

2021 ENCATC Education and Research Session PART 3
Session 8: A new agenda for cultural policy?

CHAIR: Herman Bashiron Mendolicchio, Researcher, University of Barcelona, Spain

The role of Cultural Transnational Networks in the digital transformation during COVID19 emergency

Carlotta Scioldo, PhD Researcher, University of Turin (Italy)

Type: Abstract

Keywords: Cultural Transnational Network; European Cultural Policy Agenda; Digitalization

Description of the proposal: The emergence of European Transnational Networks (TNs) in different policy sectors since the late 90s', including culture, depicts a paradigmatic shift in governance landscape more inclined to tackle complex global issues and wicked problems. In the increased network feature of European governance, transnational networks are one variant of the governing process (Kern and Bulkeley 2009) and part of the wider Europeanization process. The literature outlines benefits and challenges of this phenomena: on the one hand enhancing participation in policy making and implementation processes - involving new actors such as civil society, universities, cultural organizations and professionals, - on the other, thought, the risk of endangering democratic legitimation by reinforcing closed elite cycle in the decision processes (Bulkeley et al. 2003; Khan 2013). Furthermore, the fuzziness in network' function is delineated. The scarce literature on the topic shows vagueness in defining Transnational Networks in the cultural sector, their structure and activities, and informs that a valid conceptual framework to address how network operate is still lacking. This paper strives to tackle such literature gap, proposing an updated definition of Cultural Transnational Networks and questions their operate in the digital era. Specifically, we enquire what role did transnational networks cover during the COVID19 pandemic and we interrogate whether networks are contributing to implement digitalization as EU Cultural policy priority.

Indeed, COVID 19 emergency hit strongly all Cultural and Creative Sectors, interrupting international cultural mobility, driving to rapid digital transformation of sector activities (exhibitions, performances, conferences, etc..), shifting roles of artists and cultural professionals. In this unprecedented panorama, the role of network came to the fore clearer as never before: as innovator through digital means, information provider, members' connector, advocacy agency. So to say, relevant agent supporting their members – cultural actors – in the transition phase.

Based on wide literature review on TNs in other policy sectors, combined with empirical research (participant observation and interviews) on the 28 Creative Europe funded networks, this paper sheds light on the debate on Cultural Networks definition and function, providing an updated overview of experimented digital practices that TNs put in place during COVID19 pandemic (timeframe March 2020-March 2021). These initiatives are considered as evidences of the strengthened role that TN covered during this emergency. In the conclusion suggestions to devise an updated conceptual framework to analyze transnational networks in cultural sector within digital shift are proposed.

Main references:

- Borrás, S. and Radaelli, C. (2011), 'The politics of governance architectures: creation, change and effects of the EU Lisbon Strategy', *Journal of European Public Policy*, 18:4, pp. 463-484.
- Bocse, A. (2015), 'Transnational policy networks and the European Union's energy policy', Vol. 21, Issue 3.
- Cram, L. (1993), 'Breaking Down the Monolith: the European Commission as Multi-Organizations: EC Policy-Making in the Social Policy and IT Sectors', *Journal of European Public Policy*, Vol 1:2, 195- 217.
- Davies, I. (2016), A Reader 'Cultural Networking in Europe', Culture Action Europe

- Littoz-Monet, A. (2013), 'European Cultural Networks, Social Communication and the Construction Process of the European Community' in McMahon, R (2013) (ed.). Post-Identity? Culture and European Integration, London: Routledge.
- Uzelac, A. (2007), 'Recognising Networks in cultural Field. Network in real and virtual sphere'
- Uzelac, A. (2011), 'Digital networks – communication and cooperation tools for cultural professionals', in 'Networks – the Evolving Aspects of Culture in the 21st Century' (2011), edited by B. Cvjeticanin, released by Culturelink in partnership with the Council of Europe and UNESCO.



Presenter: Carlotta Scioldo

Carlotta holds a master's degree in Architecture from the University of Architecture Venice (IUAV), as well as a second master's degree in 'World Heritage and Cultural Projects for development' from the International Labour Organization and the UNESCO Centre (ITC-ILO). Currently she is a PhD candidate in Urban and Regional Development at the Polytechnic University of Turin. In connection with her PhD studies, she was a visiting scholar at UCL London in the Department of Political Science, School of Public Policy. Her research interest focuses on European Cultural Policy discourse and governance arrangements. Previously, she has been a research fellow at New York University in the Department of Art and Art Profession. Subsequently, she was researcher at a.pass (advance performance and scenography studies) at DeSingel, in Antwerp - Belgium. She worked as freelance dramaturge in the performing arts sector, and was also involved in the organization and coordination of international artistic projects and symposia. After a traineeship and a short period working at the European Commission in the Executive Agency Culture Education Audiovisual, she joined the European Dancehouse Network as network manager and policy advisor..

**Artists and local community:
defining material conditions for a horizontal cooperation**

Nina Mihaljinac, Assistant professor, UNESCO Chair in Cultural Policy and Management, University of Arts Belgrade (Serbia) and Milan Đorđević, PhD candidate, Research Associate, Faculty of Dramatic Arts Belgrade, University of Arts Belgrade (Serbia)

Type: Abstract

Keywords: art in community, self-management in culture, horizontal decision-making, Association of Visual Artists of Serbia

Description of the proposal: The Association of visual artists of Serbia initiated a project called Towards Horizontality in Arts in 2020 with an aim to develop a set of propositions and recommendations for the legal framework, thus improving the position of artists and their working rights. We were invited to take part in the project as researchers in the field of cultural policy and management in visual arts, and to give recommendations for improving the economic and social status of visual artists in Serbia. The members of the Association were very interested in devising mechanisms for greater integration of artists into society and reducing the gap between artistic work and the needs of society. This paper presents the results of our work – a proposal of a hypothetical model of artist engagement which could be implemented in the field. For the purpose of designing the model, we conducted desk research of relevant current cultural policies and practices in Europe, we used literature related to Yugoslav self-management practice in culture (Majstorović, 1979; Đokić, 1983), and participated in several focus groups with artists and cultural professionals in Serbia. The proposed model is based on horizontal decision-making practice, as an alternative value to a predominantly hierarchically and centrally organized society, and its reflection on the art world. Hence, our initial thesis was that essential development of art and the working conditions for artists would be possible just if a new model of horizontal decision-making

is established, leading to development of appropriate self-governing practice in culture. This model is therefore tightly bound to local community offices, which are recognized by the law of the Republic of Serbia, but had no defined purpose so far. As a bottom-up approach in cultural development, we propose to use them as a framework for introducing a direct dialogue of artists with representatives of the local community. The basis for engagement of artists would be a scholarship for the realization of various cultural and artistic projects, which embody the common interest of the local community, social and cultural organizations. The main material conditions of artists engagement will be defined through the self-managing bargaining of different stakeholders - on the one hand the local community, public institutions and civil society organizations (such as schools, health care and social care homes, pensioners' associations, clubs, etc.) and on the other, artists and their professional association. We will elaborate this proposal in relation to several elements which determine its implementation in practice, such as: 1) financing; 2) decision-making system; 3) legal regulation of the artist engagement; and 4) the social significance and long-term impact of model implementation.



Presenter: Milan Đorđević

Milan Đorđević is a Ph.D. student of cultural policy, a research associate at the Faculty of Dramatic Arts in Belgrade, and a fellowship holder of the Ministry of Education and Science. He gains practical experience in working at the Ministry of Culture and Media of the Republic of Serbia, being a co-editor of the discursive-research projects of the Association of Fine Artists of Serbia, and a teaching associate at the Faculty of Dramatic Arts in Belgrade. His research interests concern the political economy of work in the arts, horizontal decision-making models in the field of culture, and alternative cultural policy practices.

Introducing Collage and Assemblage to students aged six to twelve

Mariva Zacharof, Visual artist and art pedagogue, Greece

Type: Teaching Demo

Keywords: collage, assemblage, combination, composition, thinking.

Description of the proposal: In our attempt to analyze the main theme of this congress let us deep into the terms. Culture is the development and improvement of the mind by education and practice. Culture consists the quality in a person as part of a vital society that arises from a concern for what is regarded as excellent in arts, letters, manners and scholarly pursuits. Sustainability values stand for highly esteemed long lasting abilities that here for can be applied in the creative sectors. Sustainability as an environmental term also stands for the ability to maintain long term ecology balances. It is a vital part of our cultural society to respect the environment and as artists to set vital roles and targets for the quality of the natural world.

In art pedagogy, students can be taught respect to the ecosystem from artists and art pedagogues by setting specific exercises that will contain the element of natural or recycling materials along with a combined thinking.

I suggest the systematic teaching of collage and assemblage to students aged six to twelve with natural and recycling materials in order to gain respect on ecology values and learn the vital role of maintaining the environment intact on a long term basis.

Collage and assemblage consist of a composition mainly on hard paper or cardboard of different materials, from other texture papers to little fabrics and three dimensional objects applied with glue. It is a consistent approach and a highly structured exercise to increase the sense of arrangement, alignment and configuration on paper or cardboard, of children from an early age. If this practice is given precisely, children will be able to think creatively in a long term basis as for they will combine different elements and formats on a two-dimensional surface to create a

piece of art and craft. This task will enable them to amalgamate different qualities and media that will lead them to a concrete thinking as for composition and structure are concerned. Furthermore collage and assemblage will strength children's hands and vision for observation, since they have to be meticulous in shaping the materials given to be applied to create their final image.

A theme can be given to children prior starting the exercise and all materials to be used must be explained and introduced, including the paper or cardboard used as a surface to apply all materials. If paper is chosen, mainly A3 size, then it has to be at least 300 grams and highly absorptive to the glue. The same stands for cardboard. A drawing pencil and a rubber are essential for drawing according to the theme given, on the durable surface for the creation of the collage and for the smaller compositions of the additional materials to be adjusted. Scissors will be needed suitable to the child's hand and for safety reasons they must have rounded ends. Adequate scissors for left-handed children must also be provided to help them so they can accurately cut all shapes they wish to apply with glue on their two dimensional surface. Glue must be non-toxic and can be applied with a little paint brush on the back of the surface to be adapted on our piece or art. Other materials to be used are various quality and texture papers, such as velvet, glossy, glitter, colored and multi-colored, odoule etc., and fabrics, stickers, lids from bottles and recycling cans. By using recycling and second hand materials, bits and pieces of fabrics, students learn how to respect the ecosystem by introducing to their art elements that otherwise would be neglected and thrown away.

Children must use their imagination as for color, texture and volume composition which can be more demanding but also creative and great fun if given as a challenge task.

If this exercise is repeated, children can be introduced to theory and history of collage by coming across the work of important artists who expressed themselves through that mean. Children can be inspired by the artists' work after a thorough discussion and chose to work accordingly. By being introduced to the history of art and this specific era, cultural values will be applied with consistency and practice of the art will allow them to strength their knowledge on combining materials and composing their own thinking on a two dimensional surface. Ecology values will be sustained within a conscious mind and students will act with high manners of respect to the natural world surrounding them.

This demonstration to be presented for the digital conference can be of a simple slide show with samples of children's works mainly from the age of six to eight.

Sustainability as a value is introduced from the art teacher to the pupils by the utility of different materials that perhaps wouldn't be used or neglected though they can create a beautiful composition, which allows a fruitful thinking of a creative mind.

This thinking can be expanded in other fields of linguistics and science since the child can learn to combine in a successful manner similar but also different elements to reach conclusions, proofs or concrete results.



Presenter: Mariva Zacharof

Mariva Zacharof was born in Athens in 1978. She grew up in Liège of Belgium and studied Fine Arts in Great Britain, ensuring a scholarship from the Shillizzi Foundation. She is an Internationally awarded visual artist, Member of the Chamber of Fine Arts of Greece, while her work is included in the archives of various Greek Museums and Institutions. Her artworks are in public National and International Collections. She has secured major publications around the world, as well as prize money for the production of artistic work from the Sidney Perry Foundation. She has performed four solo exhibitions, and has participated in four International Biennale of Visual Arts. She lives and works in Athens, Greece, exposing on parallel to Art Festivals in Greece, Europe, Asia and America since 2001. She is also an art pedagogue and a Red Cross volunteer First aider.

