

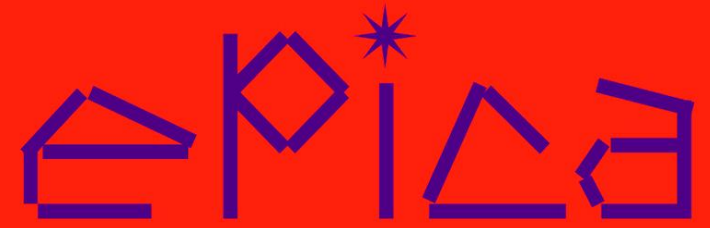
# What crisis do the cultural sector and cultural policies face?

Milena Dragičević Šešić, prof. emerita

University of Arts

Compendium meeting

Bucharest June 2022



# My research resources

- **Horizon 2020** - ARTIS – Art and Research on Transformations of Individuals and Societies (2020-2025), grant ID 870827
- **Erasmus +** - SHAKIN` / Sharing subaltern knowledge in international cooperation
- Stronger peripheries – Southern Coalition (**Creative Europe project**)
- **EPICA** – Empowering participation in culture and architecture
- COST – NEP4DISSENT
- COST – Investigating populist political communication
- IDENTITY & MEMORY



# ETHICS OF CULTURAL POLICY and CULTURAL WORK

- CULTURAL researcher facing a need to reconsider standard approach of cultural sector analysis and cultural policy evaluation

Besides crises that my colleagues will speak about

1. War and humanitarian crisis (+ Migrant crisis)
2. Covid 19 crises
3. Climate crisis

There are numerous other issues that should shape contemporary policy research:

4. Democracy crisis – raise of illiberalism and populist policies
5. Cultures in exile – Belarusians, Syrians, Kurds... but also Russians...
6. International relations – powers that are shaping cultural processes – embargo raised toward Russian artists but not toward Saudi Arabia for the war in Yemen, or for disrespecting women rights
7. Cultures of the margins – Greenland, The **Faroe Islands**

- Numerous dilemmas – no tools or skills to help



Osman Kavala  
Life sentence

# Global context in 2022 / geopolitics of fear & humiliation – What is a cultural policy futures?

- Wars
- Apartheid, racism
- Migrations
- Global capitalism
- Competitiveness
- Corruption
- Lack of social justice
- Covid 19
- Theory of responsibility – ethics and professional ethics
- Relational aesthetics
- Art as instrument of social change, a participatory, interactive process
- Studies of nationalism (Xenophobia, nationalism)
- Derrida – Of Hospitality (Foreigner question & Step Of Hospitality/No Hospitality) – “it is often the Foreigner (*xenos*) who questions”



# Pandemics in the work of Dan Perjovschi, Romanian artist



EURO P E  
← POPULAR RIGHT PARTIES → ← OTHER →

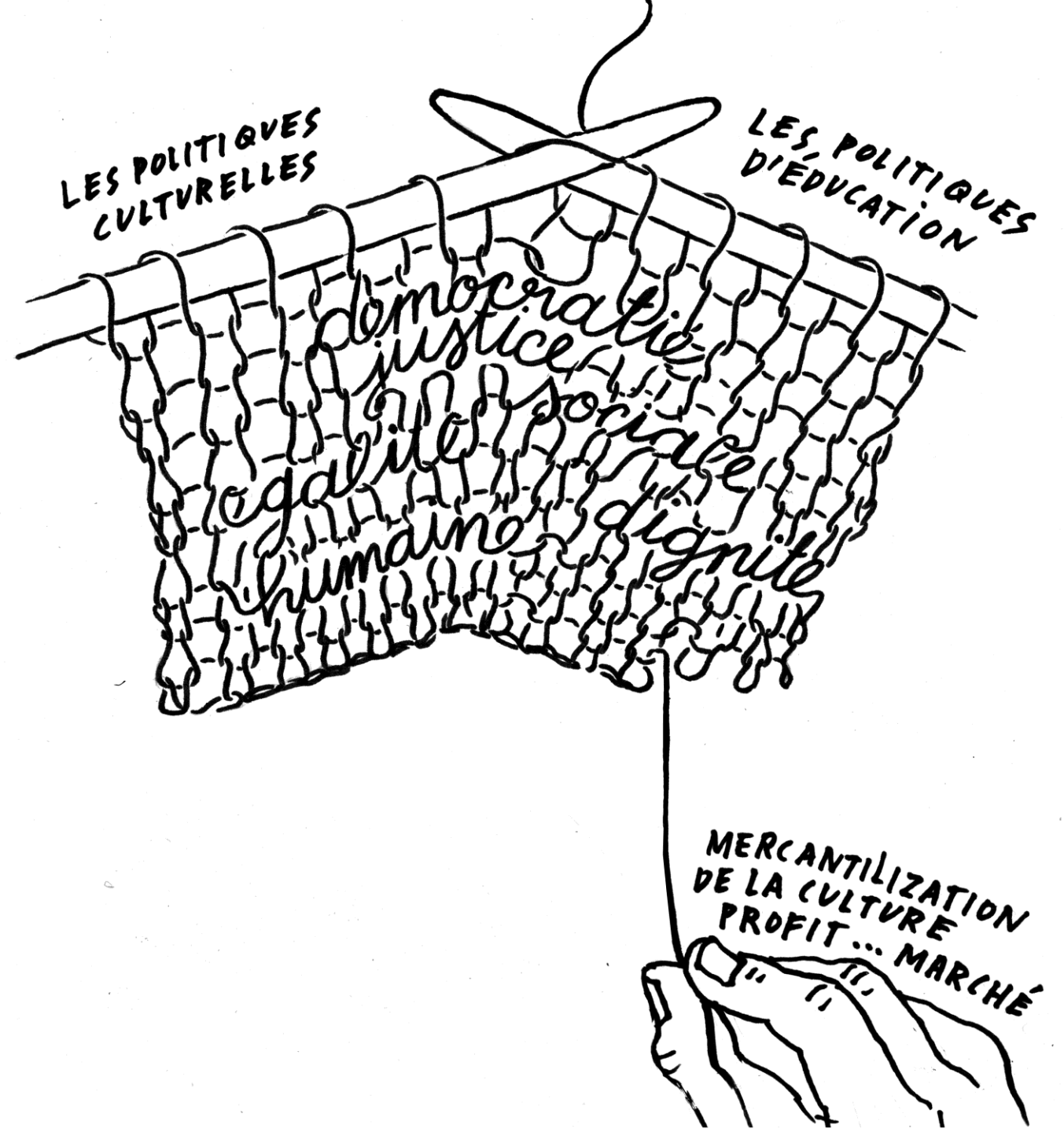
# Public policies strength

**Vahida Ramujkić**

for the book

Vers les nouvelles politiques culturelles

(Milena Dragičević šešić, University of Arts &  
Association Marcel Hicter, Brussels)



# Cultural policy as an academic discipline and a research field

- Normativization (standardization) of cultural policy (that was a huge step beyond when CoE started the evaluation of cultural policies) today, maybe, even - **prevents substantive change** – bringing new issues that come from bottom, from sector itself, not only from policy-makers



Mladen Stilinović, Croatia

# Cultural policy as academic discipline in a changing context of academic capitalism

- University autonomy
- critical university,
- Academic ethics
- academic solidarity,
- Empathy
- University in public realm
- University as knowledge producer
- Academic capitalism,
- expanded professionalism,
- entrepreneurial university,
- sustainability,
- university market,
- managerialism,
- employability (university as producer of labour force)

# Mark Fisher – bureaucratization of education

## ‘ culture - standardisation

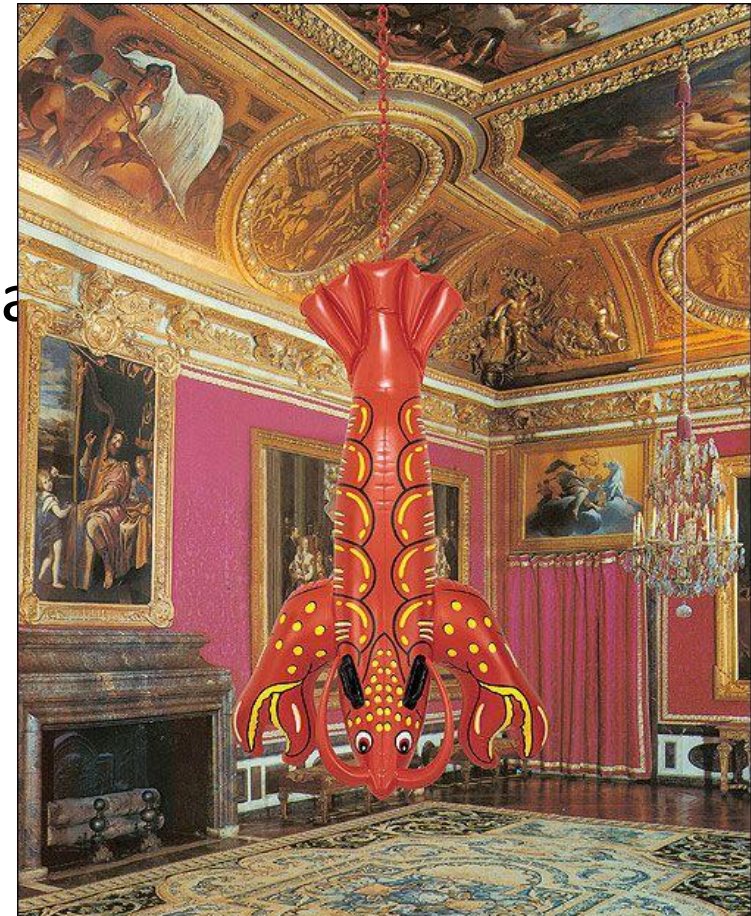
- “...rhetoric obscures an expansion in bureaucratic procedures, particularly audits evaluating employee behavior. My teaching experience in Britain, even more than in the US, the 'post-fordist' era ask from universities to account for themselves and demonstrate "Learning-outcomes" and research achievements. This led to a constantly shifting deployment of standards to be met and the accumulation of work to demonstrate that one is meeting those standards. "Capitalist-realism [is There No-alternative?]"
- Robert Protherough & John Pick – *Managing Britannia*



# today`s reality and trends: Geopolitics of emotions (Moisi) – culture of fear, humiliation & hope

- Globalization – trends from Global North toward Global South
  - consumerism, **spectacularization** & **festivalization** (Society of Spectacle – Guy Debord)
- Migrations – from the Global South to Global North
- Covid-19 crises – equally hitting North and South, East and West
- Global warming, climate changes
- Populism, authoritarianism and dictatorships
- ethics of cultural management (decolonizing CM...)
- Europeanness as a non-answered issue
- Societal transformation challenges

*Jeff Koons in Versailles*



# Definitions of contemporary crisis society – illiberal society

- Society of consumption
- Society of spectacle
- Society of “success ideology”
- Society of competitiveness,
- Society of nation-states, growing nationalism, link of religious to national identities
- Society of distopia (global warming, wars...)
- Society of normatives and standards (mcdonaldization)
- Society of crisis - migrations





# Vision d'artiste Biljana Djurdjevic.....



Convention sur la protection et la promotion de la  
diversité des expressions culturelles



# Consequences

- **Political populism** – anti-elitism, anti-intellectualism, anti-contemporary art
- **Embargo policies:** toward Russia, Iran, North Korea...  
- but also bottom-up – toward Israel official culture
- **Censorship:**
  - a) political – Erdogan
  - b) financial – through biased selection
  - c) by „street-censorship“ – censorship by the crowd
- **Spectacularisation, commodification of culture-  
precarisation of artists / neoliberal pressures**

from **Little stories – grand narratives!** Are we brave enough for a European narrative in time of nationalism and populism?

- Ethics
- Politics
- Social movements
- trends



- Embedded methodological nationalism (even in research ...) Re-interpretation of history
- Creation of „ONLY MINE“ heritage – from Pan Tadeusz Museum Wroclaw to Skopje 2014
- Against Privatization of heritage: Zagreb, Castels in Tirana, Budva...?
- From *In from the margins* to Creative industries? What had happened to our common heritage and values?

# EXILANTS OR MIGRANTS? Artistic acts of resistance to official policies

- “The difference between earlier exiles and those of our time is, it bears stressing, **scale**: our age—with its modern warfare, imperialism, and the quasi-theological ambitions to totalitarian rulers—is indeed the age of the refugee, the displaced person, mass immigration.”  
(Said)





# “An act of hospitality can be only poetic” (Derrida)

## *Foreigner question*

- Visible invisible migrants...
  - Place
  - Exile
  - Trashhold
- 
- Social margins
- “inviting the subject to recognize that he is first of all a guest”  
*Of hospitality*, p. 16



# Aesthetics of hospitality – An act of hospitality can only be poetic (Derrida, p.16)

- In the time of populist political communication, the language, the discourse of **hospitality** is losing from its opposite / the discourse of **hostility**.
- Hostile hospitality – hostipitality (Derrida) – two key cases – **hospital** & **house**. Both were key spaces during Covid-19 crisis: house as home & nation-state, in between the sphere of domestic (private) and public; hospital as “the guarded health of the American Dream” (Manzanas Calvo)

Globalized, mobile world has brought about myriads of encounters with the Other. Thus the notion of HOSPITALITY should be looked through critical lens

- Three aspects are involved in this ritual of hospitality
  - an action (a welcome)
  - an attitude (the opening of oneself toward another)
  - a principle (disinterestedness)





# First initiatives in Europe – related to migrants and refugees

- Christoph Schlingensief – independent underground filmmaker
- Schlingensief's tactic was to call politicians' bluff in an attempt to reveal the inanities of their "responsible" discourse, a tactic he called "playing something through to its end".
- This was used in his work *Please Love Austria (2000-2001)*:

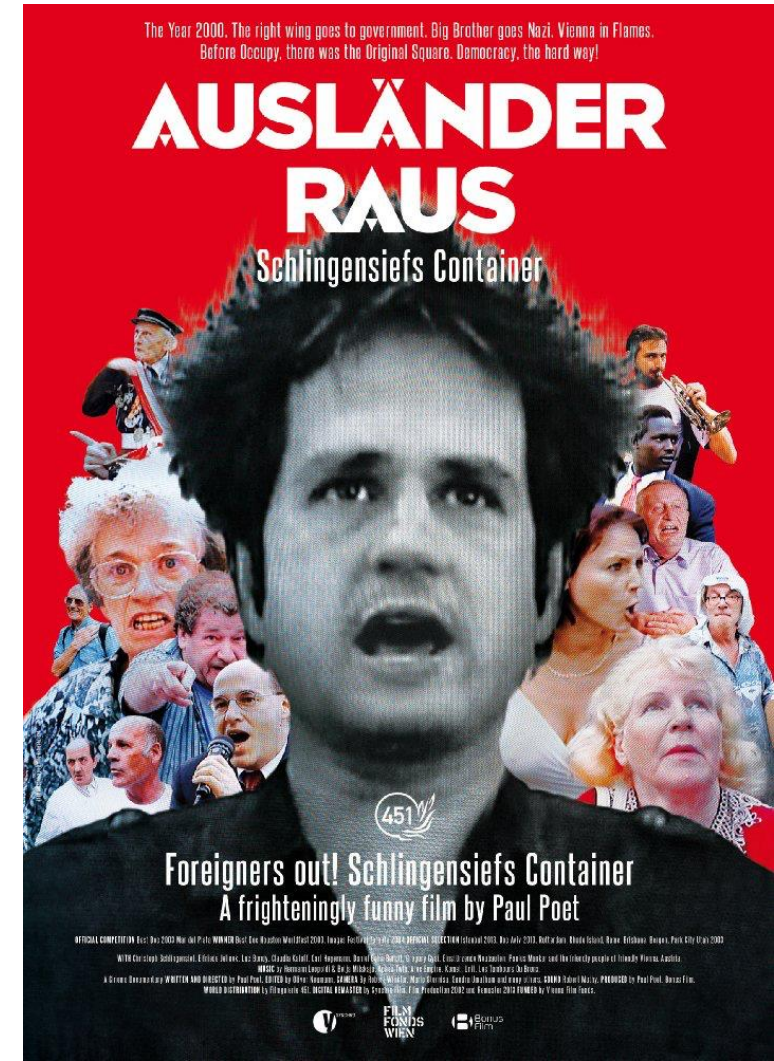
**Foreigners out! Schlingensiefs Container** - *Ausländer raus!*  
*Schlingensiefs Container*, TV show, ironically created in a format of a reality show (Big brother) – Wiener Festhofen



one of the biggest public  
pranks and acts of art  
terrorism ever committed.

FOREIGNERS OUT!

SCHLINGENSIEFS CONTAINER is a  
thrilling, insightful, funny  
chronicle







# GORKI – ALTERNATIVE FÜR DEUTSCHLAND?

Oliver Frlić, Gorky theater





# The official Apology of the National theatre of Norway from shameful collaboration with Habima

- <https://www.youtube.com/watch?v=Bh8XajrrSVc>



- On September 23, 2016, a [video](#), purportedly from a spokesperson from the National Theatre of Norway, was posted on YouTube. A transcript of the video was simultaneously published in the Norwegian weekly newspaper [Morgenbladet](#) with the title “The National Theatre of Norway apologizes.” The video and text “apologized” for the 2013 to 2015 collaboration, organized by the Union des Théâtres de l’Europe (UTE), between Habima, Israel’s National Theater, and The National Theatre of Norway.



CE  
GAZA  
GAGA

WORDS  
OFF  
PEACE

DON'T SAY  
THE F WORD!  
FUTURE!!

POP UP  
MONSTER  
POP UP  
POPULISM

STANBUL

WORDS  
TRUTH  
The truth has a voice.

NOT

FEAR

INSULT  
AN

TURKEY  
DENİZİ ÖZÜRLÜKÜ  
FREİHEIT FÜR DENİZ!

F

FREE EDDY  
TOWER

Was ist mit  
unserer Erde los?

HORROR  
BEBEN

Berliner & Morgenpost

BOOM

TRUMP  
LOREL

CHINA

CHA  
CHA  
CHAOS

SÜRGÜNDE

CRISIS  
CRY  
CRY

SEX  
LIES  
AND  
VIDEOS

DON OF  
RAY

SYRIA  
PEOPLE

# CP – is heritage always positive? What about negative past? Is reconciliation possible?

- Heritage of violence - Dissonant heritage

Yes, there is a consensus about Holocaust, but what about Porajmos and continuous Roma exclusion, Slavery (as European sin – i.e. Haiti),

- What about heritage that is pride of one, & nightmare for another community?
- Who are those agents (participants) of discursive communities?
- How we are debating controversial memory sites museums (Museum of Terror, Budapest; Lote n Finland)?
- Is there any Roma cultural artefact on UNESCO list? Intangible heritage?



# “Nationalization of culture” – cultural policy as identity policy

- Language unification- separation
  - Inclusion/exclusion (heritage of others)
  - POLITICS OF MEMORY
  - POLITICS OF OBLIVION
  - HERITAGE OF OTHERS
- 
- Creation of memories – constructing identities



I am Milica Tomic, I am British, Je suis Milica Tomic, je suis française, Ja sam Milica Tomić, ja sam Hrvatica; Unë jam Milica Tomic, jam shqiptare, etc.



Convention et la promotion de la  
expressions culturelles



# Convention against Blaming of the religion

- Caution religion! exhibition



- Raising sensitivities
- But also, raising institutional importance of the Church
- - self-censorship
- [http://www.wiki.ncac.org/Caution-Religion \(exhibit\)](http://www.wiki.ncac.org/Caution-Religion%20(exhibit))
- **Censorpedia** is a crowdsourced online database of censorship cases within the arts and in culture. National Coalition Against Censorship

# Respect to specificity of cultural traditions – when yes, when no?

- Excluding girls and women
- Dalit population (India)
- Respecting pagan customs  
(Church forbid such a kind of  
cultural expressions like Kurent  
in Slovenia...)



# Kattaikkuttu Young Professionals & All Girls Company set the stage on fire in Bangalore!



the youngest Kattaikkuttu Girl,  
A. Bharati (8 years).



Convention sur la protection et la promotion de la  
diversité des expressions culturelles



# Cultural diplomacy and policy of representation

Kattaikuttu, Tamil Nadu

Kathakali, Kerala



# responses

## Public policies

1. UNESCO Convention 2005
2. Creative industries as panacea
3. Festivalization
4. Mobility grants (much cheaper than art production)

## Art management response

- Commons
- Solidarity
- Empathy
- Hospitality
- Sharing practices
- Echoing multitude voices (Gerz)

# WHO IS DEFINING THE CULTURAL POLICY VALUES?

- Academics? Poets? Artists?
- National politicians (parliament: through constitution, laws...)
- EU parliament?
- Council of Europe?
- Cultural forums (networks, associations...)
- Media?
- Public opinion pressure?

# General values -

- Liberal politics – **democracy**
- **Human rights**
- **Free market**
- Competitiveness
- Success
- Public responsibility
- Quality of life

- Values in world of cultural policies and practices???

- .....

- .....

- .....

Who is defining them?

# Who is responsible

- To question?
- To redefine?
- To fight against

values who dominate discourses but also live practices (in one society or in the world)?

II part



problems and challenges during pandemics

- Closure of cultural activities inside buildings
- Restraint of mass cultural activities on the open
- “freezing” of festivals and manifestations (ECOCs)
- No art market for free-lance artists
- No immediate systemic measures
- Media crisis – post-truth society, fake news proliferation



# Responses of cultural policy and management

## - DIGITALISATION

- Creative industries replacing culture (product as the ultimate goal)
- Festivalisation
- Career- battles
- Entrepreneurship
- Culture as a tool of nation-branding (“window”)
- Standardisations of management, calls, projects – reporting as a more important activity than the project itself
- **TREND-MAKING and trend following**
  - Green agenda (fight against a global warming)
  - Digitalisation, hybridisation
  - Decolonising, solidarity, culture of care
  - Participative policy-making and project making



# Museums were the first to respond – as they already had “digital products”

Museum challenge: Uroš Predić – *Artist's daughter* & Tijana Palkovljević Bugarski, director of the Matica Srpska Gallery

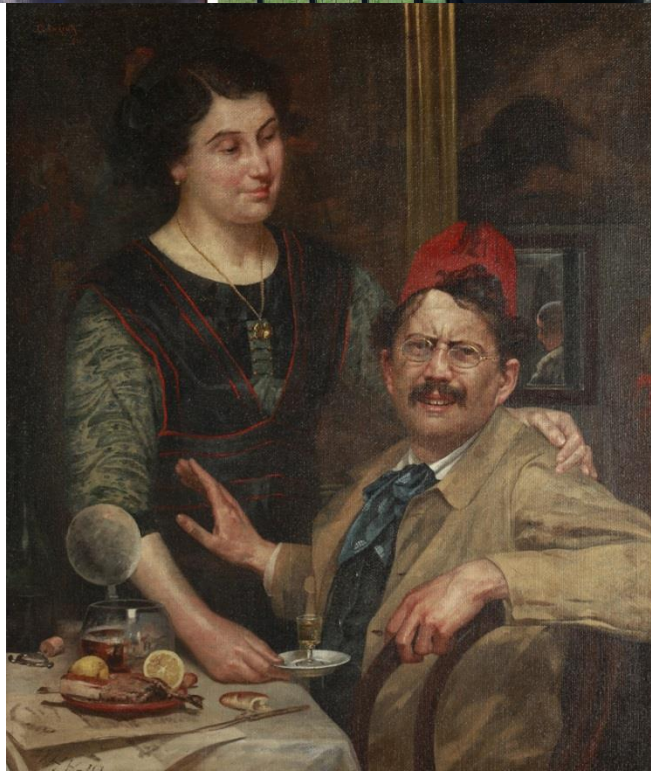


The kinderlada jug, 1980ies, was the most popular item of Šabac museum virtual exhibition on social

networks. The museum got this object in 2014, from a private donor. Kinderlada (“our” Nutella was produced in Podravka, most famous Croatian factory). The jug was created in the Zaječar porcelain factory in Serbia, factory that do not exist anymore, as “kinderlada” also stopped to be produced in 1995, as already whole market was







# Partnership with civil society organisation

- Museum of Yugoslavia, Belgrade

One artifact of the #YUDOM project  
of Museum of Yugoslavia

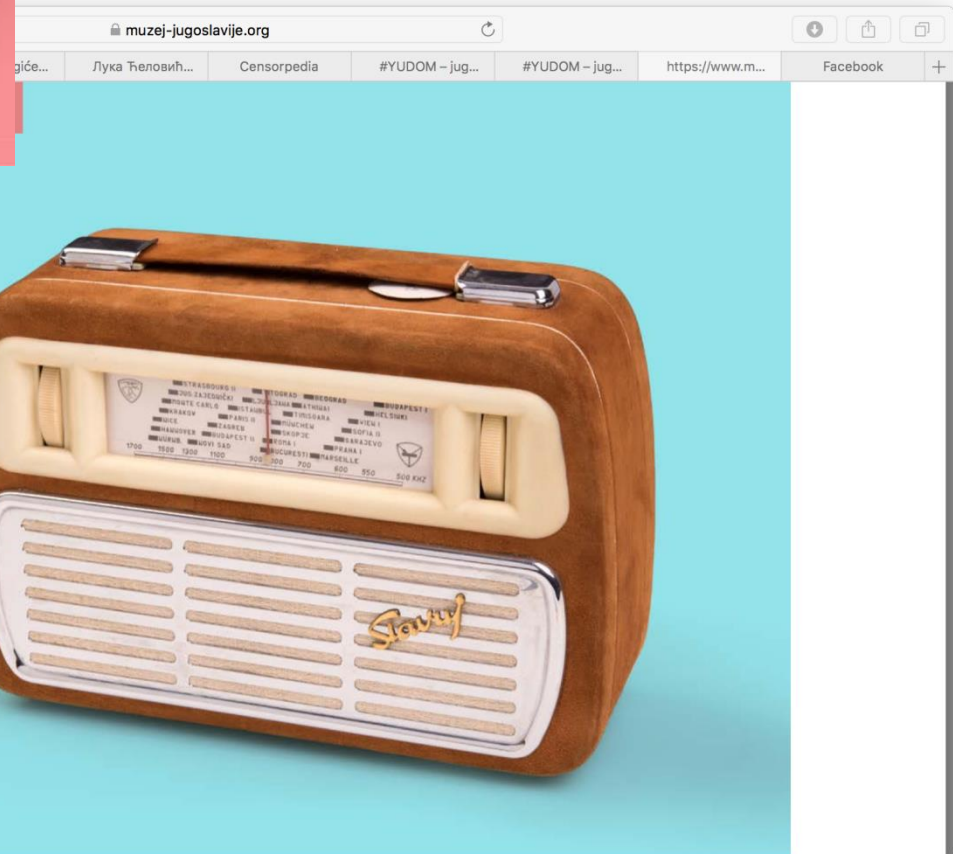


- Studies of Yugoslavia, NGO
  - serial of debates
- KIOSK, NGO
  - Famous for its decentralized workshops (12-weeks) in Subotica, Novi Pazar, Bujanovac & Priština,
  - exhibition : my Yu memories
  - phono exhibition, etc.



# #YUDOM project

## yudom





# Stories from the vacuum cleaner, exhibition, final event of the festival: Serbia & Kosovo: culture without borders



"Ko bi rekao da će *Sloboda 700K* živeti duže od Jugoslavije? Samo umetničko delo živi duže od kraljevstva",





# “Pandemic production” or what happens when show cannot go on

Lonely planet, Atelje 212

indoor theatres (on average 450 seats), had to close the doors and to cancel rehearsals for upcoming productions. After first weeks of shock and silence, **the theatre management teams decided to offer performances that would be transmitted digitally, or those that would not include more than 10 persons in one physical spot. These models were in place during the lockdown and curfews that lasted for about two months.**



# digital content as a temporary substitute for the core theatre products

- The task: Addressing cultural needs of the audience while keeping the theatre brands alive and present at least in a digital world.
- The social media outlets with biggest promotional impact were **Instagram** for announcements and spreading the word, while **YouTube channel** was used for *transmission* (a number of plays was available on theatre`s YouTube profiles for many years).







Results: outreach,  
project efficiency

but

Precarity of artists





# The pandemic showed that theatres

- will be adapting, re-positioning and re-focusing their work through digital means, by using diverse social media tools, in order to stay present and active during the COVID-19 period
- The research explores the rationale behind so called “pandemic production”, digital narratives and main approaches of managers and leaders in the public theatres during the pandemic phase, while noting the lack of cultural policy leadership.

# The COVID-19 crises disclosed many different aspects of theatre management

*“Uncanny Valley”, Stefan Kaegi; Be **Arielle F.** Simon Senn*

- the relevance and importance of digital collections.
- Festivals offer to its audiences an overview of past editions, recordings of events, interviews with actors and critics, documentaries, some new digital products, created during pandemic, that would complement existing collections and give at least part of the illusion that “the new edition” exists.
- Festival “Nušićijada in exile” offered festival on TV channel Nova S and on its own YouTube channel, where audience could see documentaries from previous editions, discussions, stand-up comedians, e  
[https://www.youtube.com/watch?v=65QMh\\_5aUKA](https://www.youtube.com/watch?v=65QMh_5aUKA)



# types of “pandemic production”

- a) Video recordings of plays distributed via social media outlets in scheduled time
- b) Performances for smaller audiences - Lonely planet (10 persons)  
BDP: “live reading” or public rehearsal of the text “Reader” (50 p.)
- c) Online discussions: “Extraordinary performing arts scene”
- d) “in house” video productions: “Philosophical Theatre” - debate
- e) Partnership video production – with an independent TV production for creating TV forms that would be offered to different cable operators, re-starting Theatre Bards TV serial that was popular 20 years ago
- f) a social awareness campaign “stay home”, initiated by Regional Gov. of Vojvodina.
- g) “Digital solidarity” platform - webpage  
<https://www.digitalnasolidarnost.gov.rs/#digitalnasolidarnost> with intention of collecting and gathering all information about different cultural products that have been accessible for free, from free books, movies, music, theatre plays, etc. Solidarity here, was meant to be a solidarity with population, but not the solidarity with artists that stayed without possibilities to work (especially it was traumatic for performing artists that are part of collective artistic expressions).



# Theatre narratives are twofold during pandemic:

- One part was influenced by the feeling of betrayal by cultural policy makers and founders,
- the other, dominant narrative was the narrative of adaptation, digitalization and solidarity.



**DIGITALNO IZDANJE  
FILOZOFSKOG TEATRA**  
Smislino svet iz početka



**DIGITAL EDITION OF THE  
PHILOSOPHICAL THEATRE**  
Let's Think the World Over



# Atelje 212 narratives

- adaptation to a new normal /first reaction, followed by the narrative of **accessibility and solidarity**. Solidarity was primarily with colleagues that needed help; its concept did not go beyond the care and help to direct stakeholders. This situation did not cause wider debate about the model of institutional theatres, artists and cultural workers who do not have “jobs for life” as the ones who are part of the institutional system. The position of cultural workers without long term contracts in institutional theatres (or some other cultural organizations) is fragile.
- As Atelje 212 does not have recordings of all performances, the pandemic accelerated the need for further digitalization of content. It started the project, supported by the Ministry of Culture, that will digitalize and make available all recorded plays.
- Systematization of data and knowledge for the institutional memory purposes does not exist in a structured way (part of ad hoc decision making and short term planning). Strategic approach lacking in all theatres.

# The Bitef theatre / the narrative of adaptation

after the period of “shock” it started with tactics of transformation including narrative of adaptation, in order to bridge the gap until after pandemic. The narrative of adaptation meant offering relevant topics in a digital frame. This relates to the theatre’s recent announcement that they will be shifting and repositioning as a “platform for new theatrical tendencies” to get them closer to the Bitef Festival (offering new forms like Philosophical Theatre and online discussions “Lets continue from the beginning”, were adequate choice.





# Belgrade Drama Theatre concept and narrative of continuity (normality), solidarity and availability

- the **continuity** - fulfilling the plans regarding co-productions, festivals and tours across the region (as soon as the lockdown ends).
- **Solidarity** with associates who did not have long term contracts with theatre, was preserved. The numbers show that for 40 plays, BDT relied on 35 actors with permanent contract (theatre ensemble), 32 associates and 180 guest-actors (this number for was drastically lowered, while they kept the associates).
- Although official narrative was solidarity, in practice this could not be fulfilled completely. The funding of public theatres was scarce even before the pandemic, and fundraising during the pandemic was not possible.
- narrative of **availability**, accessibility and use of digital possibilities. With developing plans how to offer plays with “pay per view”, this theatre is looking beyond the pandemic, and choosing **entrepreneurial** / commercial and market approach for the coming period.

# Words – trends & fashion

• Cultural pluralism	multiculturalism	cultural diversity
• Accessibility	promotion →	inclusivity
• Ethno music	world music	
• Democratisation	democracy	participative - deliberative
• Exchange	cooperation/	collaborative
• Animation	mediation	translation
• Mixedmedia	digital arts	
• Co-productions	partnership	co-creation
• Associations	network	groupings
• Nation state	Region	territory
• Multidisciplinary	intersectorial	transdisciplinary
• Arts	culture	creative industries

# Green Agenda in culture

Julie's Bicycle  
CREATIVE • CLIMATE • ACTION

## Culture: The Missing Link



Press esc to exit full screen



## Climate crisis - eco arts



#PartnerSEAArts



LIVE



## Capacity building - Vietnam

Co-developed with UK and  
country partners for creative  
hubs

Theory and practice courses  
for 25 participants from local  
arts hubs

Project delivery BC Small  
grants funding

1. Performance with children  
in Hanoi
2. LGBT workshops Ho Chi  
Mihn
3. Music workshops 250  
children Dak Lak

Online course 3,000 students



#PartnerSEAarts



LIVE





Press **esc** to exit full screen



Updates Available

Do you want to install the updates now or try tonight?

Install

Later

โครงการสำคัญของกระทรวงวัฒนธรรม  
MoC's Flagship Projects:  
Turning 'Capital' into 'Benefits'



CPOT: Cultural Products  
of Thailand  
Community-oriented  
cultural goods

The National Art Gallery : a new incubator for  
artists, curators, audiences, and markets



It is the use of the cultural capital of various communities to design and develop them into products,  
adding value, putting creativity into it



LIVE



HD





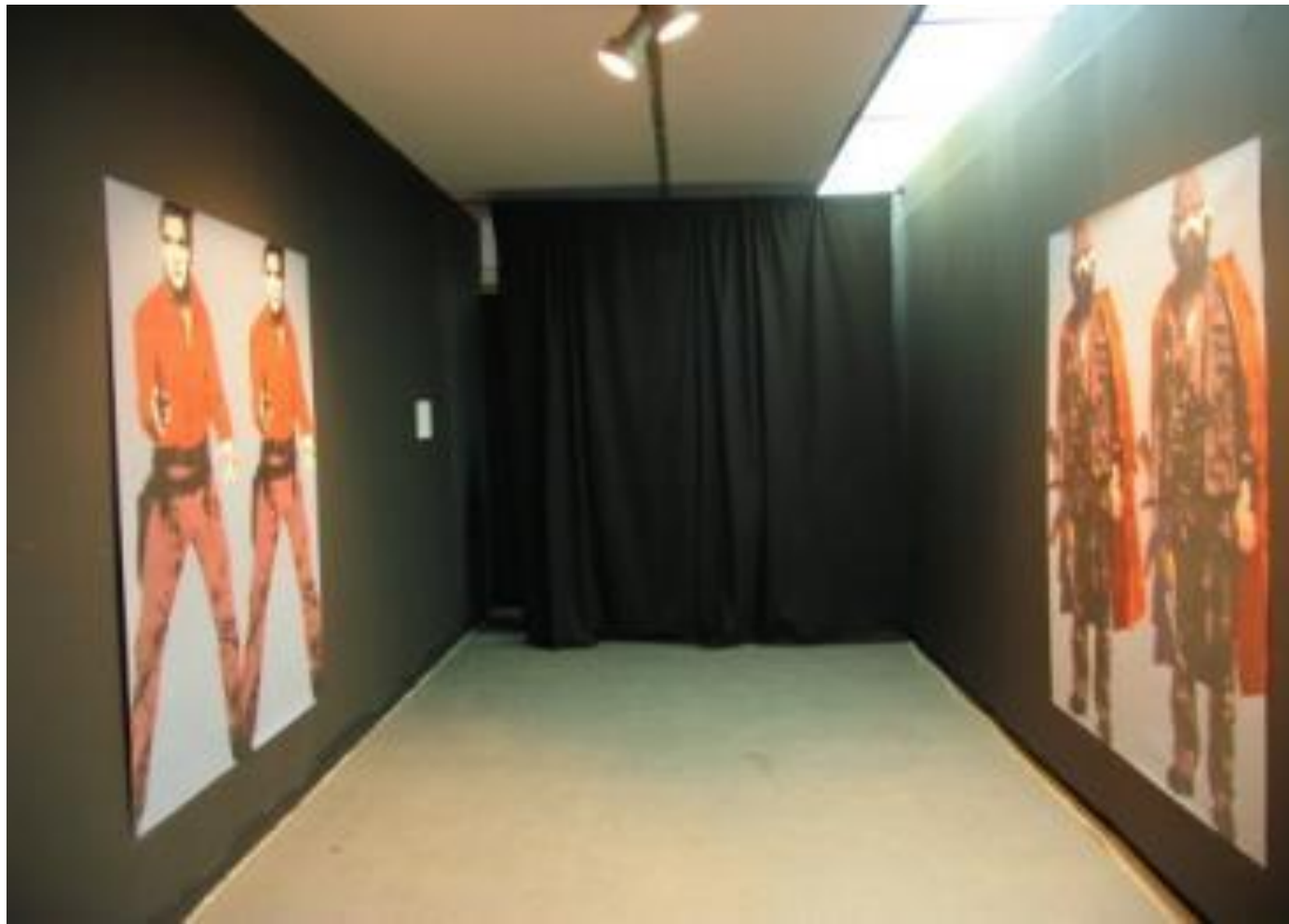
## Sejla Kamberic – Maja Bajevic: lutte contre stereotypes exterieures et interieures



Convention sur la protection et la promotion de la  
diversité des expressions culturelles

## Dren Maliqi: Face to Face

The Constitution is guaranteeing a freedom of speech and expression, as well as freedom to use speech, writing, image or any other way to communicate or receive ideas and information (\$ 46. )





# Women History Museum - Stockholm

- We do innovative museum work – without a permanent building. Rather than having a fixed location, we appear in different shapes all over the city with tours, exhibitions, talks and other activities, to be present in our everyday lives where the history of women has taken place, working to make it a part of our common knowledge.





# Museum of Childhood – a participative museum – Vladimir Perić



# Community participative projects

Serbia

**New culture of memory – from private, individual – to collective memory**

- Museum of the 90s, KIOSK, platform for contemporary arts



ZEMUNSKI  
MALI  
UMETNIČKI  
CENTAR

Museum of Corruption

Museum  
of Childhood  
as a  
participative  
art project





# *New challenges in populist cultural policies – politics of memory and oblivion*

## *Budapest, Museum of Terror*



It tells an extremely comprehensive story of the Nazi and Communist rule. The excellent displays are not just informative but atmospheric



# Concept of public memory (Tomislav Šola)

- A gaze from below?
- Or a gaze imposed by public policies?
- „Body of beliefs and ideas about the past that help a public or society understand both its past, present and by implications, its future; where focus in fact is not the past, but on serious matters of the present (Bodnar J. 1992: 15) - *Remaking America: Public Memory, Commemoration, and Patriotism in the Twentieth Century*
- Research question: How activist projects influence and form public memory from below, by objecting monument policies intending to influence and form public memory, conquering and covering public spaces with selected heroes and narratives in forms of monuments?
- (Do they impact through media, civil society, or by influencing public policies?)



aim: to develop greater critical discourse on the contribution of arts and cultural management to intercultural understanding.

- arts and cultural managers have a critical role directing, administering and mediating intercultural understanding.
- we can reflect on the historical, institutional and social dimensions of intercultural activities that take place within the realms of arts management *practice* and *education*. These include:
- International project activities between individuals working in different countries;
- Inter- and cross-cultural interactions that occur in arts and cultural programmes among majority and minority cultures within a single country; and
- Teaching and learning within arts and cultural management courses, particularly in higher education

# Conclusions

- innovations in creative work – digital turn; participative turn
- Innovations in organization of work:
  - *self-organisation*,
  - *peer actions of solidarity and care*
  - *hospitality* toward colleagues from independent sector (freelance artists and cultural workers).

To conclude: numerous cultural organisations had offered their skills and expertise as well as their technical, informational, and human resources to others, less fortunate ones. **The pandemic acted as a catalyser** for the best and for the worst in art and creative sector producing on one side *ethics of indifference and passivity* (hibernation), while, on the other side, *ethics and aesthetics of solidarity, care and hospitality*.



## CONCLUDING remarks

- These horizons of **ethics and aesthetics of solidarity, care (EMPATHY) brought also critical reflections** within theatres, while
- cultural policy makers choose to act as bureaucrats, missing the opportunity to step in with more vision and leadership, which lead to downgrading their role to **pure administration**. (*ethics of indifference and passivity* (hibernation))
- Theatre leaders - lack of autonomy of public cultural institutions, weak leadership  
However, The crisis reunited teams who were quite small (2-5 people) and that joint reflections and reasoning influenced the final decision on pandemic modalities of production, and the narrative creation.



# Solidarity and sharing in practice

- My books available for free in pdf on request ! [msecic@gmail.com](mailto:msecic@gmail.com)

## **In English:**

*Art Management in Turbulent Times: Adaptable quality Management*

*Cultural Sustainability in European Cities: Imagining Europolis*

*Cultural Diplomacy: Arts, festivals and Geopolitics*

*Situating Populist Politics: Arts & Media Nexus,*

## **In French:**

*Vers les nouvelles politiques culturelles: pratiques interculturelles engagées*

## **In Russian:**

*Art Management in Turbulent Times: Adaptable quality Management*

*Culture: Management, Animation, Marketing*