why is coverage on culture always presented at the very end of the main news programme on state television and why does it usually cover traditional events? The same applies to the daily and weekly press.
- Ø There are no media channels in Croatia that promote new culture in a new and innovative way. A great deal of attention is still paid to traditional forms of presentation: pictures of the artist, interviews and conversations with the artist.
- Ø A festival like the Dubrovnik summer festival is well covered in the media (3 pages per day), but the coverage is mainly devoted to conflicts between the former director and the town authorities and little attention was paid to artistic value. When the media has no common enemy to fight against (as was the case in the 90's) it will search for sensation elsewhere.
- Ø Those cultural institutions that do not have skilled marketing staff sometimes feel threatened and accuse organisations with successful media coverage for having used personal connections.

Suggested conclusions and recommendations

New technologies are a new form of diffusion of information, which also have the power to turn a cultural event into a media event.

- Ø A **personal approach** is preferred when trying to win media attention. A name and a face always sell better than a bare product.
- Ø **New formats** in which to write and guidelines on how to report on culture must be set and promoted in the media.

- Ø Not only must the media be made aware of its responsibility to report on culture, but also the **cultural sector must be made aware of the realities that exist in the world of media**. In this way, the sector would be better prepared to approach the media.
- Ø Cultural institutions should **break through their prejudice** that media promotion contaminates art.
- Ø Public relations with the media must be understood as part of the **marketing plan** of cultural institutions.
- Ø **Training** is urgently needed for the staff of the public cultural institutions in marketing and PR. Often relations with the press, clients and sponsors are left to the director. However, every staff member of cultural institutions that have contacts with the outside world should be familiar with basic marketing skills.
- Ø **The media is a place for educating** (the reader) not only for influencing the public. The former function could be better exploited by the cultural sector, to educate and give background analysis of movements inside the sector and information about cultural events.
- Ø **Training and education programmes for journalists** are still lacking (OSI has started a 3 year programme for the education of journalists).
- Ø **New media must be better exploited to promote culture**. The cultural sector is creative enough to explore its possibilities.

See also the texts:

- Ø Preliminary thoughts of a PR consultant, by Lyubov Kostova
- Ø The role of the media in the promotion of new cultural values, by Andrea Zlatar
- Ø How Dubrovnik festival used media for its promotion, by Tomo Vlahutin

IV Summarised conclusions for concrete follow-up

So, were we any wiser after the workshop? The general consensus showed that the workshop was well prepared and that the essential questions were formulated at the outset. But did the group manage to move from the general to specific solutions? It was agreed that many complex and new ideas had been expressed in the course of the three days, but that in the eyes of many, they had brought new baggage to digest. However, the audience was convinced of the need to proceed along a course of change, the first steps of which had been formulated during the workshop. All theoretical debate must now be **PRIORITISED** and turned into **PLANS OF ACTION**, supported by a **CRITICAL MASS** of the cultural sector and turned into **MODELS FOR IMPLEMENTATION**. At the same time, **NEW PARTNERS** must be sought – those that are interested in what the cultural sector has to say, so that the sector does not continue to talk to the shadows of the people hiding from their responsibility (the politicians).

Some very concrete recommendations that came up in conclusion to the workshop, **turning theory into action**, and to which Mrs Milena Dragičević-Šešić, Rector of the University of Arts contributed greatly in her summing up, are listed below:

- 1) **Identify** and find **the people who are responsible** for the cultural infrastructure of the country.
- 2) **Stimulate education projects / training**, to be given in universities and institutes for cultural managers and civil servants in the cultural departments of public authorities.
- 3) Attention must urgently be paid to the **skills of project development** in the sector. Set up training programmes for cultural institutions in project preparation, formulation and budgeting.
- 4) Make a **plan of action** of how to advocate for culture in the specific context of Croatia today, politically, economically and culturally (Ministry of Culture, group of experts from the sector, media representatives). This plan of action should contain clear objectives, subdivided into implementable elements and indicating expected results within a given timeframe. The plan should first be endorsed by the sector itself, before it is used to convince other sectors of society.

Culture and the state administration

- Ø Obtain the Ministry of Culture's support in **cultural management training programmes**.
- Ø **Train the sector in media literacy**, with the involvement of the Ministry of Culture and the Ministry of Education.
- Ø **Train cultural attaches** abroad, with involvement of the Ministry of Culture, the Ministry of Foreign Affairs and the Ministry of Economics.
- Ø **Create a stock exchange of entrepreneurial ideas** (Ministry of Culture).
- Ø **Set up a small fund for new contemporary arts' initiatives** in small communities (consortium of Ministries)
- Ø Whilst political will is necessary, the initiatives for making things happen have to come from the cultural sector itself, through the **development of visible projects**.
- Ø The **model of decentralisation** used in other sectors should be implemented in the cultural sector since the regions are the key to dynamising cultural creativity (a polycentric regional model was advocated, allowing for the diffusion of social and cultural functions to several centres [rural, urban and suburban]).

Tourism and culture

- Ø Use a **National Tourist Agency**, with branch offices in the regions, financed by a tourist tax and a festival tax. (Ministry of Culture, the Ministry of Tourism and the Ministry of Economic Affairs)
- Ø The regions developed through the decentralisation model, could be idea clusters to sell the idea of “**tourist regions**” that can project their own image.
- Ø Set up an **action plan for concrete inter-sectoral projects**:
 - Open a joint competition (Ministries of Tourism and Culture for the best cultural tourism)
 - Set up local cultural routes, from one county/region to another, along which cultural itineraries are joined, (lobbied to the Ministry of Tourism through the Ministry of Culture).
 - Set up a joint project for Spa’s (Ministry of Health, the Ministry of Tourism and the Ministry of Culture). Organise cultural events in Spa’s or in areas of outstanding natural beauty.
 - Increase attention for Croatia’s cultural heritage in the national curriculum. (Ministry of Culture and the Ministry of Education).

Cooperation with the private sector

- Ø Small meetings should be organised between cultural actors and the business sector (Chamber of Commerce) to **explore new ways of cooperation**.
- Ø The Ministry of Culture could organise a **competition to encourage projects of excellence** that promote partnership with the business sector. These projects should then be presented to the business sector, on a type of “stock exchange”.
- Ø Set up an **annual prize for the best sponsorship policy** of cultural organisations / institutions (Ministry of Culture and Chamber of Commerce)
- Ø Train the sector to **learn the language of business** and develop the idea of the potential economic value of culture.

Lobbying

- Ø **Organise the independent and public sector of cultural organisations, artists and NGOs** into a coherent body to discuss issues of cultural policy and to formulate opinion and joint statements to present to the policy-making level.
- Ø **More channels of information** of what is happening inside the public institutions should be opened. The right to be informed has to be re-introduced [without knowing what is going on you cannot lobby].

Culture and the media

- Ø **Training programmes** should be established for the staff of the public cultural institutions in marketing and PR.
- Ø More **training programmes for journalists** should be established.
- Ø More effort should be made to **explore and promote the potential of new media** for advocating culture.

V Workshop agenda

Thursday, 22 November, 2001

Plenary Chair: *Odile Chenal*, Director of Programmes and Grants, ECF

17.30 – 18.00

Introduction

- Ø Word of Welcome: *Naima Balić*, Assistant Minister of Culture
- Ø Introduction: *Antun Vujić*, Minister of Culture of Croatia

18.00 – 18.20

Short introduction to the programme ‘Policies for Culture’

The AIM of this workshop

- Ø Presentation: *Corina Şuteu / Hanneloes Weeda*

SESSION 1: ADVOCATING CULTURE

Experts:

- 1) *Vjeran Katunarić*, Faculty of Philosophy, Zagreb
- 2) *Corina Şuteu*, President of Ecumest Association

18.20 - 18.50

- Ø Presentation: *Vjeran Katunarić*
- Ø Comments: *Corina Şuteu*

18.50 - 19.30

Discussion

Focus for discussion:

- Ø Who does the cultural sector want to convince of the added value of culture and for what reasons?
- Ø Which arguments should one use when trying to convince others of the added value that culture can bring?
- Ø Which mechanisms and practices should one apply in an advocacy campaign?
- Ø Who are the actors who should be involved in any advocacy campaign?

19.30 – 19.45

Summing up: *Odile Chenal*

Friday, 23 November, 2001

Plenary session

Chair:

Corina Şuteu, President of Ecumest Association

09.30 – 09.45

Ø Introduction: *Dr Rüdiger Stephan*, Secretary General, ECF

SESSION 2: CULTURE AND THE STATE ADMINISTRATION

Experts:

- 1) **Sanjin Dragojević**, Faculty of Political Science, Zagreb
- 2) **Anne-Marie Autissier**, European Studies Institute, University of Paris

09.45 – 10.15

Ø Presentation: *Biserka Cvjetičanin*, Deputy Minister of Culture

10.15 – 11.00

Discussion

Focus for discussion:

- Ø Initiatives of the Croatian Ministry of Culture (on issues such as sponsorship, tax-deductions etc.) that could increase investments in culture.
- Ø Inter-sectoral co-operation to increase investments in culture.
- Ø Do the local/regional authorities have a policy in place that links with other departments in the local authorities?

11.00 – 11.30

Coffee break

SESSION 3: COOPERATION WITH OTHER SECTORS

Parallel sessions

3:1 Tourism and Culture

3:2 The private business sector and culture

Experts:

- 1) **Milena Dragičević**, Rector University of Arts, Belgrade
- 2) **Mik Flood**, Expert, UK

Session 3:1

Tourism and Culture

Chair:

Milena Dragičević, Rector University of Arts, Belgrade

11.30 – 13.30

- Ø Presentation: *Daniela Jelinčić*, Research fellow IMO, Zagreb (cultural tourism and Croatian cultural policy)
- Ø Short comment: *Gordana Restović*, People's Open University of Poreč

Discussion

Focus for discussion:

- Ø Tourist taxes to support culture (for heritage maintenance as well as for contemporary art)
- Ø Integrating tourism policy and cultural policy

Session 3:2 **The private business sector and culture**

Chair:

Mik Flood, UK

11.30 – 13.30

- Ø Presentation: *Ines Vranješ*, Zagrebačka Banka
- Ø Short comment: *Vesna Čopič*, Head of Cultural Policy department, Ministry of Culture of Slovenia

Discussion

Focus for discussion:

- Ø How to write a good proposal for potential donors and sponsors
- Ø New partnerships
- Ø Private investments in cultural policies
- Ø Sponsorship and tax exemption issues

13.30 – 15.30

Lunch

WORKING GROUP

Case study

Reykjavik Eurocity 2000 - Lille Eurocity 2004 - Zagreb City of Culture 2005

Experts:

- 1) **Laurent Dreano**, Lille 2004
- 2) **Naima Balić**, Assistant Minister of Culture of Croatia
- 3) **Sveinn Einarsson**, Director of Eurocity Reykjavik 2000

Moderator:

Hanneloes Weeda

15.30 – 16.15

- Ø Presentations: *Laurent Dreano*, Lille

- Ø Presentations: *Naima Balić*, Zagreb
- Ø Comment: *Sveinn Einarsson*, Reykjavik

16.15 – 17.45

Focus for the working group:

- Ø The methods and instruments that lead to the establishment, development and stabilisation of cultural initiatives and projects.
- Ø How do negotiations take place with other departments of the city authorities?
- Ø Culture and business, culture and tourism
- Ø How to organise a city of culture.
- Ø Linking with the business sector
- Ø How to convince the politicians, civil society, city structures of your plans.
- Ø Raising the country's international profile through a city of culture.

17.45 – 18.00

Coffee break

plenary
Chair:

Corina Şuteu, President of Ecumest Association

18.00 – 18.15

Rapporteurs' report of day 2

18.15 – 18.30

Summing up: *Sanjin Dragojević*, lecturer

Saturday, 24 November, 2001

SESSION 4: MECHANISMS OF ADVOCATING CULTURE

Parallel sessions

4:1 Lobbying

4:2 The media as ally

Experts:

- 1) **Virgil Niţulescu**, Legislative expert in the Culture Committee of the Romanian Chamber of Deputies
- 2) **Lyubov Kostova**, British Council Sofia

Session 4:1

Lobbying

Chair:

Vesna Čopič, Ministry of Culture of Slovenia

09.30 – 12.00

Ø Presentation: *Virgil Nițulescu*

Discussion

Focus for discussion:

- Ø The key tools in any lobbying campaign – e.g. ONE unified voice, media etc – how to use them!
- Ø The flexibility of the word “culture” when it comes to lobbying for culture.

Session 4:2

The media as ally

Chair:

Lyubov Kostova, British Council Sofia

09.30 – 12.00

- Ø Presentation: *Andrea Zlatar*, Member of the City Office for Culture, Zagreb
- Ø Short comment: *Tom Vlahutin*, Head of the Press Office of the Dubrovnik Festival

Discussion

Focus for discussion:

- Ø The use of the media. How to use the media to lobby for culture, as well as report on culture

12.00 – 13.30

Lunch

Plenary

Chair:

Odile Chenal, Director of Programmes and Grants, ECF and

13.30 – 15.00

Moving forward

- Ø Rapporteurs’ reports of day 3
- Ø Conclusions and suggestions for follow up (action projects)
- Ø Closing remarks by *Vjeran Katunarić*, Faculty of Philosophy, Zagreb