

Compendium

cultural policies & trends

1st General Assembly of the Association of the Compendium of Cultural Policies and Trends

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Report



IRMO



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Opening day of the first General Assembly of the Compendium of Cultural Policies and Trends' Association – Tuesday 9thth of October

Keynote Ernst Wagner

'We are living in turbulent times, they are influencing us, and are of great concern. Only together we will be able to face the challenges,' said Ernst Wagner, Chairman of ENO (The European Network of Observatories in the Field of Arts and Cultural Education) during his keynote speech on the Compendium Association's General Assembly opening day.

'We need to strengthen the relationships between associations from four pillars dealing with arts education: research, policy, advocacy and practice. What we understand arts education to be, depends largely on our cultural, but also our linguistic backgrounds. We need a glossary that will help us be more effective and productive, in working together on arts education.' Interculturality is the most important issue we have to deal with, stressed Wagner. 'We need to act on the social damage caused by globalisation, migration and the nationalistic response to this – with clear models and sensitive use of language.'

There are four different approaches to discussing diversity, explained Wagner; transculturally, interculturality, multiculturally and from one's own cultural perspective. 'Numerous experts around Europe have stated that arts education can contribute to the appreciation of cultural diversity,' he elaborated, 'but unfortunately, a survey also pointed out that opinions about this statement vary largely. Due to this opposition in concepts, we can conclude that orientation is needed - and the work of the Compendium is very important in this respect. In difficult political times, we need strong opinions and guidelines, which makes the Compendium's work even more important.'

Please find the full video of this keynote speech on Culturalpolicies.net.

Feedback taken from the panel debate afterwards

General consensus: 'We need to see how it has to be shaped, before we carry it out. We therefore need clear definitions on arts education in the Compendium, to see how we can relate to them.'

Péter Inkei: 'Arts education has a marginal place in the school curricula. There are also differences between the east and the west. In many countries, arts education is just not considered important enough. Plus: education doesn't prepare for modern culture. These are reasons for concern.'

Baiba Tjarve: 'It will be a big challenge for the Compendium to define arts education. There are also differences because of government structures regarding arts education; many countries have two ministries dealing with it and there are also several tasks. 1. Educating arts professionals, in many different schools. 2. Creativity – this is where they fail, as there are not many activities. 3. Education of future cultural consumers and participants. There is also the question of goals and intentions of schools. Plus, arts education is much broader than teaching

art professionals, it's also about creating good people. Perhaps the UNESCO-documents can be a starting point for making definitions.'

Goran Tomka: 'There is quite a diversity between mission and goals of all the participants. There is the Minister, who wants art to create new artists. There are museums and theatres that are interested in their own existence and in audience development. But there is also the question of connecting kids with parents, of developing cultural habits, of schools and teachers and of the quality of classes themselves; if kids are having a good time, they'll want to come.'

'All views see arts education as an a-political practice, as something nice and good, as something that can take you away from everyday politics. But that's a problem. We should also use arts education to wonder, to question things. We are always preparing kids for 'something', with our arts education. But that's not the point, it's also about creating something that wasn't there before. Having a classroom as a place of inspiration.'

Installation of the Assembly of Compendium Experts

Moderator Jaka Primorac: 'The ACE (Assembly of Compendium Experts) is a very important constituent body within the Compendium of Cultural Policies and Trends. It will act on behalf of the community of Expert Authors and represent their voice within the Board of the Association of the Compendium of Cultural Policies and Trends.'

For the role of Chair, Vice-Chair and Secretary of the ACE, three Expert Authors announced their candidacy before the General Assembly. Austria's **Veronika Ratzenböck** was willing to become Chair, Poland's **Dorota Ilczuk** was willing to become Chair or Vice-Chair, and Slovenia's **Andrej Srakar** was willing to take on the role of Secretary. By a show of hands, Ratzenböck was appointed as Chair, Ilczuk as Vice-Chair and Srakar as Secretary. The Expert community also agreed that Chair Ratzenböck should become the Compendium Association's 7th Board member.

After the appointment procedure a few Expert Authors expressed their concern about the influence some Ministries of Culture might want to have on the independent cultural policy profiles now that they are or can become Compendium members. The Compendium's executive director Helen Johnson explained that should such instances occur, she – as the Compendium's Service Provider – would contact all parties involved in order to find the solution. If necessary, the Association's Board will be involved too. In every case a detailed approach is asked for, due to the unique character of every policy profile and all information in it.

Second day of the General Assembly of the Compendium of Cultural Policies and Trends' Association – Wednesday 10th of October

An outlook on the Compendium, present and future

The Compendium's executive director Helen Johnson gave an update on the Association's first year, as well as a presentation of the Compendium's future plans. In 2018, ten **country profiles** will be (or have already been) updated: Estonia, Finland and The Netherlands by means of a short profile, Switzerland by means of a partial update, Macedonia, Georgia, Serbia and Slovakia with a full profile update and Spain and Scotland along the lines of the newly proposed grid.

Since the Association started in October 2017, 17 Ministries of Culture and Cultural Research Institutes have become **members**: Austria, the Asia-Europe Foundation, Belgium/Kunstenpunt, the Council of Europe, Croatia, Cyprus, ERICarts, European Cultural Foundation, ECURES, Finland/Cupore, France, Germany/KuPoGe, Latvia, the Netherlands, Romania/Culturadata, Sweden/Kulturanalys Norden and Switzerland/Bak. Albania, The Observatory of the Economy of Culture (Bulgaria) and Lithuania have announced they will do so in 2019 and during the General Assembly it became clear that at least five other countries will join in 2019 too. As soon as these memberships are official, they will of course be announced through the Compendium's newsletter.

Johnson's presentation also summarised the development process behind the **newly proposed grid**, which was initiated to hold the policy information the Compendium publishes against the light to review whether it is still in-keeping with new relevant policy topics. The redevelopment process was also issued in order to create a more topically approached system (with clear grid chapters that group policy issues as 'themes', such as 'Law and Legislation' and 'Finance and Support'). The redevelopment led to a reduction of the amount of chapters and subchapters and the clarification of certain chapter names. The community of experts gave feedback on the newly proposed grid during the working group session dedicated to this purpose later in the day.

Lastly, Johnson shared a glimpse of the envisaged designs for the new Compendium **website** that will be developed in 2019. These plans consist of a clear presentation of the Compendium's services, with a database section, a news service and the trends and comparisons content. In the future plans, the database will be accessible from the country directory, by searching within the Compendium's themes and through searching by filters. The website will also contain 'country homepages' presenting that country's cultural policy profile and related news, as well as other features, such as quick facts, an archive and author's information. The plans were well received.

The General Assembly of the Compendium Association

Although the Compendium Association is only a year old, a lot of progress has already been booked. Not only have 17 countries and institutions become members of the Association, many others are considering to do so – and this is very much encouraged, as the Compendium has

ambitious plans for 2019 in realising the new website and updating more country profiles. New members will help the Association secure a budget for this, so many thanks to all attendees in advance in approaching their designated fellow countrymen / -women and asking them to join as well.

During this General Assembly meeting, the Association's work plan and budget for 2019 were approved. The proposed finalisation of the grid development process and the appointment procedure for new experts were also discussed and approved.

New Expert Authors for Albania (Blerina Berberi), Denmark (Nanna Kann-Rasmussen), Ireland (Paraic McQuaid), Portugal (Cristina Farinha) and Sweden (Tobias Harding) were presented. Some Expert Authors also presented new additions to their writing teams: Emilia Cholewicka will join the Polish Compendium authors team and Nika Gričar the Slovenian.

Lastly the Board announced future collaborations with parties such as ENO, the ECF and ASEF and it presented the changes within its own constituent body: Kathrin Merkle will henceforth replace Siobhan Montgomery, who was thanked for all her efforts as the Board's first Vice-Chair. Jean-Cédric Delvainquière will become Vice-Chair, Carmen Croitoru will be Secretary and the newly appointed Assembly of Compendium Experts Chair, Veronika Ratzenböck, will be the Association's 7th Board member.

Detailed minutes of the General Assembly will be distributed as well.

Working group sessions

1. 'How to write like an expert and think like a journalist' by **Helen Johnson**

As Compendium Expert Authors, we have specialised in conveying cultural policy information as clearly as possible. But do we also possess the ability to 'hover above' our policy profiles and pinpoint which developments are most relevant to our online readers? If we start thinking more like journalists in order to detect these 'newsy' developments (and if we subsequently create small news articles about these developments) we will attract readers with specific, 'current affairs' information and supply them with clear entry points to our (vast) cultural policy database.

In this workshop, Johnson shared a couple of tips in order to detect and write news. The most important pointers: it's all about the *impact* of policy. In selecting news, ask yourself 'Is there a development that will affect the public? If so, how? And which questions will readers have that I need to answer? Subsequently answer the 5 W's (who, what, why, when, where) and the H (how) in the first two paragraphs. In news items, we start with the most recent and important information and gradually add more (less important) background explanations – like an inverted pyramid. (This, in contrast to the pyramid approach towards academic writing.) And last but not least: be concise! Less wordiness equals more attention. Looking forward to making Compendium news with you in future!

2. 'Networking in and beyond Europe' by **Marielle Hendriks** (Boekman Foundation) and **Anupama Sekhar** (Asia-Europe Foundation)

Marielle Hendriks introduced the session by referring to Lynn Meskell's argument in the recently published book *A Future in Ruins: UNESCO, World Heritage, and the Dream of Peace* (Oxford University Press, 2018): in order to better understand our world to reshape our future in a more positive direction, we need to acknowledge diversity in cultural policy systems and practice. We also need to explore diversity by using scientific methods. Marielle emphasized that this argument provides the very motivating principle of the Compendium.

An initiative working in this direction is the World Cultural Policies (World CP) project, which ran between 2010 and 2018, and aimed at expanding the Compendium to include countries from Asia. Anupama Sekhar, director of ASEF Culture Department, provided an inspiring and thought-provoking account of the lessons learnt so far from World CP.

Included in what worked well, Sekhar listed positive experiences of joint funding by Asian and European countries and the increase of knowledge about cultural policies across Asia. That the analytical grid developed from the perspective of cultural policies in European countries cannot simply be transferred to cultural policies in Asian countries, and that there were difficulties in communicating the results to important target groups such as policy makers, were a few insights in what worked less well.

The future direction of the World CP project is currently being evaluated by stakeholders in Asia and the Compendium aims at being represented at the core group's meeting in January, 2019. Relating to Hendriks' introduction, Sekhar encouraged the Compendium to reflect further on the difference between simply applying a European perspective on non-European countries and truly recognizing that there is, indeed, a diversity of perspectives on what cultural policy is and should be.

3. 'The Compendium and Eurostat: how to join the forces?' by **Marta Beck** (Eurostat) and **Robert Oosterhuis** (OCW, Netherlands)

The design for the new grid was the base for this working group about the use of Eurostat data by the Compendium Expert Authors. Beck and Oosterhuis went through this proposal in a plenary fashion and discussed different aspects regarding data with the attendees. Important observations were:

- For international developments there are often more sources, each with their pros and cons; we should use them in comparison with national data, which are often better;
- There should be a direct connection between the statistics section of the website (international comparison, more details) and the statistics that are 'prescribed' in the grid. If the statistics section is good (metadata, sources, definitions), the authors can take the statistics from that section and use them directly. Not all the authors have enough knowledge to take the statistics from the Eurostat database themselves;

- There should be a comparison between the statistics section and the selected international stats in the country profiles, with a reflection on the possible different outcomes;
- Not all data Eurostat provides are good enough (cf. household budget);
- Use of Eurobarometer: there are questions about the sample size and wording of questions. National data appear to be better in many of the cases. On the other hand, it is one of the very scarce sources of international comparable data on culture participation;
- There are different definitions of 'cultural and creative industries' and 'cultural and creative sectors' etc. This requires special attention;
- We are lacking data on media and Eurostat only has statistics on the audiovisual sector. The European Audiovisual Observatory has relevant data, but a lot of this data needs to be paid for. We need to look for co-operation;
- Statistics on public funding: each country has their own yearly data which you can use to see developments. For international comparison Eurostat has COFOG data. In some countries Satellite accounts are developed;
- It is clear that a lot of work needs to be done. An idea is to have an advisor on statistics within the Compendium community to advise authors of the country profiles. Another idea is to form a working group of interested Compendium experts to work on the statistics section and on the formats of the statistics in the country profiles. Eurostat promised to help us with the use of their material.

Plenary working group on the new Compendium grid

During this plenary working group session that grid renewal pilot group members **Anna Villarroya** and **Andrew Ormston** hosted, many different grid questions and suggestions were shared. Anna presented the feedback that was sent in preparation of this session, and these comments by Pavla Petrova, Péter Inkei and Rod Fisher were discussed and added to by all attendees.

The most important feedback was about the need for a more clear and visible approach to the cultural sectors, such as the 'cultural creative industries'. Another element that needs more attention, is how we deal with statistics within the Compendium grid. The Pilot group vowed to reassess this and noted that the Expert community would also like to form a specific workgroup on statistical matters. The pilot group suggested a new deadline (October 17th, 16.00) by which it wanted to receive the final feedback on the grid proposal, after which it will make amendments and present the Board with the final version that will take into account as much of the given feedback as possible.

A few words by the Croatian Minister of Culture, Nina Obuljen Koržinek:

'It's a challenge to be formal, as I'm addressing you as the Minister here, but I feel more like a former colleague. But I am addressing you as a Minister, of a Government that is a strong

supporter of the Compendium project. The Council of Europe wanted to continue this programme – and I'm glad this succeeded in the form of an Association.

I'm tempted to think as a researcher, and partly as a policy maker and we at the Ministry still use the Compendium for data and information for ideas. I know that many policy makers use your information as initial examples of good practice and to see where they are with their initiatives. Have a great continuation of your work and I would hereby like to confirm the commitment of the Croatian Ministry of Culture and that of our government to the Compendium. If the discussion goes in that direction, I will persuade all ministers to agree to support the project.

Thank you to the City of Rijeka. We have a huge task before us as a Capital of Culture. As the Ministry, we give our full support. We hope Rijeka will prove it is capable to put together a relevant, interesting and truly European programme.

As a former Compendium Expert, I'm happy to see a full room because it means the project is continuing and developing well.'

Short presentations of national research projects by Compendium Experts – and their relation to the Compendium

'Getting our voices heard - Myth-busting in cultural policy research' by Goran Tomka

Tomka conducted a research project in 2016 with the University of Novi Sad based on the beliefs that people might have about what their country's cultural policy is. When, for instance, asked how much money they think goes to festivals, people believe it's higher than the actual amount. People also appeared unaware that cultural policy is centralized nor do they see this as a problem, whereas researchers know it is very centralized – and that that's a big problem. With this myth-busting approach, Tomka showed that policy-making research can indeed attract larger, regular audiences and that their views are very interesting for all parties to discuss.

'The progressive future of cultural policy' by Vesna Čopič

What could the Compendium do to further professionalise cultural policy and cultural policy research, is the question Vesna wanted to raise. 'In these turbulent, post-political times of angry populism, we have less people and more citizens. That's exactly why we should question cultural policy,' she stated. 'Cultural policy is not the same around Europe. Sometimes there is good research of cultural policy, but in the majority of the cases, there's not.' Her advice would be to schedule for specific training of the Compendium expert community, during the General Assembly in 'cultural policy superpower, France'. 'Let's come up with some good courses for the experts. Something to challenge them with. Complicated topics. For instance about, as was suggested before: statistics.'

'Local creative networks' by Andrew Ormston

'Global influence on cultural policy and structures is growing. But most networks are local.' This is why Ormston conducted research - that hasn't been published yet - about what creative networks contribute to locality. He reviewed 60 organizations all over the country, 41 active in Scotland, and zoomed in on 4 Scottish networks. His findings: they exist everywhere, as clusters.

The diversity is huge: there are tiny and enormous organizations. They cross sectors and geography. They grow rapidly: as soon as they are established, there's success. The fact that there aren't enough spaces is a major driver and they are taken more and more seriously by government and NGOs.

Networks have taken on national training roles, Ormston found. They provide a really good pushback effect to people gathering around big cities and they provide deep knowledge of local areas. It is however a challenge to create a strong network. The connection between official and unofficial networks is difficult and there is a big capacity problem, as they have more work on board than they can manage. They have to change their own approach and status. But they clearly have their effect on cultural policy.

'Cultural monitoring objectives in changing realities' by Oleksandr Butsenko

When governments change, this has an immediate effect on cultural policy, Butsenko knows all too well: 'In 2005, the Ukrainian parliament adopted a law on culture, that was cancelled three years later. In 2016 the country developed a strategy, but this is now suspended because of a change of government. And this you will find in international research.'

Another question, he feels, is how to improve research and data collection. He would support introducing the new set of UNESCO indicators, that is currently being developed. Another recommendation he would have, is adding more regional profiles to the Compendium. As they have different traditions and history and are more stable locally.

'(Re)framing the international: On new ways of working internationally in the arts' by Joris Janssens

'This is a summary of a two year, interactive journey,' Janssens starts. He found that when arts budgets were cut in Flanders, internationalisation started growing, big time. 'We look for money elsewhere, but this is not sustainable growth.' Janssens detected six frictions and contradictions in relation to working internationally, because every upside to branching out abroad, has a downside as well (for instance: economically, with regard to mobility and due to the pressures artists feel as well).

Together with his research institute Kunstenpunt, Janssens therefore created '25 tracks for a sustainable, international arts practice' with advice that will aid the artistic capital, the economic capital, the social capital, the human capital and the ecological capital. But he knows that many questions remain, such as: how to make this international work more visible? And how not to pollute when we travel? And how to create more sustainable financing for artists, because they already need more co-producers to make projects happen than is feasible economically.

'Engaging Tirana's community in public arts and policy' by Blerina Berberi

Berberi shared her experiences regarding a public arts project in Tirana, Albania, that was supported by UNESCO IFCD, the Municipality of Tirana and the Albanian Ministry of Culture. This project focused on the artistic expressions in public spaces, with different phases and activities. The objective was to bridge the gap between the government and public art. A survey was held among citizens in which they could make recommendations to the government. After that, a

Google map was created with 431 examples of public art, with written information and three pictures of each art display.

'The variety is vast,' Berberi explained. 'You can see Chinese and Russian influences because of Communism, even examples from Ottoman times. The project really raised the awareness of public art.' The surveys conducted showed that most citizens find murals attractive and that they would like advertising taxes to contribute to public art. On October 22nd, Berberi is part of a conference on public art in the centre of Tirana, to which everyone is invited.

'Cultural monitoring systems - an instrument for a better cultural policy?' by Oliver Göbel

In his presentation, Göbel first elaborated on the definition of an indicator-based cultural monitoring system ('It groups all kinds of info in a cultural sector. It's a series of data to give insights in trends and developments. Indexing all data and figures makes them compact.')

'The first one was the US National Arts Index of 2002. It collected data until 2013 but stopped because of political reasons in 2016. The most recent one, the Dutch Cultuurindex, is still operational. It is based on the same methodology but improved it and gave it more indicators (87) and criteria. It also looks at interdependencies, and how they are related. It indicates labour developments and focusses on different areas in the Netherlands as well.'

Göbel stresses the importance of bringing data together within research communities. At his research institute KuPoGe they created a monitoring system based on the Dutch one, but using four pillars, based on Capacity, Participation, Financial Flow and Competitiveness. The approach is tri-sectoral (public, private, non-profit).

It's crucial that systems as these are there for the long haul, Göbel warns, as it's only possible for them to reflect on developments over time. They will therefore need long-term support, and that's a problem with changing governments. But the benefits are evident: it's good to have numbers to argue with governments and these systems give off early warnings. In relation to the Compendium, Göbel would like to add that the Compendium is already monitoring developments, but that this could be elaborated and that collaborations with other parties would also offer good research opportunities.

'An estimation of artists and creators in Poland' by Cholewicka and Karpińska

In order to assess the financial impact of a package of rights granted to artists and creators in Poland, it was necessary to conduct a research project on the amount of artists and creators in seven creative industries: film, literature, music, visual arts, dance, theatre and folk art. This research was commissioned by the government, but a-political, Cholewicka and Karpińska stress.

Why conduct this project? Because the labour market is highly deregulated, they explain: 'Artists don't have social security. And their income, even if they are famous, is very low.' The package that is now being installed is a reaction to a series of protests by Polish artists in 2012, that started as "A day without art" and involved famous artists stating: "I am an artist, but that doesn't mean I work for free." Cholewicka and Karpińska used the Compendium to research similar funding in support of artists and are still working on their estimation in order to grasp the economic aspect of this proposed package.

Conclusions by Marjo Mäenpää, President of the Board of the Compendium Association

Chair of the Compendium Association Board Marjo Mäenpää asked all attendees to look at the persons sitting next to them and ask what they learned about this day. After this, she gave the floor to a few attendees who expressed their gratitude for the Compendium organising an interesting programme, for elaborating on its first year as an Association and its exciting plans for the future.

Mäenpää: 'We are only a year in the making but a lot of work has already been done and there are great expectations for the future. I'm proud to be this Association's Chairperson and thanks to everyone, all organisers and participants, for making this first Assembly such a success!'