

UNIVERSITY OF ARTS IN BELGRADE

Center for Interdisciplinary studies



UNIVERSITE LUMIERE LYON 2

Faculté d'Anthropologie et de Sociologie



UNESCO Chair in Cultural Policy and Management

Master thesis:

**SHARED POLICY MAKING:
INVOLVEMENT OF CIVIL SOCIETY ORGANIZATIONS
IN CULTURAL POLICY**

by:

Michaela Mixová

Supervisor:

Milena Dragičević Šešić, PhD

Belgrade, September 2011

TABLE OF CONTENTS

Table of contents	2
Résumé (French)	5
I. Introduction.....	9
I.1.Objectives and hypothesis	11
I.2.Scale of the research	12
I.3.Methodology.....	14
II. Civil Society in relation to Cultural Policy	15
II.1. The notion of Civil Society	15
II.2. Cultural Policy as a term in relation to Civil Society.....	21
II.3. On the way to Participative policy-making and Civil Dialogue	22
II.4. Interdependence between Cultural Policy and Civil Society Organizations	28
III. Networks/Groupings and their impact on Policy-Making	30
III.1. Evolution of Groups/Movements/Networks.....	30
III.2. Networks Characteristics	31
III.3. Tactical Networks - New form of socio-cultural practice	34
III.4. Networks Impact on Cultural Policies	36
III.5. Networks Evaluation.....	37
IV. Case studies.....	39
IV.1. Cultural and Social Framework in Serbia; Association of the Independent Cultural Initiatives.....	39
IV.2. Cultural and Social Framework in the Czech Republic: Initiative For a Cultural Czech Republic	49
V. Recommendations: How to get closer to participative policy-making	59
VII. Bibliography	65
Annexes.....	71
Vita	77

ACKNOWLEDGMENTS

First of all, I would like to thank my parents for their constant support and for believing in me.

I would like to thank my mentor Prof. Milena Dragičević Šešić for her precious time, inspiration and shared knowledge.

Then I would like to thank Jelena Beoković for her kind suggestion.

I also would like to thank to my friend Snežana Timotijević for her energy and support in the hardest moments.

I would like to dedicate this work to my grandfather.

ABSTRACT

The work examines cultural civil society organizations in order to define their competences increasing their chance to participate in policy-making process.

In order to get overall picture, terms such as civil society, its position within the three sectors, characteristics, actors and activities are clarified and put in relation with cultural policy.

The other part examines networks and groupings, considering them as significant civil society actors, in order to point out a strong impact of joint efforts on participative policy-making and design a basic framework for network evaluation

A vital part of this thesis is based on two case studies. Two cultural civil society organizations holding networks' characteristics and active in advocacy and lobby for strengthening and higher recognition of cultural field are chosen. One of them is from Serbia as the other from the Czech Republic.

At the end, based on the evaluation as well as on the previous examination and clarification of the relevant terms, recommendations are provided addressing cultural civil organizations. The identified key competences are designed in order to strengthen chance of cultural CSOs to take part in policy-making:

As the research is based on an assumption that involvement of civil society organizations in cultural policy making depends of the level of political culture in a society we try to seek for indications in order to prove or disapprove our assumption. Furthermore, we believe that the more transparent political system, the more open to the participation of civil society.

Key terms: civil society organizations, cultural policy, participatory democracy, participative policy-making, civil dialogue, networks, advocacy and lobbying.

RÉSUMÉ (FRENCH)

L'objectif principal de cette recherche était d'examiner, d'analyser et d'évaluer les organisations culturelles de la société civile afin de définir les compétences qui peuvent renforcer leurs chances de participer au processus d'élaboration des politiques.

Afin d'obtenir une image plus globale, des termes comme la société civile, sa position dans les trois secteurs, les caractéristiques, les acteurs et les activités ont été clarifiés et mis en relation avec la politique culturelle. La recherche a montré que la société civile peut être définie en fonction de quatre groupes. Les groupes sont : la position dans les trois secteurs, les caractéristiques, les acteurs et les activités. C'est important de souligner la tendance actuelle identifiée dans la recherche qui montre le changement d'orientation des OSC culturelles. Par rapport à la politique culturelle, il semble que les OSC culturelles s'émancipent de rôle d'un serviteur socialement compétents de fournir l'état des services/marchandises culturels à un acteur engagé dans l'élaboration des résultats concrets de la politique culturelle en renforçant les activités de lobbying et de plaidoyer.

Le point crucial pour la recherche était d'examiner la notion de politique culturelle et de fournir des éclaircissements sur le modèle participatif d'élaboration des politiques spécifiques qui permet l'implication des citoyens dans toutes les étapes de l'élaboration des politiques et de mise en œuvre ainsi que l'inclusion dans tous les processus et les mécanismes de décision et de son outil civile de dialogue.

Un pas important vers la compréhension d'une notion de participation dans le domaine de la politique culturelle a été d'identifier trois concepts différents de la participation - social, artistique et politique. Dans ce sens, le concept social se réfère à la consommation de l'art, le concept artistique se réfère à une participation active dans la création de l'art, et enfin le concept politique est compris dans le sens de participation active dans la création et la mise en œuvre de la politique culturelle soutenue par de différentes pratiques telles que le dialogue civil etc.

Après avoir analysé l'ensemble du processus d'élaboration des politiques la définition des politiques / des prise de décision, la mise en œuvre, l'évaluation et la recherche ont montré

que, en particulier au niveau européen, les plus forts dialogue civil ont lieu lors de la phase de prise de décision, suivie par la phase de déterminations des actions. Ainsi, cette constatation peut être considérée comme un défi et en même temps comme un point faible qui peut être améliorée par les deux parties - les OSC et les décideurs. Puis les OSC devraient examiner comment améliorer la participation au dialogue autour de la mise en œuvre ainsi que de la phase d'évaluation.

La recherche montre que l'Union européenne et le Conseil de l'Europe sont reconnus comme les principaux acteurs dans la promotion de la participation et du dialogue civil dans l'élaboration des politiques en Europe. En outre, elle a été identifiée une forte interdépendance entre la politique culturelle et l'organisation de la société civile.

Parlant en particulier des acteurs qui appartiennent au domaine de la culture indépendante, ils ont été indiqués les arguments cruciaux prouvant leur contribution significative au processus d'élaboration des politiques.

Les réseaux, considéré comme l'une des structures d'organisations de la société civile, étaient affirmé partenaires compétents et contribuent d'une grande importance dans l'élaboration participative des politiques. Quand ils remplissent quatre qualités nécessaires à leur fonctionnement efficace, comme la structure démocratique, diversité, dynamisme, performance, ils représentent une source importante d'innovation provenant de leur diversité. La diversité est une caractéristique essentielle et utile dans le processus d'élaboration des politiques. Les activités de la Culture Action Europe ainsi que les réseaux nationaux et locaux mis en place à Zagreb se présentent comme des exemples réussis d'influence sur la politique culturelle à travers la puissance de voix diverses. En outre, afin de montrer l'importance de divers acteurs, il a été présenté un exemple d'une nouvelle forme des pratiques socioculturelle - intensives plateformes collaboratives, c'est à dire des réseaux tactiques, créées à Zagreb. Un réseau tactique qui a développé un système spécifique de prise de décision basé sur la prise de décision participative et le cas présenté de Clubture peut être considéré comme un exemple d'OSC très développé, basée sur la démocratie participative.

Afin de définir les compétences des réseaux leur permettant de participer à l'élaboration des politiques, nous avons analysé et évalué deux études de cas. Deux organisations culturelles de la société civile tenue des caractéristiques des réseaux et active dans le plaidoyer et le

lobbying pour le renforcement et la reconnaissance de la culture supérieure ont été choisis. L'un d'eux est de la Serbie et l'autre de la République tchèque. Ces pays ont été choisis en raison du fait qu'ils ont été tous les deux passés par un processus de transition et si l'on considère la situation politique actuelle, les représentants officiels ont souffert d'une crise de légitimité. L'évaluation du réseau a été fondée sur les trois dimensions générales proposées afin d'évaluer les compétences des réseaux pour l'élaboration des politiques.

Basé sur l'évaluation ainsi que sur l'examen précédent et la clarification des termes pertinents, des recommandations ont été fournies pour les organisations civiles culturelles. Les quatre points suivants ont surgi en tant que compétences clés des OSC culturelles renforçant leurs chances de participer à l'élaboration des politiques:

- Connaissances élevées sur l'élaboration des politiques participatives et le dialogue civil ;
- Renforcer la légitimité des OSC culturelles ;
- Transformation d'un fonctionnaire de l'état socialement compétents à un agitateur culturel ;
- Diversité.

La recherche a été essentiellement basée sur l'hypothèse que l'implication des organisations de la société civile dans l'élaboration de la politique culturelle dépend du niveau de culture politique dans une société. Nous avons essayé de trouver les indications afin de prouver ou de désapprouver cette hypothèse. Par ailleurs, nous croyons que plus le système politique est transparent, plus il est ouvert à la participation de la société civile.

A la fin, la recherche montre plusieurs indications qui nous conduisent à prouver l'hypothèse définie. L'un d'eux pourrait être que dans les deux études de cas, les plus puissants outils pour influencer la politique culturelle sont le lobbying et les relations personnelles. Le Lobbying informel à huis clos est une pratique connue pendant l'ancien système politique en Serbie comme en République tchèque. La voix de la société civile a été supprimée à cette époque. Le lobbying informel concerne les pratiques non transparentes, quand les décideurs politiques ne respectent pas la responsabilité permanente entre les élections. C'est exactement ce qui a conduit à la crise de légitimité dont souffrent aujourd'hui les représentants officiels de la Serbie ainsi que dans la République tchèque.

L'hypothèse particulière qui concerne les compétences des organisations de la société civile pour l'élaboration des politiques, a été basée sur l'hypothèse selon laquelle dans *les sociétés démocratiques les compétences et les aptitudes nécessaires à la participation dans le processus d'élaboration politique sont surtout développés grâce aux programmes d'appui de l'Union européenne et du Conseil de l'Europe.*

Une véracité de cette hypothèse particulière pourrait être vue dans la liste des activités, fournie dans ce travail, favorisant la participation à l'élaboration des politiques fait par les deux organes européens. L'effort le plus important réalisé jusqu'à présent, c'est le World Wide Web Compendium des politiques culturelles et tendances en Europe, où les politiques nationales européennes sont mises en interrelation.

I. INTRODUCTION

During the financial crisis and the significant financial cuts made by most European national governments at this time, culture is considered an easy starting point for cutting financial sources in many countries. Unfortunately, in the near future this step can become very visible and significantly harmful not only to such a fragile field as culture and its development, but also to the civil society of European countries. Especially in countries which are, due to historical circumstances, in the process of transition, it is crucial to strengthen and support their identity by cultural expression and action.

“...It is precisely when you have stagnation in the economy, when you can't create jobs in the old way, when people are being attacked by racism – that is the time when you should be investing in culture because you are then investing in tolerance, you're investing in diversity, you're investing in creativity and in imagination.” Michael D. Higgins, Minister for Arts, Culture and Gaeltacht, Eire¹

As Andreas Johannes Wiesand assumes *“... We cannot escape the conclusion that the outcome of the present crisis clearly depends on the backing "culture" is still able to get from larger parts of the population and, consequently, in political circles. Where cultural policy is not firmly rooted in the multiple demands of the public - or where the arts are still being conceived as "elitist" - and where the important role of arts, media and heritage activities for the social, educational and economic development of a society is not fully recognized, a change for the worse cannot be excluded, even after the current financial storm calms down “* (2011).

In this sense, we should also have in mind what Péter Inkei reminds us: *“... A change for the better may only be achieved if artists and other culture professionals accept to play a more active role on the diverse political stages.”*

Considering the previous quotations, we touched on a topic related to participation of the cultural civil society sector and its ability to influence cultural policy development. As M. Dragičević Šešić states *“now is the real time for a shared policy; new models of partnership between the public, civil and private sectors”* (2005:1).

¹ Higgins, Michael D., quoted in Naughton, John, “A breath of fresh air”, the *Observer* newspaper, London, December 1995.

“Cultural policy was for a long time an activity carried out within the narrow circles of cultural administrators of the public sector, under the patronage of the Minister of Culture and the ideology of the political party s/he represents.”

In order to follow democratic standards and respect transparent processes it is believed that all three sectors, such as the public, private and civil sectors, should be involved in creating and implementing cultural policy. However, in this research we focus mainly on the role of civil society and its participative action. The civil sector is one that can provide the necessary information directly from the field as well as to help transfer strategy from paper to practice. *“Without careful implementation processes though, any legislation is at risk of becoming a dead letter.”* (Copic, 2005: 81).

“The creation of policy through a real partnership between a cultural ministry, its constituency and the wider public offers major advantages. A policy that has been developed in partnership with the sector on which its implementation depends obviously has a better chance of being successful in practice, since it will reflect the experience and the concerns of people working in all sectors.

It is also likely to be more creative and imaginative, since it results from open-minded thinking and dialogue reflecting a wide range of views rather than just internal planning. The policy goals and standards of success, which are developed through such a partnership, will be closer to the shared aspirations of many people. Finally, the process itself is an important element of civil society, enabling and encouraging citizens to take responsibility in an area where most people have an opinion and are not afraid, in the right circumstances to voice it.” (Weeda, 2005: 17).

Furthermore, as Yuriy Vulkovsky argues, on the one hand there are strong requirements to make political processes as transparent as possible as well as assure greater involvement of different interested parties in decision-making (2005: 107). All these requirements can be partly fulfilled by involving players from civil society organizations. Furthermore, politicians face losing credibility in their voters' eyes, transition countries and their political scene often deal with a low number of voters during elections. Thus, their credibility cannot actually be considered as high without greater support of the public. Making civil society more involved can arouse its interest in political issues due to the fact it participates in the decision-making process and thus, the responsibility becomes shared.

I.1.Objectives and hypothesis

The main objective of the research is to examine, analyse and evaluate cultural civil society organizations in order to define competences strengthening their chance to participate in policy-making process.

The research objectives are exploratory-descriptive. Therefore, it is not intended to develop a new theory neither to create an applied-policy. The specific aims of the research are then following:

- to examine and identify characteristics and actors of civil society;
- to identify current trends of cultural civil society organizations related to their roles in cultural policy,
- to clarify term such as participation in a realm of cultural policy,
- to examine and analyse current notion of participative policy-making process and civil dialogue ,
- to examine networks as a structure of civil society organizations and identify their impact on cultural policy,
- to propose a framework for evaluation of networks´ competences for policy-making,
- to examine current political culture related to civil society in Serbia and in the Czech Republic,
- to analyse particular cultural networks in Serbia and the Czech Republic and evaluate their competences for policy making,
- to provide recommendations addressed cultural civil society.

The main research hypothesis is then based on an assumption that involvement of civil society organizations in cultural policy making depends of the level of political culture in a society. We believe that the more transparent political system, the more open to the participation of civil society.

The special hypothesis relates to civil society organization competences for policy making is then based on assumption that in democratic societies the competences and abilities necessary for the participation in the policy making process are mostly developed due to the efforts of European union and Council of Europe programme support.

I.2. Scale of the research

The main **subject** of the research is cultural civil society organizations and their possible involvement in whole process of policy-making process, while accepting a notion of participatory democracy and participative policy-making.

Considering a term participative policy-making, widely use in this research, a slight distinction should be drawn between “participative” and “shared” policy-making. Within this research, it is not intended to treat the issue of shared policy making in its purest sense although we consider this approach as highly advisable. A brief explanation of this concept should be provided. We believe that “shared policies” represent more a vision than a commonly used term. Participative policy-making is based on a dialogue, it attempts to brings the citizens into decision-making process. On the other side, shared policy making is understood, according to M. Dragičević Šešić (2005), as “*a new model of partnership between the public, private and civil sector*” which brings together “*mutual complementary enrichment of researchers and policy makers coming from all three sectors*“. It is believed that this mutual cooperation „*will be beneficiary for the creation of new, more democratic standards in policy making.*“ Shared approach then represents a synergy of three powers: elected power (government and its main ideology), expert power (public and private cultural institutions) and socially responsible forces (NGO sector). Nevertheless, this approach seems to be almost unrealistic while we are in the midst of creating and amending cultural policies “*within narrow circles of cultural administrators of public sector, under patronage of the Minister of culture and unfortunately under the ideology of the political party he/ she represents.*”

Therefore, when taking into account the extent of the topic it is decided to occupy only with relation between public and civil sectors.

In the first part of the paper we examine term such as civil society, i.e. civil sector. In fact, multitude of other names exists such as non-profit sector, third sector, non-governmental sector or independent sector. Nevertheless, the most frequently used term for this sector in this paper is the civil society, possibly third sector.

Our focus is also put on civil society organizations understood in a realm of the research as civil society structures such as artistic collectives, NGOs, initiatives, networks, platforms or socio-cultural movements. Private non-profit cultural organizations also take part within a civil society structure, but according to Milena Dragičević Šešić (2010: 1) *they often have different ambitions, like prestige in international cultural circles, gathering social respect, or image transfer etc.* which leads us to conclusion that pure civil action in order to participate in policy making does not have to be necessarily consider as important. The used typology of civil society organizations is based on the enumeration created by Milena Dragičević Šešić (2010: 2). As Dragičević Šešić stated, *the independent cultural organizations in civil sector might be so diversified - depending on cultural context, historical development and tradition, but also influenced by contemporary political and legal framework, economic and technological capacities etc.* For the research purpose we consider cultural civil society organizations as three following groups (according to Dragičević Šešić, 2010, adjusted to the research needs):

1. NGOs – activist organizations gathering around important social and cultural issues and their subgroups: b1) advocacy and lobby organizations, b2) ground project implementing organizations, contributing to cultural policy and cultural scene.
2. Art and cultural organizations.
3. Associations, Initiatives, Groups and Networks of artists and cultural professionals functioning as art troupes or advocacy organizations.

In the second part we describe characteristics of the networks seen as one of the structures (groups) of civil society organizations. We consider networks as competent partners in participative policy-making and see them as a source of innovation stems from their diversity.

When attempt to examine and clarify the terms such as civil society, its position within the three sectors, its actors, characteristics and activities, it is not intended to seek for the only one relevant definition, but on the other side to present definitions representing different perspectives.

I.3.Methodology

The research was conducted on several different layers with a use of quantitative as well as qualitative methods.

First of all, we collected all necessary data in order to get familiar with an overall picture in the field. We started with a content analysis and carried out a review of European policy and academic literature relating to civil society and its involvement in cultural policy. The content analysis was finally assessed as the most important source of information. Nevertheless, the content study was supplemented by in-depth case studies undertaken in order to identify significant competences of cultural civil society organizations, in particular networks, being active in a field of cultural advocacy and lobbying. One cultural civil society organization represents Serbia when the other the Czech Republic. These countries were chosen due to the fact they have been both going through a process of transition and considering the current political situation in both countries the official representatives have suffered a crisis of legitimacy. Second reason was a personal interest of the author of this thesis as well as seeing as a challenge to examine these particular cases.

Second, after mapping the field of cultural civil organizations, we attempted to get closer to the people contributing to cultural development and which are involved in creating and implementing cultural policy. People from cultural civil society organizations already experienced in advocacy and lobby activities were interviewed.

Third, we finally analysed collected data obtained from content analysis and interviews. The main interest was focused on competences and abilities of representatives of cultural civil society organizations involved in cultural policy as well as on political culture related to the civil society in both countries.

II. CIVIL SOCIETY IN RELATION TO CULTURAL POLICY

This chapter aims at clarifying terms such as civil society and its actors as well as cultural policy, its creation and development in order to define relation between civil society organizations and their impact on cultural life, i.e. cultural policy. A focus is held in particular on participative policy-making and civil dialogue.

II.1. The notion of Civil Society

What is a civil society? Who are its actors and how do they relate to each other? Overall, how can civil society contribute to the development of our cultural life? These questions will be clarified in following lines.

A civil society is hard to define when it is applied universally across social and cultural divides. Thus, there is not a sole generally accepted definition of civil society. However, it is believed that an effective civil society is the foundation of a democratic society and it is based on four key factors enabling access to information, participation, self-expression and communication (2011, 8). In its overall sense, a civil society can be seen as a composition of the totality of voluntary social relationships, civic and social organizations, and institutions engaged in activities of public consequence (Wikipedia, 2011).

In the civil sector, the greatest attention is received by fields such as health care and social issues. Considering the significance of a cultural field thus has not been satisfactory recognized yet. Hanneloes Weeda (2005) even sees a civil sector and its role as: “...*highly underestimated and underdeveloped.*”

On the other hand, there is a notion that “*cultural activity tends to be viewed as part of a wider socio-political project, whether as a tool or medium of democratisation or as an expression of civil society*” (Hardt, 2000: 158). And Darka Radosavljević Vasiljević (2010) states that the civil sector represents a significant marker of citizens’ real needs.

When one looks at some of the definitions of civil society the notions inherent to this term are following:

- Position within the three sectors;
- Characteristics of civil society;
- Actors;
- Activities.

It is therefore valuable to examine the notion of civil society based on the classified clusters.

II.1.1. Civil society and its position within the three sectors

The civil society, i.e. civil sector, can be termed a *non-profit sector* which relates to its non-profit logic (will be described later in this paper) as well as a *third sector*. Latter term refers to its position within other two sectors.

Dorota Ilczuk in her book *Cultural Citizenship* positions so-called third sector, between a sector of institutions steered by a central plan (public sector) and those that are subject to market mechanism (private sector). The third sector interacts to the both, however, more often can be mutual interaction seen in a variety of formal and informal representational ties linking together the state and civil society – for example, institutionalised lobbying, civic consultation, the representation of professional groups on quasi-governmental bodies and political appointment to public office (In from the margins, 1997). Generally speaking, in connection to the positioning of civil sector within the other two, civil society differs from the force-backed structures of a state (public sector) and the commercial institutions of the market (private sector). *Together, state, market and civil society constitute the entirety of a society, and the relations between these components determine the character of a society and its structure* (Wikipedia, 2011).

In relation to cultural policy, public sector and its institutions hold responsibility for foundation and implementation cultural policy and its goals. They also constitute the most important part of the cultural infrastructure. Milena Dragičević Šešić and Sanjin Dragojević state (2004) that “*the public sector has a particularly branched out structure that always, to a greater or lesser extent, functions as a system (functionally), and as a network (territorially)*”.

When referring to the legitimacy of decision-making in the public sector it is usually based on: an elective body i.e. Parliament, Government and Ministers and an expert body i.e. Council, Commissions and Ministries' boards, as well as, the management base of cultural institutions.

The private (the second) sector can contribute to the cultural civil sector in three concrete ways. First, private initiatives create income and by paying taxes fill the state budget, out of which culture is financed; Secondly, private initiatives or individuals may help out cultural projects and institutions through philanthropic donations or business sponsorship; Third is the creation of private cultural institutions and projects, (either profitable or non-profitable).

It is important to stress out that “*the other two sectors can contribute to the development of the cultural system only if the public system is constituted in a stable and democratic manner*” (Dragičević Šešić and Dragojević, 2004: 27-28).

II.1.2. Civil society and its actors

There is no generally agreed definition of civil society organizations (CSOs) which obviously derives from hardly defined term a *civil society*. On a world wide web Wikipedia (accessed on 20th July 2011) one can find twenty-eight examples of civil society organizations adduced including activist groups, charities, sports or social clubs, professional associations, consumer organisations, foundations, political parties, social enterprises, trade unions or non-governmental organizations. According to Fazi and Smith (2006) civil sector includes a wide sphere of non-state actors, distinct from governments, such as non-governmental organisations (NGOs), charities, parties, social movements, interest groups, families, churches, cooperatives. On the other hand, Van Tills sees, among the other actors, local governments (that is, the elected representatives as opposed to paid officials) as “the backbone of a civil society”.

The other distinction can be made according to their legal form or fiscal status what can be seen in a table below.

Table 1: Classification of CSOs according to their legal form and fiscal status

Tentative classification of CSOs³⁴:

Categories	Denominations
Legal form	Association; federation; foundation; limited liability company; registered society; society; international organization; non-governmental organization; cooperative; collective entity of public law; unincorporated association; trust fund; voluntary organization
Fiscal status	Non-profit organization; public interest organization; charity; collective entity of public utility; public benefit organization

Source: Moro Giovanni (2004), Public Institutions Interacting with Citizens’ Organisations, Active Citizenship Network.

Considering in particular civil society actors in cultural field, the most common examples of CSOs can be seen artistic collectives, NGOs, initiatives, networks, platforms or socio-cultural movements. Excluding NGOs, the other enumerated forms of cultural CSOs do not necessarily have to take any legal status and their organizational structure depends on further distinction based on additional aspects such as their characteristics, specific activities etc.

II.1.3. Civil society and its characteristics

The definitions are often based on two common characteristics of civil society organizations - their non-profit and non-governmental nature.

The non-profit principle does not necessarily mean to bring losses and in order to exist had to be subsidised (despite the fact, that most of local and national CSOs are unable to live without subsidies). On the other hand, the organizations operate on the non-profit base should conduct and create their activities with a view of enabling them to generate some profits. But, contrary to the private sector and market-driven economy where the profits are divided between owners or shareholders, the difference being that the profit must be reinvested back and allocated to the statutory activities. As Dorota Ilczuk sums up, non-profit organizations are not guided by the principle of maximum profits as the overriding motivation for their activity

(2001). Their motivation is mostly “value-driven”, which allows them to maintain independent and self-governing. The second characteristic – non-governmental - is not as misleading as non-profit principle. It simply means that organization operates independently from any government.

However, considering the characteristics of CSOs it is vital to enlarge their enumeration. Besides the previously mentioned two characteristics, the other typical feature is that civil society functions as a “guardian” of democracy. Larry Diamond has outlined ten democratic functions of civil society in liberal democracy (1994:11):

- Limiting state power – CSO must both monitor to abuse of state power and also mobilize society to protest such abuses.
- Supplementing the role of political parties in stimulating political participation.
- Developing attributes such as toleration and moderation.
- Creating channels other than political parties for the articulation, aggregation and representations of interest.
- Creating interests that transcend the fault lines of region etc.
- Recruiting and training potential political leaders.
- Helping to build democracy in a variety of other ways, such as in monitoring election procedures.
- Disseminating information useful to individuals in playing their roles as democratic citizens.
- Helping to achieve the economic reforms.
- Strengthening the emerging democratic state by pressuring it into patterns of behaviour that enhance its legitimacy.

Additionally, some other characteristics, some of them might overlapped, can be seen. Such as dynamism and flexibility, a direct community approach, a readiness to react quickly with a mixture of professionalism and enthusiasm and voluntary work are characteristic. Cultural CSOs are developed in very diverse fields of culture and arts as well as create a mutually creative interaction (contemporary arts in all fields, popular culture, contemporary theory, new media and new technologies, youth culture, etc.). Other typical features are inter-sectorial connections and overlapping programmes as well as a strong orientation towards cooperation (at local, national, regional and international levels), mostly with other

complementary cultural organisations but also with social organisations from other fields (Višnić, 2008).

II.1.4. Civil society and its activities

Civil society organizations are thanks to their flexible structure able to react promptly to the issues suddenly spring up. They are capable to deal with the diverse nature of the issues. CSOs participate in public life with work fall within two broad directions (according to Fazi, E. and Smith, 2006, adjusted to the needs of the research):

1. Provision of practical resources or services – In a cultural field often seen in offering different cultural activities, i.e. theatre performance, concert, workshop etc.
2. Political advocacy and lobbying - The exact terminology of this activity is still highly contested. Advocacy involves a wide range of activities ranging from research, education, or awareness raising campaigns to direct contacts with policy makers. Lobbying designs a narrower approach, more directly focusing on policy-makers.

Most often the organisations are involved in both types of activities, particularly as expertise gained through service provision is often an important legitimising factor for CSOs involved in lobbying/advocacy activity. Thus, lobby/advocacy and service provision activities should be seen as complementary rather than mutually exclusive.

What can be noticed in a cultural independent scene is that some cultural organizations which became more active in advocacy and lobbying activities, according to Bose, Busch, & Dragičević Šešić (2006), *emancipated themselves from the role of a socially competent servant to the state to an actor engages in the shaping of concrete cultural policy results.*

In the same context, this can be seen as a challenge for cultural CSOs. Moving from a needs-based approach to a rights-based approach. Rather than simply providing services to meet people's basic needs, a rights-based approach seeks to strengthen their demands to receive such services from the state. A rights-based approach builds on the growing recognition of the importance of economic, social and cultural rights in addition to civil and political rights.

II.2. Cultural Policy as a term in relation to Civil Society

Cultural policy is a topic abundantly lately discussed (especially among the professionals). It is therefore no surprise that scores of definitions have been stated to describe cultural policy field and its main concept.

Generally speaking, cultural policy is *the area of public policy-making that governs activities related to the arts and culture* (Wikipedia, 2011). When we examine the historical record, four broad aims underlie cultural policy in most European countries – the promotion of cultural identity, cultural diversity, creativity and participation.

The distinguished Czech cultural theoretician Jan Dvořák sees cultural policy poetically as *“the art of managing the art”* (2005)². In this sense, artists can be seen in a position of decision makers and on the opposite pole, official decision makers in artists’ skin. On the other hand, Simon Mundy ascribes cultural policy a function that brings it even closer to the individual – that of providing the necessary facilities for the individual to be able to explore past and present in a social context (2000: 16).

Karen Jeynes affirms that *we tend to focus on cultural policy as being policies by governmental and political bodies to govern how, why, and most especially the how much, of arts and culture* (2011: 55). But in this sense, if we try to broaden these definitions, we can see cultural policy in work of artists called visions, manifestos or principles; in networks as membership regulations and stated mandates; in private, business sector where takes form as culture within their business or their role in the broader picture. Thus, Jeynes puts in the question, *if culture belongs to everyone, then why should we limit ourselves to government being the keepers of cultural policy* (2011: 55)? If we regard the concept of policy from this angle, bottom up, rather than top down, as Hanneloes Weeda says, *the whole notion of third sector participation in cultural policy becomes much more obvious matter and such as brings cultural policy directly into the realms of cultural citizenship, an approach which we would advocate taking into consideration in every future cultural policy* (2005: 16-17).

² In original “Umění řídit umění” .

Furthermore, when speaking about the word “policy” from etymological point of view, the original meaning of the Greek *politeia* is the “conditions and rights of a citizen”, or “citizenship”, and just as a second instance “government, administration”. Referring to the previous what have been said, this is an important issue relevant to this research, while we try to see cultural policy as something what can be set up, influenced and kept not only by official public bodies but at the same time by civil society, including artists, professionals and citizens.

On the other hand, Robert Palmer claims that these days across Europe *there is still considerable top-down cultural policy, driven primarily by economic needs and instrumental purposes rather than “public interest”, limiting “cultural choice” in such a way that it has sometimes become unrepresentative and not available to all groups of society* (2011: 10). In the same context, John Holden states that *cultural policy is a closed conversation among experts. What culture needs is a democratic mandate from the public* (2006). Hence, this is exactly a field of action for civil society. Cultural policy must be perceived as a procedure. And its creating adjures constant negotiation. “*By facilitating interactive processes of cultural policy-making, cultural policy rhetoric and analysis are being transformed into cultural policy “creation”, where the third sector is playing an even greater role*” (Weeda, 2005: p. 17).

II.3. On the way to Participative policy-making and Civil Dialogue

In order to understand possible ways of participation of civil society organizations in policy-making, in the midst of delegating power close to the citizens, it is also important to describe different stages of policy-making and then to examine possible ways of intervention and possible extent of influence.

II.3.1. Decentralisation

Today, decentralization, self-reliance, local autonomy and grassroots democracy are becoming buzzwords. They are investigated in order to monitor how they facilitate the involvement of people in the decisions that affect their lives (Verhelst, 2001: 6).

Decentralisation related to the creating and implementing public policies is conceived as the administrative delegation of power. It is believed that decentralisation of the decision making process in the area of management and financing of culture is certainly one of the most important principles guiding the implementation of cultural policy in today's Europe. It guarantees the observance of subsidiarity, a fundamental principle in contemporary societies which means that decisions are made as close to those whom they concern as possible (Ilczuk, 2001: 14). Principle of subsidiarity then presupposes the active participation of citizens at all levels of policy-making.

Decentralisation is a preoccupation of the post-communist democracies, although the situation on the ground varies considerably from countries (In from the margins, 1997: 42). However, it can be often seen that local or regional governments get an autonomy and freedom to take a decision but on the other side they do not receive sufficient financial resources to carry out the tasks assigned. Simultaneously, either in a phase of creating or implementing new policy standards, there is still lack of cooperation between governments and cultural CSOs, i.e. cultural professionals or artists. As suggested in the Council of Europe's In from the margins report (1997) if overlaps and conflicting policies in the cultural field between national, regional and local governments are to be minimised, consideration should be given to restricting national responsibilities to high level strategy, to ensuring maximum consultation during the policy-making process and to avoiding decentralisation of responsibilities without adequate financial resources.

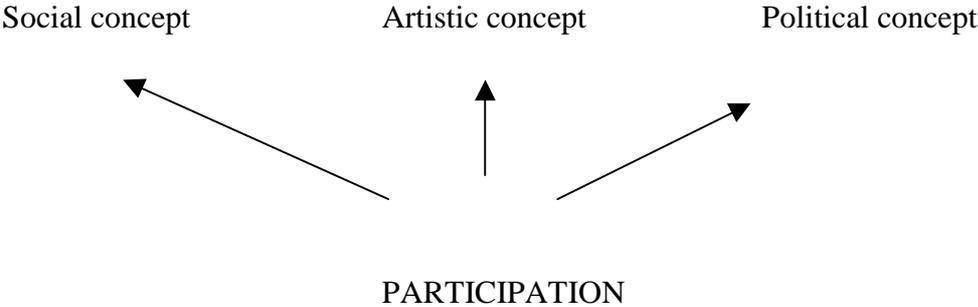
II.3.2. Participative policy-making and civil dialogue

Sometimes cultural responsibilities are insufficiently delineated between the different tiers of policy making and policies are fragmented as a result, as well as artificially isolated from other sectors (In from the margins, 1997: 269).

In order to avoid the example mentioned above there is an obvious need to create and implement cultural policies with attendance of all affected stakeholders. One of the main objectives of cultural policy - to promote participation – may be a possible key leads to the success.

Since participation in a language of cultural policy might be a tricky term, clarification of possible meanings needs to be provided. Thus, three different ways of understanding, depicted in a table below, have been recognized within this research.

Table 2: Participation as the three cultural concepts



Social concept refers to a participation in a sense of consuming art. Consumption is a form of participation in that watching a play or a film, or reading a book, is an intellectually and emotionally demanding process. On the other hand, artistic concept refers to participation in a sense of creating art, in order to bring people into the process of making art. And finally it can be seen in a political context refers to involvement in creating and implementing cultural policy supported by different practices such as civil dialogue etc.

For the purpose of the research we are referring to the third option and consider participation as an involvement of citizens in all stages of policy-making and implementation and the inclusion in all processes and decision-making mechanisms. Thus, it is believed that participative policy-making represents the extent to which all parties are allowed to participate on creating public policies. This approach is *“not based on aspirations to win power, but primarily to influence the ruling structures in their decision-making”* (Paunovic, 2007: 431).

In general, this is related to participatory democracy. Participatory democracy is a multi-faceted concept covering a wide range of practices that historically find their roots in a protest dynamic, but also gave birth to forms of partnerships with public bodies at a later stage (Fazi and Smith, 2006: 14). It can be defined as a process emphasizing the broad participation of constituents in the direction and operation of political systems. The emergence of participatory democracy appears as a direct consequence of the challenges raised by

traditional forms of participation in liberal democracy, i.e. by representative democracy³ (Ibid, 2006: 12). Thus, participatory democracy tends to advocate more involved forms of citizen participation.

Some of the commonly accepted features of participatory democracy cover the aspects such as involving non-state actors, mainly individual citizens and civil society organisations; emphasizing the role of civil society organisations as important mediators in debates; supporting the principle of policy-makers' permanent accountability between elections etc.

Participatory democracy principles can be seen in a concept of civil dialogue. It represents a practice used for creating public policies and makes the process transparent. It simply means that public sector and decision-makers openly discuss the issues with all the stakeholders. The dialogue has been developed beside the traditional forms of lobbying and advocacy work.

Thus, according to Fazi and Smith (2006), civil dialogue refers to a wide range of interactions between civil society organisations and institutions rather than a clear-cut set of practices. Also covers various degrees of formalisation, ranging from informal to legally recognised structures, from ad hoc to continuous exchange, encompasses different degrees of involvement from civil society organisations, ranging from information to consultation and active participation as well as takes place alongside the whole policy-making process.

At the European level participative policy making, i.e. civil dialogue, is highly concerned. Fairly structured practices of dialogue between national, European Union (EU) and international institutions and NGOs have been developed. Following a number of experiments in the 1990's, the EU began to formally recognise the role of organised civil society in policy-making in the White paper on European Governance published in 2001, and continued reflecting upon the way to establish a constructive dialogue with civil society actors in 2002 with the General principles and minimum standards for consultation⁴. In some fields such as youth, social or public health, relatively sophisticated consultation frameworks have been set up. On the other hand, in case of the cultural policy field, civil dialogue practices are still in their infancy. However, the horizon for European cultural policies' developments has opened

³ A representative democracy represents modern democracy where citizens choose their representatives through elections (Fazi and Smith, 2006: 12).

⁴ Based on an article Civil dialogue – A Framework of engagement for cultural civil society at European level, available: www.cultureactioneurope.org.

with the adoption of the European Agenda for Culture, which was built in partnership with civil society organisations, there is more than ever an opportunity for European cultural platforms and their members to not only take part in existing consultation processes, but also to engage in a deeper reflection on participatory democracy, and the fundamental values it carries. The most visible interlocutor of the European cultural institutions has been Culture Action Europe (see also chapter III.4.), which participated in creation of the Agenda for Culture as well as in a number of other formal and informal consultation processes up to this day.

Besides the EU programmes and activities related to support of civil dialogue, high effort in promoting civil dialogue and participation of CSOs in policy making has been made by Council of Europe (COE). One of the most significant and, beside the year of publication, still very utile report in this particular field, *In from the margins: A contribution to the debate on culture and development in Europe*, was published by COE in 1997. The report was produced by an independent group of policy makers, researchers and cultural managers and its central themes are two interlocking priorities – to bring the millions of dispossessed and disadvantaged Europeans in from the margins of society and cultural policy in from the margins of governance (*In from the margins*, 1997: 9). Beside publishing books and conducting researches in a field of cultural policy, one of the most significant activity which helps to raise significance of cultural policy and to improve cultural practices all over Europe is a project held in cooperation with ERICarts *Compendium of Cultural Policies and Trends in Europe* (available: www.culturalpolicies.net).

II.3.3. Involvement of civil society organizations during policy stages

The whole policy-making process includes the following phases:

- Agenda setting;
- Policy definition/decision-making;
- Implementation;
- Evaluation;
- Feedback.

In case that participative policy-making is by official decision makers accepted as suitable practice that can help to streamline policy-making process, the civil dialogue then would be

applied naturally alongside the all policy stages. In case that participative policy-making is not practised, in a following table the policy stages have been linked to the potentially relevant functions and acts of civil society organizations.

Table 2: Linking policy stages and ‘functions’ of CSOs

Linking policy stages and ‘functions’ of CSOs	
Policy stage	Potentially relevant third sector ‘functions’
Agenda setting	Advocacy, Innovation (demonstration effects)
Decision making	Advocacy, Innovation (demonstration effects)
Implementation	Service delivery, community building
Evaluation	Advocacy
Feedback effects between stages	Synergies resulting from multi-functionality (Evers, 1993)

Source: KENDALL J., Third Sector European Policy: Organisations between market and state, the policy process and the EU.

Considering European Union level, according to the report *In from the margins* (1997), the strongest civil dialogue takes place at the decision-making phase (and in particular, at the period when proposals are developed), followed by the agenda-setting phase. CSO’s formal involvement in dialogue around the implementation as well as the evaluation phase remains more limited. Thus, this finding can be seen as a challenge and at the same time as a weak point which could be improved by both sides – CSOs and decision-makers.

A fact causes concern in practising participative policy-making is that we always have to be aware of a possibility that professionals and involved artists representing some civil society organizations might take an advantage for themselves and advance their own interests as well as the fact that their decisions are always subjective.

II.4. Interdependence between Cultural Policy and Civil Society Organizations

A strong civil society is very important both for the shape which cultural policy can take and for development of culture as such. And contrary, the cultural policy can stimulate the activity of society in a wider sense of the world and can strengthen democracy (In from the margins, 1997).

II.4.1. Independent culture

Cultural actions taken in the civil sector are mainly initiated by younger population or independent artists and other similar professionals, sometimes perform individually but often under umbrella of cultural CSOs. These organisations mostly form a backbone of so called “independent culture”. *The term “independent” points out the difference with respect to public institutions in which the governing structure (director and controlling council or board) is appointed by the public authorities, while NGOs are independent in this respect* (Dragičević Šešić, 4). Therefore these organisations are free to express their opinions on everyday issues contrary to cultural institutions, set up by the state or other external organisations, that depend on their founders with their programme content or finances. Thus, the cultural CSOs contribute to more varied and independent offer of cultural goods and services.

Other important role of cultural CSOs is to play as intermediaries between government and the cultural sector. *Government encouragement of their development – through fiscal means and subsidy – would help to foster a thriving civil society and would be an acknowledgement that the voluntary sector can sometimes be a more appropriate vector for cultural action than governments themselves* (In from the margins, 1997) which supports an assertion of Darka Radosavljević Vasiljević who says that *the civil/independent/third sector is usually the first to implement new standards to be eventually adopted by formal institutions*. Above that, in a report In from the margins (1997) there is stated that *the efforts of national and international authorities “to take into account the cultural dimension of development” tend to fail if they are not supported by the work of independent agencies in the field of urban and regional cultural planning, the activities of “third sector” associations and the active involvement of*

artistic communities and individual citizens (Ibid, 1997). In that connection, CSOs can be seen as necessary link to cultural development.

The interconnection between civil society and culture can also be seen in reasons for gathering people together and creating civil society organisations. An interest in culture and, more especially the arts, the heritage and the environment, are among the most common motives that lead to the formation of such groups (In from the margins, 1997).

Above all, the independent cultural sector can be seen as a source of cultural experts and professionals. According to Darka Radosavljević Vasiljević (2010) *NGO representatives still form a vast majority among the participants of international and local conferences, debates and other meetings on culture, use more European funds, they are also much better informed about European cultural trends in culture. They even adopt higher professional standards than their colleagues working in the official framework.*

III. NETWORKS/GROUPINGS AND THEIR IMPACT ON POLICY-MAKING

The previous chapter clarified relationship between civil society and cultural policy, defined their actors as well as examined the conditions for the participation and effective involvement in policy-making. Yet, generally agreed, upcoming trend of networking has been proved as successful in the struggle for participation of the independent cultural civil society organizations in creating cultural policy. Thus, this chapter is dedicated to the networks and groupings, considering them as significant civil society actors, in order to point out a strong impact of joint efforts on participative policy-making and design a basic framework for network evaluation which will be used in the next chapter.

III.1. Evolution of Groups/Movements/Networks....

Different forms of civil initiatives can, according to Paunovic (1997), grow from „a group“ into „a movement“. These spontaneous needs to unite, coming from the bottom of the social sphere, simply „derive from the impossibility to fulfilling one’s needs or resolving certain basic social problems” as an individual. The main difference between group and movement can be defined according to its impact on society. Characteristic of a movement, described by Paunovic, is achieving a certain influence in society reflected in the fact it may cause specific changes in important social objectives. Groups as well as movements develop the responsibility of citizens and awareness of their own interests as well as those of the community and disseminate participative political culture.

For argument’s sake, on the basis of the previous description, one could build a definition speaks of the similar characteristics, but referring to networks. *“The success of a network depends on its external achievements, the end results, or enduring, structural impact in society. Impact is, at the end of the day, a network’s political reason for being”* (Wilson-Grau, Nuñez, 2006: 11). Thus, in this context we assess networks in a same matter as groupings.

In general, *networking is about organizations and individuals joining forces and/or building relationships with other organizations and individuals to share knowledge, ‘products’ or goods and services, and experiences, and to learn from each other with a common goal in*

mind (Gardner, 2011: 205) and according to Karen Jeynes it is about *using yet another kind of power, the power of numbers* (2011).

During the 1990s, networks became an increasingly important means of social synergy. State by Wilson-Grau and Nuñez (2006), these formal or informal structures bring together diverse social actors to enable them to pursue actively common goals. Networks can influence economic, political and cultural structures and relations in ways that are impossible for individual actors, they can operate in many domains within and/or across nation-state borders.

III.2. Networks Characteristics

III.2.1. Four qualities of functioning network

For the sake of functioning network it is crucial to take following four qualities into account (according to van Paaschen, 2011: 160-161, adjusted to the research needs):

1. **Democratic** structure in which the internal power relations are transparent and balanced, with explicit rules that safeguard democratic decision making.
2. **Diversity** in terms of members and their contexts. Diversity is a great strength as it allows for a variety of expertise and experience that could be helpful to solve a particular issue.
3. **Dynamism** based on the energy of its actors who voluntarily contribute, collaborate and undertake new actions. It is vitally important for generating innovative strategies and actions.
4. **Performance** is a basic quality that keeps the network lively: actions should lead to results and have a follow-up; participants need to have the feeling that the network works and has an added value, that their contribution is leading to something.

III.2.2. Operational characteristics⁵

Another area of concern is the characteristics specific for this type of civil society organization.

Networks are usually organised around a *political purpose*, thus, they have defined strategies on how to achieve the envisioned change. In case of cultural networks, they lobby for instance for better artistic conditions, for improving artistic quality or for more transparent financial support based on clear criteria.

Their *organization and management* is specific in a way that there is no clear centre or hierarchy in the decision-making structure and all actions are taken in order to achieve common decision among the members. Communication and dissemination of information are vital functions of the organization.

In case of *leadership and participation*, these are essential elements of networks. Participation of the members is voluntary. Both organisations and individuals can participate in networks. The participants are characterised by their diversity, including geographical diversity, as well as cultural, lingual, and at times also ideological diversity. Participation in networks is sporadic; at times very intensive, at times nonexistent. On the other hand, the quality of the leadership determines the power of the network to achieve the desired change. As van Paaschen argues, even if a network has a strong mission *it tends to collapse when there is no clear leadership and no transparency regarding the decision-making process* (van Paaschen, 2011: 161).

III. 2.3. Roles and significance of cultural networks

In particular cultural networks became, since they sprang up twenty years ago, an important factor in supporting international cultural communication and cooperation. To be more concrete, networks have been *feeding and supporting the mobility aspirations as well as competences of professionals* (Farinha, 2011: 146). In a report In from the margins published by Council of Europe (1997), networks are seen as *catalysts for cultural action and perceived*

⁵ Defined by Wilson-Grau and Martha Nunez, 2006.

as carriers of a shared sense of values. And what is the secret of an expansion of cultural networks at present? The secret is rooted in the possibility to communicate different cultural values reduced to symbols that are readable in different cultural contexts and by different publics” (Djokić, 2011: 26). Promotion of diversity is one of the key challenges of cultural policy and networks are important actors in this sense. On the other hand, Karen Jeynes sees networks in their pure sense as groups of *artists taking responsibility for themselves and their own issues* (2011) which leads us to one of the main activities of the civil society organizations – advocacy and lobbying and attempts to strengthen recognition of the cultural sector and its impact on a whole society.

Overall, Paul van Paaschen (2011) concludes and classifies cultural networks into five groups according to their possible roles. The roles can be combined or just one of them can be played.

1. Promote productions & distribution;
2. Professional & artistic exchange;
3. Knowledge and information exchange & research;
4. Advocacy & interest representation;
5. Capacity development.

The chosen role subsequently influences a field of action within the network functions – internal as well as external environment. For the sake of success it is essential to build strategic relations with different stakeholders. Internal environment obviously consists of the network’s members. Refers to the idea that networks are there to make the work of their members better, there is expected to choose the members with shared values, but on the other side with diverse capacities and capabilities.

On the other pole, external environment encompasses governments, audiences and wider society, and funding sources. It is crucial to define carefully potential stakeholders that need to be addressed in order to achieve the envisioned objectives set up, depending on the particular role the network has defined for itself.

III.3. Tactical Networks - New form of socio-cultural practice⁶

An interesting trend in networking has emerged recently. Besides all the indisputable positive impacts of traditional networks, there was a need to adjust their way of function, expand the definition of cultural action and develop new collaborative practices and models. So-called intensive collaborative platforms, i.e. tactical networks, represent a new form of emerging socio-cultural practice.

They have several levels of activity, structure and procedure that are aimed at achieving common goals by different means. As enabling the stabilization and further development of existing collaborations, the model (participatory, tactical network of organisations) supports the expansion and establishment of new cooperative ventures, thus drawing in a greater number of participants, active in various fields and forms. As can be seen, diversity is the key word which distinguishes them from simple cooperative projects where two or more entities try, through cooperation at production or some other level, to achieve particular artistic or cultural attainments. They represent complex socio-cultural endeavours. Based on these characteristics, intensive collaborative platforms require four basic prerequisites to effectively deal with complex problems:

1. Aims and goals need to be set up that are suitable for the type of project, including a socially relevant agenda and strong policy of intent;
2. Themes and material need to be oriented toward genuine collaboration;
3. Transdisciplinary activities are required to bring together participants from different artistic, cultural and social fields to collaborate and work together;
4. Multi-level, modular and complex structures with defined protocols and procedures need to serve: (a) as a method of building informative and communicative governing formats and (b) as a transformative approach towards achieving targeted aims and goals (Višnjić, 2008: 19).

The format of intensive collaborative platforms needs to differ from the membership networks, the agencies that provide programme content, the grant-giving or operational

⁶ The depiction of new forms in networking as well as description of successful cases are based solely on the practices described in Višnjić, E. and Dragojević, S. (2008) *A bottom-up approach to cultural policy-making: Independent culture and new collaborative practices in Croatia*, Amsterdam/Bucharest/Zagreb: Policies for Culture, The Force of Example No.3, pp.17-18).

foundations, the simple collaborative projects, projects that provide touring packages, distributive touring models, the wide platforms with no clear agenda and only a suggestion of a common ground behind similar types of activities, etc (ibid).

II.3.1. Network management through participatory decision-making

Participative, or so-called participatory, decision-making model appeared to be useful and applicable also on the organizational level.

The Clubture, as an example of new form of socio-cultural practice, is a non-profit, participatory network based in Zagreb. It aims to strengthen the independent cultural sector through programme networking, raising public awareness, encouraging organizational development within the sector as well as promoting change in the institutional framework.

The network is based on a participatory and dynamic model:

- The membership is built on an open model of inclusion based on programme participation.
- There is no central authority to organise cultural content distribution. The network functions on a “peer-to-peer” principle.
- everyone who proposes a programme can also evaluate other programmes being offered.
- the selection of programmes is facilitated as well as the decision on financing particular programmes from a common budget.

Considering its decision-making process, Clubture has developed its own decision-making model based on participative features. In this context, all the organisations and initiatives that wish to propose programmes can evaluate them by means of a transparent and accurate scoring and voting system. An Assembly, made up of the representatives of all active members of the network, is the decision making body of the organisation. All other activities are approved by the Assembly and are designed in two ways:

1. The specific organisation develops its own set of activities in a specific context and takes responsibility for their implementation (for example in local advocacy);

2. on the other hand, there are some activities that are designed to serve the network as a whole (or the independent cultural scene in general) and are implemented by staff in cooperation with network members (such as the portal or the magazine).

III.4. Networks Impact on Cultural Policies

Mike van Graan puts networks in relation to cultural policies and argues that *cultural policies, like networks, are not ends in themselves, but vehicles to achieve a greater good* (2011).

The most significant contribution to the cultural policies and their processes can be seen in networks' diversity and their ability to tackle varied issues. Contrary to the other types of CSOs, i.e. NGOs, networks are not limited in their field of activity neither interest. Furthermore, such a diversity and complexity enable them to act globally and not to limit their activities on local, regional or national level.

This is particularly visible in a case of Culture Action Europe (CAE), advocacy and lobby network promoting arts and culture on the European level. CAE functions as an Europe-wide network of membership organisations currently having over 90 members, representing more than 10,000 organisations in more than 14 artistic disciplines. Related to the classification of the roles mentioned above, CAE plays mainly two roles, in particular Advocacy & interest representation as well as Knowledge and information exchange & research, and in lesser extent offers a space to exchange and elaborate common positions among its members. CAE is acknowledged as a competent partner for the European commission related to the cultural issues, i.e. due to its active participation in the structured dialogue launched by the European Commission the network participated in creation of the European Agenda for Culture. At present, it runs the campaign We are more: Act for culture in Europe which aims to influence EU political and financial negotiations for the period 2014-2020 as a timely opportunity to develop and sharpen the arguments used when advocating for arts and culture and thus, to influence the cultural policies affected financial support provided to the European cultural organizations.

The other example, at this point related to the advocacy activity at the local level, is described. Bojan Munjin explains how and with what instruments the independent cultural scene in Zagreb has struggled for democratic participation in decisions related to public policies, in particular cultural policy.

“Zagreb will meet the new millennium with creation of several networks of associations of independent culture; Clubture, Policy Forum, and Zagreb - Cultural Capital of Europe 3000. At a later stage, all these networks plan to join into a single focus - *Pravo na grad* (The Right to the City). In fact, the independent culture has eventually recognized that its marginal position is due to the unjust distribution of power that excludes a wide range of citizens from the decision-making process, favoring small elites. This limited group of cultural avant-garde has thus turned into a peak of political struggle for democratic participation in decisions about public affairs: urban goods, arts programs and public finances. On the one hand, nowadays this scene continuously put pressure on the city administration to include the independent scene representatives in strategic decision making while, on the other hand, it organizes mass actions opposing the urban areas privatization wanted by financial oligarchs. These are obvious examples of how the independent culture emerged from its circles of the like-minded, and dedicated itself to the street advocacy for the common good” (Munjin: 6-7).

Overall, Emina Visnic(2008) appraises the contribution of networks in a way that *they greatly expand the cultural domain by defining it not as arts and heritage, which is the traditional approach that has dominated European culture for decades, but rather as a domain of direct interaction between social, technological and artistic levels. In this way they help to create the potential for culture to reassume its proactive, dynamic and critical function in society.*

III.5. Networks Evaluation

At the end of this chapter one can ask what does a *successful network* mean? Is it relevant enough to assess according to extent of achieved goals? Or better according to achieved social or political change? Or is it a quantity what counts?

The fact of the matter is that stakeholders and evaluators alike face unique challenges in assessing the functioning and achievements. The context in which networks operate is a globalising world of dynamic, complex, open environment. This demands on members and the network itself to change course, often dramatically and at short notice, increasingly overrun planning, monitoring and evaluation processes and procedures which are all the best competencies for policy-makers. Nevertheless, in these circumstances, conventional means for evaluating operational effectiveness and efficiency and progress towards goals, are not simply difficult but, as Wilson-Grau and Nuñez argue, often useless.

Hence, Ricardo Wilson-Grau and Martha Nuñez⁷ invented in 2003 and updated in 2006 an instrument attempts to assess network's qualities. A matrix with evaluation criteria that pretend to be exhaustive was presented. They suggest that fifty-six indicators cover all aspects of a network that potentially should be considered in an evaluation⁸. According to the authors, the precise meaning of the words will no doubt vary from network to network and person to person. Furthermore, individual evaluators and each network should decide if they require additional indicators, and evaluators should take care to customise the wording.

However, it is not intended within this research to work further with this instrument and designed criteria due to its too wide extent. Yet, it can be useful to mention existence of such an instrument and furthermore, to inspire some network to use this tool to good account in order to evaluate its qualities and potentially to develop.

Therefore, taking into account a scale of this particular research, set up objectives and the previously described notion of networks and their impact on cultural policy, it is agreed that sufficient evaluation of the networks' competences can be based on assessing three general dimensions:

- Internal structure and functioning;
- Chosen role;
- Position towards external environment.

⁷ Ricardo Wilson-Grau is an independent consultant. Formerly, director of environmental, development, educational, research and journalistic programmes and ^{organizations}. Martha Nuñez is an Ecuadorian anthropologist and consultant; member of consultancy and advisory groups for Ecuadorian and international institutions; formerly, co-ordinator of the Latin American Forests Network.

⁸ Annexe A: Generic criteria for evaluating international social change network.

IV. CASE STUDIES

In the previous chapter we described characteristics of the networks as well as pointed out their competencies enabling them to play an important role in advocacy and lobbying activities. Furthermore, three general dimensions were proposed in order to evaluate networks' competences for policy making.

This part is then based on two case studies. Two cultural civil society organizations, holding networks' characteristics, were chosen. Both of them are active in advocacy and lobby for strengthening and higher recognition of cultural sector. One of the networks operates in Serbia when the other in the Czech Republic. These countries are chosen due to the fact they have been both going through a process of transition and when considering the current political situation, the official representatives have suffered a crisis of legitimacy.

Thus, this part aims to analyse current political culture related to the civil sector in both countries and to evaluate competences of particular networks for policy-making.

IV.1. Cultural and Social Framework in Serbia; Association of the Independent Cultural Initiatives

IV.1.1. Civil society in Serbia

When look back to the history, in the Socialist Federal Republic of Yugoslavia with its planned economic system state influence exerted a stronger regulatory power than in liberal market economies. Therefore, authorities retained a moulding influence on cultural policy longer than in other contexts. Significant transformations occurred with the social movements in the 1970s and with the geopolitical changes towards the end of the end 1980s and the beginning of the 1990s (Bose, Busch, & Dragičević Šešić, 2006: 134).

Thus, development of civil society was delayed for a decade or so and the delay is still present. The region still copes with the conflicts influencing the whole society (Radosavljević Vasiljević, 2010). From more radical perspective, it can be seen that *instead of a „civil“ society, a society based on war has been created in Serbia* (Gredelj, 1997: 416). But, in spite

of the issues connected to searching and preserving the national identity and *media and political induction of anxiety over everything and everyone* (Radosavljević Vasiljević, 2010), acting of civil society organizations can be also observed with their positive consequences – in this context, civil society is *non-militaristic, based on the respect of fundamental human rights and civil freedoms, tolerance, democratic public, the rule of law and economic, social and political pluralism* (Paunovic, 1997: 423).

Significance of civil society and importance of its development has been recognised by the Serbian intellectual community. For instance Darka Radosavljević Vasiljević argues (2010) that the most important strength of civil society, especially artistic community, in this region is *the ability to purge society from feeling of anxiety* created by media and politics. Furthermore, Žarko Paunović sees in a civil society *the only guarantee for the future of Serbia* (2007: 433). However, recognition of its importance by public authorities is still under question.

IV.1.2. Cultural policy and decision-making process

As can be found out on the world wide web Compendium of Cultural Policies and Trends in Europe⁹, in particular in the Serbian country profile (Dragičević Šešić, M., Brkic, A. and Mikić, K., 2010), the Ministry of Culture of the Republic of Serbia has overall responsibility for culture (partly shares with the Secretary for Culture in the autonomous province of Vojvodina). Overall responsibility encompasses responsibility for policies and strategies for cultural development, support for twenty-five cultural institutions of national importance, legal issues in the field of culture, protection of the cultural heritage, and regulating and preparation of the laws relevant to the media space. On this basis, the Ministry of Culture holds a key competence for cultural policy-making and funding and thus should be the main target for cultural CSOs working on policy issues.

During the 1990s there was a period of large tensions between the public and civil art sectors. After 2000, since the Democratic Opposition overthrew the Milosevic regime, some of the

⁹ Compendium of Cultural Policies and Trends in Europe", 12th edition 2011. Available from World Wide Web: <<http://www.culturalpolicies.net>> (accessed 15th July 2011)

key players of the civil sector moved to the public sector. Since then, the strength of the civil sector has still not been restored, and its role in the cultural sector still waits to be redefined. Due to the financial crisis and limited funds, the Ministry of Culture decided that the cultural policy focus should be on excellence and quality, but also that a new synergetic way of policy-making is needed. This is connected to decentralization attempts and implementation of a new policy of "responsibility transfer" towards cities and municipalities, stimulating them to promote local artists and local artistic production.

Considering financing support provided to independent cultural activities, starting from 2006, the competition is held once per year instead of three times a year. Decision-making processes for these open competitions had been transferred to independent commissions. That is why the current cultural policy model is described as a combined etatist-democratic model. There are 13th commissions far now, as some had been abolished such as a committee for international cultural cooperation.

To improve the system of financing culture, the government established an Agency for Cultural Development in June 2001. One of the main tasks of the Agency was to co-operate with public institutions and NGOs. But as the work of the agency has not been clear or transparent, and its level of efficiency is very low, the new Minister of Culture has dissolved the Agency in 2010 and engaged the Ministry staff to undertake its tasks.

It is important to underline that since May 2007, NGO's are again treated equally in comparison to public institutions regarding competitions or requests for grants. However, some priority is still given to the public sector institutions.

According to Dragičević Šešić, Brkic, and Mikić (2010) another outstanding issue is to differentiate between professional associations (which act more as trade unions for freelance artists), groups of amateurs and NGOs working on policy issues. Thus, a new and completely different legislative logic is needed. In this context, a new *Association Law* has been put on the Parliament's agenda. It is expected to give artists' associations the possibility to earn money through their activities and to invest in projects of NGOs. The general assumption is that this new law will facilitate artistic workshops, educational activities, and will contribute towards job creation.

The fact that professional artists' associations are legally treated similarly to all other associations (i.e. of art amateurs) has created a lot of tension between public authorities and those associations. They have lost all the privileges they once had during socialist times and have, upon occasion, even been expelled from their premises (because they happened to be located in buildings which were legally owned by some other organisation or private person, a fact not challenged before).

Generally, in Serbia, the transformation, of a state association of artists, to an association as a non-governmental organisation, provoked a lot of controversies and negative reactions among the artistic community, which felt rejected by the state. The Ministry of Culture covers the running costs of 13 artists' associations.

IV.1.3. Development and current role of cultural civil society organizations in Serbia

The role of civil cultural associations in the past ten years was extremely diversified: ranging from those created to promote state nationalistic cultural policy, to associations created to fight against such policies. Their organizational forms are also quite various. In a study conducted in Serbia, Montenegro and Macedonia in 2010 (see chapter III.1.4.) there were ten different forms of civil cultural associations found. Among them are non-governmental organizations (associations of citizens), the independent artistic associations, cultural foundations, artists' unions, informal artistic groups, independent cultural initiatives, cultural clubs, amateur artists' associations, etc.

The genesis and development of Serbian NGOs is clearly described by Milena .Dragičević Šešić and divided into three phases:

The first generation of NGOs was composed of radical, political activists who expressed themselves through art and culture; who have been, at the same time, radically & explicitly anti-nationalistic.

The second generation was more “culturally” profiled. For example, contemporary dance NGOs such as Lokomotiva Skopje & Stanica Belgrade have been leading regional educational and research projects in the field of contemporary dance through the Nomad Dance Academy.

The third generation seems to balance the orientation of both previous generations; as Political engagement remains very important, but more transparent criteria to select artists are applied. At the same time, a regional conference of independent cultural centres (summit of

non-aligned centres for culture) was held in Magacin in June 2008, regrouping the representatives of all NGO's generations.

All three generations of NGOs function as an alternative to the established cultural system. They succeeded in getting international support and recognition. Due to this fact, many of the leaders of these NGOs were given the opportunity to participate in different management programmes and leadership training courses, which gave them new and better capacities to function in comparison to those running associations or cultural institutions in a traditional manner.

In the mid 1990s, the Fund for an Open Society (Soros Foundation) helped to create a Centre for NGO support, which provided consultancy and training advice to numerous NGOs in Serbia. Many were also encouraged and supported by different international organisations and joined various European and South East European networks and exchange programmes which provided them with new competencies as well as collegial support. The result was an improvement of the internal and external networking, especially in the cultural field and the inclusion of the NGO movement in a larger socio-political arena (Dragičević Šešić, 2010). Although at present, NGOs deal with withdrawing of the above mentioned international foundations and are forced to seek for new sources of financial support in order to maintain their international activities and co-operations. At present, Darka Radosavljević Vasiljević states (2010), there are some around eighty (both formal and informal) associations dealing with cultural production and promotion in Serbia today. The associations are mainly concentrated in Belgrade (~37%) and Novi Sad (~16%), while the rest (~47%) are scattered around the rest of the country.

When touch on the current role of cultural civil society organizations in Serbia, one should not forget to mention an emerging trend appeared in Belgrade. Connected to the need being completely independent, some socio-cultural activities emerge outside the public and private realm, and further, cannot be classified even within the third independent sector which activities usually have organization-based character. Bose, Busch and Dragicevic Sestic introduced in their text (2007: 131-156) “the notion of a fourth-sector practice, whose key elements are transitoriness (in a sense of project character) and a subversive perspective, whether by design or by outcome.” One of the examples of the fourth sector practices in Belgrade is given by M. Dragicevic Sestic (2007). Far from institutionalised practices, the

artist Miroslav Mandic started the project called *The Rose of Wandering* more than ten years ago, relying on informal networks of friends and supporters. The very interesting aspect is that the artist did not expect any support from the public neither from the private sector and brought the project to the life thanks to the donations, help and word of mouth promotion of his friends and supporters.

“The fourth sector typically starts flourishing in spaces far away from public policies, commercial revenues or the realm of the politically and ideologically meaningful, which is important for the third sector” (Bose, Busch and Dragicevic Sestic, 2007: 147-148).

IV.1.4. New Serbian network – Association of Independent Cultural Initiatives

The Association of Independent Cultural Initiatives (the Association) was set up in 2010 as an advocacy group for improving the position of Serbian non-governmental organisations in the cultural sector. This NGO network was set up within the project *Non-institutional actors of cultural policy in Serbia, Montenegro and Macedonia* and was financed by the European Cultural Foundation. The aim of the project is to examine the capacity of key actors of cultural policy outside of the system of public institutions as well as to assess the strength of the independent cultural scene in Serbia, Montenegro and Macedonia. This project establishes networking of non institutional actors of cultural policy at national and regional levels with the aim of exchanging cultural programmes, improving the capacity of the independent scene, applying in partnership for international competitions and increasing influence on the decision-making process of cultural policy at local, regional and national level.

Who are they?

The Association is a NGO non-formal membership base network. In 2010, Remont – Independent Artistic Association¹⁰ as its main initiator has contacted sixty-five Serbian NGOs in order to gather independent cultural organizations and unite the independent cultural scene. No specific conditions need to be fulfilled to become a member. Anyhow, the network attempts to link organizations active in a field of innovative contemporary art and culture. Quantity was more important than to require any specific conditions to become a member. At this time, the network gathers 55 Serbian NGOs. Two main NGOs work as guarantors for taken activities in order to keep them transparent and independent.

¹⁰www.remont.net

During gathering NGOs Remont faced to NGO's fear of networking. This fear, according to Darka Radosavljević Vasiljević, probably comes from the past when a mutual trust was misused. To avoid this fear and to assure a transparency of decision making process the network set up a board. The board consists of seven people and decisions must be taken unanimously.

What are the aims?

The Association operates at national, regional as well as local level. As the main outstanding issue of the independent cultural scene could be, by Darka Radosavljević Vasiljević, seen in a low professional capacity of cultural actors, especially in small Serbian towns.

Thus, the aims are following:

- exchanging cultural programmes within Serbia,
- improving the capacity of the independent scene,
- applying in partnership for international competitions,
- increasing influence on the decision-making process of cultural policy at local, regional and national level.

Related to the last aim, Darka Radosavljević Vasiljević pointed out that they attempt to get closer to the city representatives. As she said: *"If we wanted to influence cultural policy, we would need to become visible at the local level and get in touch with the city representatives. Paradoxically, in Serbia if we wanted to be taken seriously by the city representatives, we would need to have supporters at the Ministry of Culture first"* (2010).

Activities

The first National Conference of Independent Cultural Initiatives took place in Beograd in late June 2010. The meeting was attended by more than fifty representatives of formal and informal associations, most of them from Serbian provinces. The participants were informed about the preliminary results of the research entitled *Non-institutional Actors of Cultural Politics in Serbia, Montenegro and Macedonia*, which are both encouraging and alerting:

- annual production of programmes is between 1200 and 1500;
- independent cultural sector is the most educated one – 72% have a faculty degree and 17% are MA, MSc or PhD;

- 2500 individuals are actively involved in the independent cultural sector in Serbia, 60 of them are employed;
- projects are mostly co-financed by international foundations, along with the Serbian state budget and foundations launched by large corporations, yet the real partnership projects with the business sector are extremely rare;
- most of Serbian organisations and initiatives have partnerships with similar structures in ex-Yugoslav countries (Ibid).

The Association was set up after the conference. At present it seems to be active mainly in two main realms:

- Advocacy on political level.
- Small cultural projects exchange within Serbian cultural NGOs.

Instruments

The Association uses ordinary instruments typical for advocacy and lobbying activities. That means, personal meetings, mail communication, media coverage as well as using a common web portal in order to provide a better communication and exchange of programmes.

Achievements – Step by step to the civil dialogue and participative policy-making

The initiative started in 2010. Since then it has been invited to take a part in creating a new strategy for development of NGOs which was prepared on the local level (by City of Belgrade). Releasing this strategy meant a significant step forward for cultural NGOs – this is the first official document where cultural NGOs are taken into the consideration.

In November 2010 the network announced a Declaration on the Development of The independent cultural scene in Serbia¹¹ which inviting the authorities (Ministry of Culture, Belgrade City secretariat for culture etc) to dialogue on many issues. The Declaration was signed by 59 Serbian organisations in the field of culture and marks the start of their joint activities to strengthen cooperation and protection of their interests, public interest and promoting cultural life in Serbia. The Declaration suggests several proposals for improvement of the cultural policy and cultural life in Serbia: such as including independent sector representatives in policy-making bodies (at national, provincial and local levels), establishing

¹¹ Annexe B. Declaration on the Development of The independent cultural scene in Serbia.

special open competitions for projects of the independent cultural scene, establishing a Ministry of Culture competition for multi-year operating grants for covering overhead costs of the independent organisations, as well as providing (for the purpose of decentralisation of cultural policy), specific budget lines for development of quality programmes in the field of contemporary, innovative art in smaller towns across Serbia which would be co-financed by local government (Ibid, 2010).

Radosavljević Vasiljević also mentioned a situation occurred during the first meeting organized by the initiative. The meeting was attended by representatives of cultural NGOs as well as by city representatives. However, when both groups met each other face-to-face, the city representatives realized that they had already known most of the cultural actors but did not know they were responsible for the actions and events organized by cultural NGOs. It leads us to the assumption that the city representatives are aware of actions taken by cultural NGOs but they do not know who is behind them. This example just proves the low visibility of cultural civil society organizations in Serbia.

IV.2.5. Evaluation

IV.2.5.1. Analysis of political culture

When we try to analyse current political culture in Serbia we have to have in mind all the historical difficulties and obstacles the country has been go through. After all, at present, it can be stated that political culture seems to be democratic, based on a notion of a representative democracy where citizens choose their representatives through elections. Some practices even remind us notion of participatory democracy – e.g. decision-making processes in the open competitions for financial support for the independent culture provided by the Ministry of Culture, which had been transferred to independent commissions or consultations with the representatives of the independent cultural scene on creating a new strategy for development of NGOs at the local level. The other aspects, which are not visible on a first glance, could be less positive features such as high dependence of political decisions on ruling party. In this sense, even in the past the intensions of some former Ministers of Culture were very promising, due to a switch of ruling party the intensions were not approved by the government or just simply were not realised due to the lack of finance. What was found out within research is the fact that informal lobbying and personal connections, which is not

consider so far transparent, are still the most powerful tools. Culture of regular consultations has not been adopted yet.

IV.2.5.2. Evaluation of the Association of Independent Cultural Initiatives

Evaluation of the Association of Independent Cultural Initiatives' competences for policy making is based on assessing three general dimensions:

- Internal structure and functioning;
- Chosen role;
- Position towards external environment.

Considering the internal structure, the network has learned from its experience (fear of NGO's to get networked) and puts stress on transparent actions, i.e. transparent process of decision-making, which makes the Association trustworthy and reliable for new possible members. The biggest strength of the network can be found in its internal environment. The strength of the Association lies in a number of creative and experienced NGOs, independent artistic associations, informal groups and individuals, among many of them have organised and/or participated in a large number of international, regional and local programmes, which can be useful in exchanging practices or education the members.

Considering the Association's role which it has chosen to play, there are several of them. First of all, it provides Professional & artistic exchange at local, regional and national level. Second, it provides Knowledge and information exchange in order to raise an educational level of its members. This has been recognized as a serious shortcoming – there is a lack of professional knowledge. Third, it works on Capacity development. Finally, it also provides Advocacy and interest representation. Impacts, except official invitation to participate in creating a new strategy for development of NGOs on the local level, are hard to see due to the short-time existence of the Association.

Considering the external environment, the Association holds its strength in unity. One of the biggest problems of the Serbian cultural independent sector is disunity, the CSOs are fragmented and the cultural actors hardly collaborate. The fragmentation might be related to a low visibility of actions taken by cultural NGOs. There has been also significant lack of public awareness defined besides the high numbers of cultural as well as educational activities. Variety of these activities seems to be in contrast to the amount of its visibility,

presence in media and overall support by the official cultural policy. Thus, joint activities as well as united voice can be a key how to raise awareness.

To conclude, the Association works on basis of traditional network – characteristics such as membership base and a board set up to take decisions. What can be seen rather complicated is too complex range of activities. In order to please its members and fulfil their expectations, collaboration over diverse fields may be fruitful. In particular, in case of education of cultural professionals, collaboration with other social or cultural networks aimed at education can be envisaged. On the other side, the initiative's recognition among other stakeholders, in particular decision makers, seems to be satisfactory besides the fact that these mutual ad hoc consultations are still to far from the practices called participative policy-making or civil dialogue.

IV.2. Cultural and Social Framework in the Czech Republic: Initiative For a Cultural Czech Republic

IV.2.1. Civil society in the Czech Republic

Birth of independent civil society in the Czech Republic was, likely in Serbia, also tortuous. After the Second World War, the territory of Czechoslovakia, as it was then known, fell under Soviet influence and after the "February revolution" in 1948 the Communists seized power for 50 years. Methods of totalitarian power and economic problems aroused ever-growing resistance, which culminated in the Prague Spring of 1968 and general liberalisation in all fields including the field of culture. All these efforts were suppressed in August of the same year with the invasion of Warsaw Pact troops. After an unsuccessful attempt at democratisation, the so-called normalisation started after 1969; it can be characterised as a period when all individuals and activities that did not agree with the Soviet occupation were persecuted by the state. Many important Czech personalities from the fields of art and culture were persecuted at that time. At that time, many of the significant cultural personalities moved to live in exile. At the beginning of the 1980s, pressure for democracy started to grow more intensively, resulting in the "Velvet Revolution" in November 1989. This process brought essential political, social and economic changes to the Czechoslovakian society. In

1993 the Czech and Slovak Federative Republic split peacefully into two independent states – the Czech Republic (CR) and the Slovak Republic (Petrová, 2011: 2).

Maybe related to this tortuous way to democracy, the role of the civil society organizations (CSOs) in the Czech Republic in general seems to be still underestimated. This affects the extent to which CSOs have been able to participate in dialogue processes with the Czech government, i.e. Ministry of Culture. Furthermore, this also denotes the level of influence on policy-making addresses civil society.

In this sense, speaking exclusively about non-governmental organizations (NGOs), consulting them is felt to be “still not in the culture”, as was mentioned by one interviewee in a study commissioned by the Civil Society Contact Group in 2006¹². It was found out that the prevailing attitude of the government, albeit one which is gradually softening, is that it “does not like to open debate to public opinion and believes people should trust [it]”. Another dimension to this may be the dependence of the vast majority of NGOs on government funding. This can create the impression among elements within the government that NGOs “are not real partners, since they do not have the resources to be independent and therefore to be useful in making decisions”.

However, the study traced that NGOs do feel that there has been a shift in the attitude of the Czech government towards greater respect for them. This is most immediately detected where the government has a certain dependence on NGOs with expertise and direct experience. Having goals that are relatively in common also helps to bring NGOs and the government closer.

The most significant development of Czech NGO platforms has come in two waves – first one in the late 1990s as the government sought to rationalise which groups it talked to and funded. The second one was related to the run-up to EU accession in 2003-4.

Considering the legitimacy of CSOs, i.e. non-governmental organizations, the government has established a Government Council for Non-state Non-Profit Organizations (GCNGO),

¹² A study *Civil Dialogue: Making it work better* was commissioned by the Civil Society Contact Group in order to review existing practices of civil dialogue on EU-related issues. The study examines the practices by looking at five case studies and describes the experience of NGOs in the Czech Republic, Italy, Latvia, the Netherlands, Poland and the United Kingdom.

initially established as a Council for Foundations in 1992. The GCNGO took on its current name and broader functions in 1998. These are essentially procedural and financial including the rules that NGOs must follow and the sources of funding that they might tap into. GCNGO is composed jointly of government officials and NGO representatives. However, NGOs see this Council more as a source of information and contacts to use in informal lobbying than a direct lobbying opportunity themselves, since they are “not a strong voice” and “have little power”.

III.2.2. Cultural policy and cultural CSOs - their development and current perception

The analysis of the current financial support from the Ministry of Culture provided to cultural NGOs was conducted in 2010¹³. According to this survey, there is 483 NGOs currently active in a field of independent art. The number encompasses all NGOs applying for a grant support to the Ministry of Culture between 2007-2010. There was no distinction made between the NGOs working and creating artistic works and that ones active in lobbying and policy issues. According to the information available at world wide web Compendium¹⁴, Czech cultural policy, besides the Ministry of Culture (MC) - the central body of state administration for the field of culture, is also shaped by civil society and initiatives in this field that have emerged over time in the Czech Republic. There is some influence on the transformation of the cultural policies of towns and also influence on cultural policy at the state level mentioned, regardless the extent of this influence. As far as CSOs' activities are concerned, they have been most active when the Ministry of Culture has announced the changes in grant and other support systems in the field of culture and in the establishment of advisory bodies and more.

Since around the EU accession in 2004, independent initiatives have periodically emerged in the CR and especially in Prague in an ad hoc response to the critical situation in the cultural sector. This gathering and raising voice of the independent arts and cultural actors have been, according to Petrová (2011), caused by cuts in funding, the lack of knowledge on the part of state officials, corruption, the failure to adhere to binding Concepts that were approved by the bodies of representative democracy, and unfortunately a lack of transparency in actions and

¹³ Research conducted by the initiative For a Cultural Czech Republic which aimed to assess the impact of decreased financial support provided by the Ministry of Culture to NGOs in 2010

¹⁴ Compendium of Cultural Policies and Trends in Europe is an online source presenting cultural policy profiles and practices of the European countries (mostly). It is available from World Wide Web: <[http:// www.culturalpolicies.net](http://www.culturalpolicies.net)>.

the redistribution of funding. Other problems have been a lack of communication with the professional community and wilful, capricious behaviour on the part of every level of state administration (Petrová, 2011: 69).

In connection with the economic crisis, civil society organizations founded the initiative NGOs and the Crisis¹⁵, the objective of which is to draw attention to the impact of the crisis on social and public-benefit services. In October 2009 the ex-premier met with representatives of eleven umbrella organisations of this initiative, which cover various areas and represent more than one thousand non-state non-profit organisations. Among them was the Council of Arts Communities (RUO). Since 1989 this was historically the first time a premier ever invited the civic sector in to discuss important national issues. The discussions focused on three areas of the effects of the economic crisis on the civic sector. The first area was the obtaining of national subsidies and in particular speeding up the process; the second area was the access of NGOs to obtaining European subsidies, in particular to enable the creation of a fund for small projects and provide assistance for the pre-financing of approved projects, and the third was the improvement of cooperation between the government and the civic sector.

Considering engagement the cultural civil society actors with representatives of the Ministry of Culture and other state and public administration at the state level and in most urban centres, including Prague, the engagement can be seen mostly in advisory bodies on issues relating to the arts and culture.

At the Ministry of Culture (MC) there is the Arts Council, an advisory body to the minister. The Council started to work due to the initiative coming from a civil society (see also chapter IV.2.4). The council comprises of representatives of the civil as well as public sector, representatives of NGOs as well as public cultural organizations. Its main function is to oversee the implementation of the *Concept of Effective Support of the Arts 2007-2013*¹⁶. Even if their role is only advisory, range of potential influence is indisputably wide – the Council today proposes and initiates conceptual, organisational, and legislative measures in the arts sector, discusses, assesses, consults and prepares opinions and recommendations on the arts,

¹⁵ <http://www.nevradky-a-krize.cz>

¹⁶ A basic strategy document for the arts adopted by the government in May 2006. For the first time in the history of the CR this Concept covers the entire field of the arts and thus complements the already existing concepts in individual branches of the arts.

monitors the work of state-managed organisations under the MC in the arts sector, and presents ideas for research on theoretical and practical problems in the arts sector.

III.2.3. Initiative For a Cultural Czech Republic¹⁷

One of the most distinctive recent initiatives in the Czech Republic is For a Cultural Czech Republic. The initiative emerged in March 2009 as a result of the drastic financial cuts in the cultural sector. It is an excellent example of an innovative grassroots initiative consists of independent artists as well as cultural professionals active in the civil society organizations, i.e. cultural NGOs, who were directly affected by the significant financial cuts. They decided to gather together in order to raise their voice. Shortly afterwards, they received a great support from the other cultural independent cultural organizations and actors and naturally gained legitimacy to advocate their problems and to lobby at the national level for better conditions affected independent cultural scene.

Who are they?

The initiative For a Cultural Czech Republic does not have any legal status. It is based on the idea that institutional frameworks, in a sense to become a legal entity i.e. NGO, take away human strengths and in total debilitate involvement of their members. Thus, it was decided to function as an informal group which collaborates with other independent cultural initiatives (regardless their legal status) sharing the same values but at the same time bringing diversity in a field of action. In this context, the initiative can be seen as a network of individuals and/or organizations. It operates mostly at the national level, but some actions towards local cultural policy, in particular in Prague, were also taken.

It consists of representatives of non-governmental, non-profit cultural and arts organisations and other figures working in the third sector in various arts and cultural activities across the CR. Eight people create an executive team and coordinate all the activities. From time to time, related to the given activity, the initiative gets into interaction with other similar organization in order to joint their efforts and achieve desired goal. The initiative also uses networking as a tool and has joined various networks such as international network A Soul for Europe¹⁸ or the New Web¹⁹.

¹⁷ In original Za Česko kulturní, available: www.zaceskoulturni.cz.

¹⁸ The "A Soul for Europe" Initiative includes leading European politicians and decision-makers from all areas of society, resulting in the launch of joint discussions and campaigns. <http://www.asoulforeurope.eu/>

Organizational structure is non-hierarchical and there is no membership base. The people are free to participate in the initiative on the voluntary basis. The members of unofficial executive team are paid only in case of processing commissioned researches, studies or projects. All the other activities (organizing happenings, discussions, mediation of relevant cultural issues) are matter of volunteering.

What are the aims?

The initiative is aimed mainly at maintaining an ongoing dialogue with representatives of the state and public administration in order to arrive at a thorough and genuine reform of financing live culture, to foster dignified conditions of work in the sphere of culture, and establish equal rules and transparency for all subjects active in the cultural sector. Beside it calls for proactive approach and joint activities of the independent cultural actors in order to achieve an ongoing dialogue between civil and public sector and become a shaker of positive legislative and systematic changes.

Activities and instruments

The initiative has initiated several protests and manifestations related to the radical financial cuts and non-transparent practices of the Ministry of Culture negatively affected the independent cultural scene. Besides, it has organised several happenings draw an attention to issues related to interconnection of the culture and the economic impact.

In 2010 one of the activities organised by the initiative was the first Open Cultural Think-tank, which further pursued the debate on culture and support for creativity. The first day of the event took place in eight Prague cafés. Anyone could reserve a half hour discussion with one of 36 figures from the sectors of business, politics and culture. All the figures and each of the 86 participants in the discussion from the ranks of the public briefly articulated their views on culture and support for creativity before the start of the debate.

Based on the opinions formulated by the participants three discussion tables were set up at which all the participants continued the discussions on the second day. At three debate panels people expressed their opinions on the following three questions: Combining culture and

¹⁹ The New Web is an independent cultural initiative established in 2004 in Prague which has supported international cultural stage projects, provided cultural residencies, published publications and held several public debates and one international conference related to the performing arts. More information available at:

economics?, What does contemporary art mean to us today?, Are Art and Culture of Any Benefit to Society?

Instruments

The initiative uses several instruments such as a communication with official representatives through mails, personal meetings with decision-makers and other stakeholders. If it is necessary, it initiates protests and gathers non-governmental organizations, cultural professionals and individuals who care about Czech cultural environment. It essays to disseminate all relevant information through media and raise awareness of current issues in cultural field.

The initiative also produced B film “35 % under zero” which aims to put the issue of significant public financial cuts in a cultural field in 2009 in the public eye. The film was distributed all over the Czech Republic as a supplement to a cultural periodical A2.

Achievements – Step by step to the civil dialogue and participative policy-making

Up to the present, the initiative succeeded in two main cases. In 2009 when negotiated with the Ministry of Culture partly top-up grants for cultural activities and in the same year when it partook on restoring the Arts Council, an official advisory body to the minister. It has been supposed to oversee the implementation and to provide the evaluation of the *Concept of Effective Support of the Arts 2007-2013*. However, since 2007 (when the Concept was approved) till 2009 the Arts Council did not function. Due to the activity of the initiative For a Cultural Czech Republic the Council was constituted in 2009 and started to carry out its duties. As was already mentioned in a chapter IV.2.2., the Council comprises of representatives of NGOs as well as public cultural organizations and it has a high potential to influence current cultural environment, although its function is only advisory. The initiative For a Cultural Czech Republic monitors carefully its activities and brings new inputs to be discussed from cultural field.

As Jan Vávra says, in the Czech Republic there is an overall trend to exert a pressure on cultural actors in order to see “immediate impacts”. Which is obviously not possible in a case of culture, when the economical impacts need more time to be noticed. Besides that, there can be partial impacts seen as a consequence of the activities taken by the initiative.

Above all, the initiative gained the respect among government officials as well as cultural professionals and artists. This was evident in case of the Open Cultural Think-tank, when distinguished cultural professionals as well as government officials placed high in rank were willing to participate and discuss openly different socio-cultural issues. Moreover, this event helped to recognize the initiative as an important and legitimate partner in official discussions about culture and its development on the national level – the initiative was officially invited by the Ministry of Culture to take part in an evaluation of the *Concept of Effective Support of the Arts 2007-2013* and furthermore to participate in a preparation of the *Concept of Effective Support of the Arts 2014-2021*.

III.2.4. Evaluation

IV.2.4.1. Analysis of political culture

The political culture in the Czech Republic has been seriously harmed by recent scandals related to corruption and non-transparent cultural practices. The official representatives have suffered a crisis of legitimacy in its purest sense. The citizens are losing trust in their official representatives and that is one of the reasons why number of voters significantly decreases from elections to elections. Nevertheless, assessing the political culture from a different view, it can be stated that, likely in Serbia, it is based on a notion of a representative democracy. Practices of participatory democracy can be noticed e.g in case of setting up the Arts Council which comprises of representatives of the civil as well as public sector, representatives of NGOs as well as public cultural organizations; It has been observed that, mostly at the local level in case of bigger cities, the culture of consultation, in particular related to creating the cultural policy, with all involved parties have been practised (case of Pilsen, Ostrava). The role of culture in general is on the national level considers as marginal. It causes insufficient financial sources on the one side, but on the other the MC is not so dependant on ruling party. MC is quite often more affected by personal interest of the particular Minister than by overall political interest.

The limitations can be seen in an ad hoc as well as needs-driven approach. Latter aspect refers to the fact that consultations are conducted only when the Ministry of Culture has a natural interest to consult or is lacking expertise while continuous dialogue is still missing. In this context, informal lobbying, regardless its non-transparency, seems to be still one of the most powerful tool how to influence the decisions. The most important thing the Ministry can do in

order to gain credibility for its actions is to set up real professional consultations with CSOs on a regular base.

IV.2.4.2. Evaluation of the Association of Independent Cultural Initiatives

Evaluation of the initiative For a Cultural Czech Republic is based on assessing three general dimensions:

- Internal structure and functioning;
- Chosen role to play;
- Position towards external environment.

Considering its internal structure and functioning, the initiative is loosely organised and non-hierarchical which brings it an opportunity to react fast on the coming up situations what the initiative, in fact, fully does. At some points, i.e. collaboration with diverse actors from different fields or non-membership base, the organization reminds previously mentioned tactical networks which can be seen as a right direction. However, the decision-making process does not seem to be clear enough for the potential *contributors* (used in order to avoid a term *members* since it is non-membership based initiative) and in order to widen its field of supporters and contributors it needs to become more transparent.

Considering the particular role it plays, there is clearly stated that the main role is Advocacy & interest representation. In this sense, all the activities are in balance, such as campaigns, happenings, manifestations, think-thanks etc. According to this role, the appropriate stakeholders have been addressed - the Ministry of Culture, the National Government.

Considering its position towards external environment, there can be found its main strength. It can be indisputably seen in the initiative's exceptionality. At present, there is no any other stronger united voice advocating and lobbying for cultural civil society organizations. As can be understood from the previous depiction of the cultural independent scene in the CR, the main problem is its fragmentation. Likewise in Serbian case, the cultural CSOs mostly act on their own local territory and even there, there are not many attempts to joint their efforts. However, despite of its aim to be proactive, foreseen the possible threats, attempt changing cultural policy in order to prevent negative consequences etc., the taken activities have been mostly reactive. Although there can be seen a slight change this year, after two years of its existence, when the initiative organized the first Open Cultural Think-tank struggled to open

the debate about the culture and its future development related to the national financial support. The other important aspect was that the think-tank was open to the citizens to the public and everyone interested in cultural issues could participate. In this context, this can be seen as one of the possible ways how to promote participation of the citizens, and not only to exchange information among experts/professionals and the government/the Ministry of Culture.

However, the initiative has been recognised by the Ministry of Culture as an important partner for discussion about future cultural development. This can be assessed as a step towards a civil dialogue in a sense described in the previous chapters and it seems relations with the Ministry are moving in the right direction, beside some changes are needed to normalise the idea of consulting and discussion with CSOs.

V. RECOMMENDATIONS: HOW TO GET CLOSER TO PARTICIPATIVE POLICY-MAKING

After the evaluation as well as the previous examination and clarification of the relevant terms, the four following points have arose as key competences of cultural CSOs increasing their chance to participate in policy-making:

- **High knowledge of participative policy-making and civil dialogue**

Cultural CSOs necessarily need to understand principle of participatory democracy and civil dialogue. It was found out that in two significant Czech documents related to cultural policy – Compendium and *Concept of Effective Support of the Arts 2007-2013* - there is no any occurrence of terms such as civil dialogue either participative policy-making. In general, an outstanding issue in the independent cultural field is lack of professional knowledge which preclude cultural stakeholders to participate in creating cultural policy.

- **Reinforcing legitimacy of cultural CSOs**

The research proves that official representatives suffer a crisis of legitimacy due to multitude of reasons. Thus, for civil society organizations the legitimacy of their voice is a key factor. They must build and reinforce trust among citizens as well as to reinforce its legitimacy towards official decision makers. Legitimacy can be usually built on actions such as:

- the mobilisation of a large variety of actors (including the ‘hard to reach’),
- a dynamic exchange of information and dialogue within the sector,
- the development of a specific expertise about the actors, the state of play and the needs of the field.

- **Transformation from a socially competent servant to the state to a cultural shaker**

Cultural CSOs should promote themselves as actors engage in the shaping of concrete cultural policy results and raise general awareness about this possible role. The underestimated role of CSOs consider as public servants might be strengthen by reconsidering the perception.

- **Diversity**

The research shows that diversity of actors is valued competence of CSOs at this time. CSO should focus on diversity in terms of their members as well as their contexts. Diversity is a great strength as it allows for a variety of expertise and experience that could be helpful to solve a particular issue. Culture Action Europe or Clubture could stand as successful examples.

To sum up, it is obvious that participative policy-making is not only one-sided process. At the end it is always an official decision-maker who decides to which extent he/she understands a term “participation”. Cultural actors have to be sure their political counterparts share the same values and put them at the core of their endeavour with civil society as well.

VI. CONCLUSION

Involvement of civil society organizations in cultural policy making depends on the level of political culture in a society. The more transparent the political system, the more open it is to civil society.

The research shows several indications that lead us to prove the defined hypothesis. Both case studies found out that informal lobbying and personal connections remain the strongest tools that can be used to influence cultural policy in the two particular countries. Informal lobbying behind closed doors is a practice known from the former controlled political systems in both Serbia and in the Czech Republic. At that time the voice of civil society was suppressed. After the regime changed, Charles Bachmueller assesses the role of the public sector as follows: “The public cultural sector, in spite of rapid and deep changes on political and economic levels as well as in everyday life, has not yet experienced a significant structural transition. Even today, it functions, more or less, in accordance with outdated and inadequate principles inherited from a previous era” (1999: 41).

Informal lobbying relates to non-transparent practices, when policy-makers do not respect permanent accountability between elections. This is exactly what led to the crisis of legitimacy suffered by official representatives in Serbia as well as in the Czech Republic today.

Additional support of our statement could be recognized in the defined characteristics of civil society (see chapter II.1.3.), one of the typical characteristics of CSOs in liberal democracy, which can be considered modern democracy, is the role of “guardian” of democracy. Functions which presume to supplement the role of political parties in stimulating political participation or to strengthen the emerging democratic state by pressuring it into patterns of behaviour that enhance its legitimacy in particular, could be considered relevant for our statement.

Back to the findings arising from the case studies, both countries are considered countries based on representative democracy. Apart from some negative practises, which could be considered shortcomings of representative democracy (which is based *on the aspiration to*

win power), the participatory approach has been partially achieved in Serbia as well as in the Czech Republic (*primarily aims to influence the ruling structures in their decision-making*) when CSOs are invited to take part in policy-making processes.

The special hypothesis relating to civil society organization competences for policy making was based on the assumption that *in democratic societies the competences and abilities necessary for participation in the policy making process are mostly developed due to the efforts of European Union and Council of Europe programme support.*

A truth in this particular hypothesis could be perceived in chapter 2.3. when activities promoting participation in policy making carried out by both European bodies are listed. The most significant efforts to have been made to date are the World Wide Web Compendium of Cultural Policies and Trends in Europe where European national policies are put into context.

In relation to the stated objectives of the thesis it could be stated that the main objective of the research, defined as to examine, analyse and evaluate cultural civil society organizations in order to define competences increasing their chance to participate in policy-making process, was achieved.

Research showed that civil society can be defined on the basis of four clusters. The four clusters are as follows: position within the three sectors, characteristics, actors and activities. Here, it is important to stress the current trend identified in the research, which shows the changing focus of cultural CSOs. In relation to cultural policy, it seems that cultural CSOs emancipate themselves from the role of a socially competent servant to the state providing cultural services/goods to transform into an actor engaged in the shaping of concrete cultural policy results by strengthening their lobby and advocacy activities.

It was crucial for the research to examine the concept of cultural policy and provide clarification of the specific participatory model of policy making, which enables involvement of citizens in all stages of policy-making and implementation and inclusion in all processes and decision-making mechanisms and its civil dialogue tool.

An important step towards understanding the concept of participation in the realm of cultural policy was to identify three different spheres of participation – social, artistic and political. In

this sense the social concept refers to consumption of art, the artistic concept refers to active participation in creating art, and finally the political concept is understood in the sense of active involvement in creating and implementing cultural policy supported by different practices such as civil dialogue etc.

After analysing the whole policy-making process contents of agenda setting; policy definition/decision-making; implementation; evaluation and feedback, research showed that, particularly on the European level, the strongest civil dialogue takes place during the decision-making phase, followed by the agenda-setting phase. Thus, this finding can be considered a challenge and at the same time a weak point, which can be improved by both parties – CSOs and decision-makers. CSOs should subsequently consider how to improve involvement in dialogue surrounding implementation as well as the evaluation phase.

Research shows that the European Union and Council of Europe are recognized as the leading forces in promoting participation and civil dialogue in policy-making in Europe.

Furthermore, strong interdependence between cultural policy and civil society organizations was identified. Speaking primarily of actors who belong to the sphere of independent culture, crucial arguments proving their significant contribution to the policy-making process were given.

Networks, perceived as one of the structures of civil society organizations, were in general proven to be competent and contributing partners of high importance in participative policy-making. When they fulfil the four qualities necessary for their effective functioning, such as Democratic structure; Diversity; Dynamism; Performance, they represent a significant source of innovation stemming from their diversity. This diversity is a vital feature in the policy-making process. Activities of Culture Action Europe as well as national and local networks set up in Zagreb stand as successful examples influencing cultural policy through the power of diverse voices. Furthermore, in order to show the significance of diverse actors, an example of a new form of socio-cultural practice - intensive collaborative platforms, i.e. tactical networks, arising in Zagreb was presented. A tactical network even developed a specific decision-making system based on the participative decision-making approach and the presented case of Clubture can stand as an example of a highly developed CSO based on participatory democracy. Finally, in order to achieve the set objectives of the research,

political culture related to civil society and two particular networks in Serbia and the Czech Republic were analysed.

VII. BIBLIOGRAPHY

- Ahponen, P. (2009) 'Perspectives for Cultural Political Research', in Pyykkönen, M., Simanainen, N. and Sokka, S. (eds.) *What about Cultural Policy?*, Jyväskylä: Minerva Kustannus Oy.
- Beger, N. (2004) 'Participatory Democracy: organised civil society and the "new" dialogue', Conference Towards a European Constitution, Federal Trust and UACES Conference, London.
- Bose, M., Busch, B. & Dragičević Šešić, M. (2006) 'Despite and Beyond Cultural Policy: Third and Fourth Sector Practices and Strategies in Vienna and Belgrade' in Meinhoff, U. and Triandafilidou, A. (eds.) *Transcultural Europe: Cultural Policy in a Changing Europe*, Hampshire: Palgrave Macmillan.
- Bachmueller, Ch. (1999) 'Civil Society and Democracy Reconsidered', in Ćuk, N.S. and Podunavac, M. (eds.) *Civil society in the countries in transition*, Subotica: Center – Agency of Local Democracy Subotica, Open University Subotica.
- Bugajski, J. (1999) 'Nationalism and civil society in Eastern Europe', in Ćuk, N.S. and Podunavac, M. (eds.) *Civil society in the countries in transition*, Subotica: Center – Agency of Local Democracy Subotica, Open University Subotica.
- Commission of the European Communities (European Union), (2002) *Communication from the Commission: Towards a reinforced culture of consultation and dialogue - General principles and minimum standards for consultation of interested parties by the Commission*. Brussels.
- Commission of the European Communities (European Union), (2001) *European Governance: a White Paper*. Brussels.
- Cvetičanin, P. (2010) *Vaninstitucionalni akteri kulturne politike u Srbiji, Crnoj Gori i Makedoniji*. Centar za empirijske studije kulture jugoistočne Evrope.
- Cvjetičanin, Biserka, et al. (2011) *Networks : The Evolving Aspects of Culture in the 21st Century*. Zagreb : Institute for International Relations Culturelink Network. 281 s. ISBN 978-953-6096-57-2.
- Diamond, Larry (1994) "Rethinking Civil Society: Toward Democratic Consolidation." In *Journal of Democracy* 5 (July 1994).

- Dragičević Šešić, M. and Dragojević, S. (2005) Arts Management in Turbulent Times: Adaptable Quality Management: navigating the arts through the winds of change. Amsterdam: European Cultural Foundation, Boekmanstudies.
- Dragičević Šešić, M. and Dragojević, S. (2004) Intercultural Mediation In The Balkans. Sarajevo: OKO.
- Dragičević Šešić, M., Brkic, A. and Mikić, K. (2010) Country profile: Serbia, Council of Europe/ERICarts: "Compendium of Cultural Policies and Trends in Europe", 12th edition 2011. Available from World Wide Web: <[http:// www.culturalpolicies.net](http://www.culturalpolicies.net)>.
- Dragičević Šešić, M. (2005) Shared Policies: Future of Cultural Development. New models of partnership between the public, private and civil sector.
- Dragičević Šešić, M. (2010) Strategic Approach in NGO Capacity Building and Professional Development.
- Dragičević Šešić, M. (????) Transition of Cultural Policies in the Territory of the Former Yugoslavia: Between Nationalistic and Opportunistic Tendencies.
- Dragojević, S. (2002) The Process of Pacification in Southeastern Europe: Challenges and Issues from Cultural Point of View. In Canadian Journal of Communication, Vol 27.
- Dvořák, J. (2005) Malý slovník managementu divadla. Praha : Pražská scéna.
- Everitt, A. (1999) The governance of culture: approaches to integrated cultural planning and policies, Strasbourg: Council of Europe Publishing.
- Fazi, E. and Smith J. (2006) Civil Dialogue – Making it work better, Bruxelles: Civil Society Contact Group.
- Holden, J. (2006) Cultural Value and the Crisis of Legitimacy: Why culture needs a democratic mandate. London: Demos, 2006.
- Ilczuk, D. (2001) Cultural Citizenship : Civil Society and Cultural Policy in Europe. Amsterdam : Boekmanstudies/CIRCLE. 121 s. ISBN 90-6650-070-0.
- In From The Margins: A contribution to the debate on culture and development in Europe. The European Task Force on Culture and Development, Council of Europe, 1997.
- Jaffe, Jan et al. (2001) Working with government: Guidance for grantmakers. Grant Craft.

- Jordi P., R. and Dragojević, S. (2007) Guide to Citizens Participation in Local Cultural Policy: Development for European Cities. Amsterdam: European Cultural Foundation, Interarts, Foundation, ECUMEST Association.
- Kujundžić, K. (2010) Contribution of the civil society organizations to the cultural development. Master thesis, University of Arts, Belgrade.
- Kutlu, U.Z. (ed) (2011) Canakkale 2010: A Story of a Year, Istanbul: Anadolu Kultur.
- Lowell, J. and Ondaatje, E. (2006) The Arts and State Governments: At Arm's Length or Arm in Arm?. RAND Corporation.
- Madden, C. (2010) National arts advocacy campaigns: overview of case studies and good practice, D'Art Topics in Arts Policy, No. 16.. International Federation of Arts Councils and Culture Agencies, Sydney.
- Matarasso, F., Landry, Ch. (1999) Balancing act: twenty-one strategic dilemmas in cultural policy, Strasbourg: Council of Europe Publishing.
- Michalicova, V. and Paulenova, K. (2008) Cultural Policy from Amsterdam to Žilina, Cultural policy A*Žilina. Amsterdam.
- Milohnić, A. and Švob-Đokić, N. (2011) Cultural Transitions in Southeastern Europe: Cultural Identity Politics in the (Post- Transitional Societies). Zagreb: Institute for International Relations.
- Ministry of Education and Culture (2011) Culture and development policy; Cultural industries and sustainable development policy, Helsinki: Ministry of Education and Culture, Finland.
- Munjin, B. The Independent Culture Scene of Ex-Yugoslavia: The story of the swan which the majority suspects to be the ugly duckling.
- Mundy, S. (2000) Cultural Policy: A Short Guide. Strasbourg: Council of Europe.
- Paunović, Ž. (1997) 'The associative forms of civil society in Serbia', in Janjić, D. (ed.) Serbia between the Past and the Future, Belgrade: Institute of Social Sciences : Forum for Ethnic Relations.
- Petrová, P. (2011) Country profile: Czech Republic, Council of Europe/ERICarts: "Compendium of Cultural Policies and Trends in Europe", 12th edition 2011. Available from World Wide Web: <[http:// www.culturalpolicies.net](http://www.culturalpolicies.net)>.
- Radosavljević Vasiljević, D. (2010) Independent scene in Serbia. Beograd.
- Švob-Đokic, N. (2011) Redefining Cultural Identities: Southeastern Europe. The Inter-University Center Conference, Dubrovnik.

- Teillet, P. (2011) Notes from lectures, Belgrade: University of Arts.
- United Cities and Local Governments – Committee on culture (2004) Agenda 21 for culture, Barcelona.
- Višnjić, E. and Dragojević, S. (2008) A bottom-up approach to cultural policy-making: Independent culture and new collaborative practices in Croatia, Amsterdam/Bucharest/Zagreb: Policies for Culture, The Force of Example No.3.
- Vuyk, K. (2011) ‘Art and politics: beyond autonomy’, Cultural Policy Update, vol. 1, no. 1, Spring.
- Wagner, G. with the cooperation of European Cultural Foundation and Fritt Ord Foundation (2011) The art of difference: From Europe as a cultural project to EU policies for culture, Alliance Publishing Trust.
- Weeda, Hanneloes , et al. The arts, politics and change : Participative cultural policy-making in South East Europe. Amsterdam : European Cultural Foundation, 2005. 246 s. ISBN 90-6650-081_6.
- Why should government support the arts?, National Assembly of State Arts Agencies, 2010.
- Wiesand, A. The Financial Crisis and its Effects on Public Arts Funding, 2010. Available at <http://www.culturalpolicies.net/web/compendium-topics.php?aid=174>.
- Wilson-Grau, R. and Nunez, M. (2006) ‘Evaluating International Social Change Networks : A Conceptual Framework for a Participatory Approach’, Development in Practice, April.
- Young, E. and Quinn, L. (2002) Writing Effective Public Policy Papers: A Guide for Policy Advisers in Central and Eastern Europe. Budapest: Local Government and Public Service Reform Initiative, Open Society Institute.
- Zlatar, A. (2003) The role of the media as an instrument of cultural policy, an inter-level facilitator and image promoter: mapping out key issues to be addressed in South East Europe. Policies for Culture.

On-line sources:

- Compendium of Cultural Policies and Trends in Europe 12th Edition
www.culturalpolicies.net
- Cultural Policy Resources in South East Europe,
www.policiesforculture.org

- Culture Action Europe,
www.cultureactioneurope.org
- Clubture,
www.clubture.org
- For a Cultural Czech Republic,
www.zaceskoulturni.cz
- International Federation of Arts Councils and Culture Agencies (IFACCA)
www.ifacca.org
- Lab for Culture,
www.labforculture.org
- Remont,
http://www.remont.net/
- SEEcult cultural portal,
www.seecult.org
- Wikipedia,
www.wikipedia.org
- European Cultural Foundation
www.eurocult.org
- Culturelink Network
http://www.culturelink.org/
- Centar za razvoj neprofitnog sektora
www.crnps.org.rs

Consultations:

- Darka Radosavljević Vasiljević – Director of Remont, Belgrade
- Milena Dragičević Šešić – expert on cultural policy, professor at the University of Arts, Belgrade
- Jan Vávra – Head of the initiative For a Cultural Czech Republic, Prague
- Jean Pierre Deru – Director of the Association Marcel Hicter, Brussels
- Emina Višnjić - Center for Independent Culture and Youth, Zagreb

Abbreviations

CR	The Czech Republic
CSOs	Civil society organizations
EU	European Union
GCNGO	Government Council for Non-state Non-Profit Organizations
NGOs	Non- governmental organizations
MC	the Ministry of Culture
RUO	the Council of Arts Communities

List of tables

Table 1	Classification of CSOs according to their legal form and fiscal status
Table 2.	“Participation” in the three different contexts
Table 3	Linking policy stages and ‘functions’ of CSOs

GENERIC CRITERIA FOR EVALUATING
INTERNATIONAL SOCIAL CHANGE NETWORKS

O P E R A T I O N A L D I M E N S I O N S			
	Political purpose and strategies	Organisation and management	Leadership and participation
Q U A L I T Y C R I T E R I A	Democracy*	<p>19. The members contribute and have equitable access to the resources (people, funds, goods and services) and reputation of the network.</p> <p>20. The structure is neither hierarchical nor gender-biased.</p>	<p>39. The network members consider the decision-making process is just, inclusive and effective.</p> <p>40. All the network members have the opportunity to collaborate in activities that make best use of their skills and contribution.</p> <p>41. The network emphasises building relationships of trust internally and externally.</p>
	Diversity*	<p>21. The range of opinions and ideas of the members about what the network should do have a place in the activities of the network.</p> <p>22. The human and financial base of the network is sufficiently broad to avoid the dependence of many members or individuals on a few.</p> <p>23. Conflicts do not paralyse the network's capacity to act.</p>	<p>42. Significant numbers of the network members contribute to the implementation of the strategies.</p> <p>43. Members interact creatively, constructively and in a gender sensitive manner. Members are enriched by the difference.</p>
	Dynamism*	<p>24. The division of responsibility and authority of the Council, the secretariat and national member organisations change with the circumstances.</p> <p>25. The structure is light, facilitative and supportive. The rules are minimal.</p> <p>26. The resources of the network expand and contract, quantitatively and qualitatively, according to the strategic needs.</p> <p>27. Organisational culture is in tune with network principles – the network 'thinks' and 'acts' as a network, not an institution</p>	<p>44. The members take initiative and influence the development of the network.</p> <p>45. The members effectively co-ordinate their activities.</p> <p>46. The network co-ordinates effectively with other networks on common action issues.</p> <p>47. All the members contribute to and benefit from organic and political outcomes.</p> <p>48. The operational outputs of the network are more than the sum of the activities of the individual members.</p>
	<p>1. All members share vision and mission.</p> <p>2. Individual members have a sense of ownership of the network</p> <p>3. Gender equity is a shared value of all members.</p>		
	<p>4. The diversity of members is appropriate for the network's purpose and strategies.</p> <p>5. The strategies of the network reflect the range of political positions in the network.</p>		
	<p>6. There is a balance between strategic reflection (are we doing the right thing?) And action (are we doing it right?).</p> <p>7. Goals are pursued seizing the opportunities and adjusting to obstacles without losing sight of the political purpose.</p> <p>8. Achievements serve as a basis for reformulating the strategies.</p>		

	Political purpose and strategies	Organisation and management	Leadership and participation
Q U A L I T Y C R I T E R I A Effectiveness	9. <i>The network focuses on the essential—fulfilling its political purpose.</i>	28. <i>The network is autonomous—it decides on and defines its own paths.</i>	49. <i>The different components of the network—Council, secretariat and members—are accountable to one another and to external stakeholders.</i>
	10. <i>The network pursues clearly defined impact—structural, long-term political changes.</i>	29. <i>Policies on how the network should and should not function are followed.</i>	50. <i>Members participate as much as they desire in decision-making processes that are solid and generate trust.</i>
	11. <i>The strategies are based on an up-to-date analysis of the environment in which the network operates nationally and internationally.</i>	30. <i>The council members' qualifications correspond to the requirements of the position they hold.</i>	51. <i>There is sufficient opportunity to participate in the network's activities, and their contribution is recognised.</i>
	12. <i>The strategies and lines of action are coherent with the social changes the network seeks.</i>	31. <i>The assets—material or immaterial—are appropriate for the requirements of the strategic lines of action.</i>	52. <i>Through the network, the members become more competent and committed humans rights protagonists.</i>
	13. <i>The network has a clear organisational identity for members and for external actors.</i>	32. <i>The financial function—raising, spending and accounting for money—is well structured.</i>	53. <i>The leadership successfully dialogues and negotiates with other social actors in building alliances that contribute to the implementation of the lines of action.</i>
	14. <i>The network achieves organic and political outcomes at the national and international levels.</i>	33. <i>The network pursues a financial strategy and adequately manages its financial resources.</i>	54. <i>Alliances lead to the formulation of new strategies.</i>
	15. <i>The balance between organic and political outcomes corresponds to the purpose and strategies of the network.</i>	34. <i>The network has a communication strategy designed to promote social mobilisation, generate technical, political and financial support, and involve external actors.</i>	55. <i>Leadership combines co-ordination, facilitation, new ideas, and encourages innovation, and focus.</i>
	16. <i>The network is a key player in the work to achieve structural, long-term change.</i>	35. <i>Internal and external communication is effective.</i>	56. <i>Leadership is not just vested in the co-ordination function but emerges around the network where appropriate to activities or issues</i>
	17. <i>The division of responsibility and authority of the Council, the secretariat and national member organisations works.</i>	36. <i>The network understands what qualities and skills are needed in the co-ordinating function and the qualifications of the staff of the network's secretariat are suited to their responsibilities.</i>	
	18. <i>Work is planned, monitored and evaluated.</i>	37. <i>People working in the network are able to fully apply their skills and qualities..</i>	
	38. <i>The network learns from everyone's experience; learning is a basis for innovation and improved performance.</i>		

Source: Ricardo Wilson-Grau and Martha Nuñez, Marcie Mersky and Fe Evelyn Garcia, with suggestions from Madeline Church and PA Kiriwandeniya.

Annexe B: Declaration on the Development of The independent cultural scene in Serbia (in Serbian)

DEKLARACIJA PREDSTAVNIKA NEZAVISNE KULTURNE SCENE SRBIJE

Mi, nezavisne kulturne asocijacije, nevladine organizacije koje se bave kulturom, nezavisne kulturne fondacije, neprofitni kulturni klubovi i nezavisne kulturne inicijative Srbije, potpisnici ovog dokumenta, usaglasili smo se da otpočnemo proces bliže saradnje i udruživanja s nekoliko osnovnih ciljeva:

1. Razmena kulturnih programa;
2. Otpočinjanje procesa dijaloga i saradnje s javnim institucijama u Republici i gradovima radi pospešivanja opšteg kulturnog razvitka;
3. Zajedničko konkurisanje kod međunarodnih donatora;
4. Jačanje kapaciteta nezavisne scene,
 5. Povećanje pozitivnog uticaja na donosioce odluka u sferi kulturne politike na nacionalnom i lokalnim nivoima;
 6. Decentralizacija kulturnih aktivnosti u Srbiji.

Forma udruživanja (neformalna, operativna/taktička mreža, formalna mreža, asocijacija, komora...) kao i pitanje pristupanja širim regionalnim i evropskim kulturnim mrežama i asocijacijama biće dogovoreni tokom ovog procesa.

Nezavisna kulturna scena udruženja i umetnika Srbije u kojoj učestvuje više od 2500 umetnika i menadžera u kulturi, svake godine produkuje između 1200 i 1500 programa (izložbi, koncerta, performansa, pozorišnih predstava, tribina). Istraživanja pokazuju da u 80% ovih organizacija dominiraju članovi koji imaju visoku stručnu spremu i da one spadaju u red organizacija sa najstručnijim kadrom u zemlji. Naši programi predstavljaju primere inovativne i društveno angažovane kulturne produkcije u Srbiji. Naša publika broji desetine hiljada ljudi. Obimna međunarodna saradnja koju mi ostvarujemo u velikoj meri doprinosi integraciji Srbije u međunarodne kulturne tokove, menja imidž naše zemlje i pozicionira našu zemlju kao aktivnog člana i važnu destinaciju, kako na internacionalnoj kulturnoj mapi tako i u regionu. Verujemo da značaj mnogobrojnih aktivnosti nezavisne scene, koje su često prethodile zvaničnim diplomatskim aktivnostima Vlade i resornih ministarstava još nije u

celosti prepoznat i da doprinos koji ovakve aktivnosti imaju tek treba da dobije svoju punu podršku državnih organa.

Nezavisna scena želi da ostane nezavisna. Mi ne želimo da postanemo isključivo korisnici budžeta i da država brine o našem opstanku. Mi želimo, između ostalog, da uspostavimo dijalog i saradnju sa nadležnim Ministarstvom, da se simbolički i konkretnim rešenjima prizna javni, društveni značaj naših aktivnosti. Da se indirektnim merama kulturne politike podstakne međusektorska saradnja, saradnja između zvaničnih institucija kulture i aktera nezavisne kulturne scene Srbije. I da država u kojoj živimo, u kojoj delujemo, kojoj plaćamo poreze, u kojoj trošimo sredstva od međunarodnih donacija, država građana čije kulturne potrebe zadovoljavamo (koji takođe plaćaju poreze), povuče niz poteza koji će nam pomoći da sami sebi stvorimo iole pristojne uslove za rad.

Udružujemo se da bismo zaštitili interese svoje publike i sopstvene interese. Naše udruživanje ima za cilj da podigne nivo vidljivosti nezavisne kulturne scene Srbije, njenih aktera i aktivnosti u zemlji i inostranstvu (medijskim kampanjama i aktivnostima javnog zagovaranja); da ojača kapacitete svih članova scene (razmenom informacija, međusobnim treninzima, podelom rada u nekim segmentima delatnosti); da omogući konkursanje za fondove EU i druge velike svetske fondove za kulturu (kroz obezbeđivanje dovoljnih sredstava za učešće u ovim programima) i da poveća naš uticaj u procesima odlučivanja o kulturi u Republici Srbiji i na gradskim i opštinskim nivoima.

Ministarstvu kulture predlažemo formiranje radnog tima (na paritetnoj osnovi) koji bi pripremio strategiju razvoja nezavisne kulturne scene Srbije i odnosa Ministarstva kulture Republike Srbije prema ovoj sceni. Naši predlozi za ovu strategiju uključuju:

- Obavezu uključivanja predstavnika nezavisnog sektora u kulturi u rad tela (na republičkom, pokrajinskom i lokalnom nivou) koje donose odluke vezane za rad nezavisnih kulturnih organizacija i inicijativa;
- Formiranje posebnih fondova na republičkom, pokrajinskom i lokalnom nivou koji će raspisivati konkurse otvorene samo za projekte predstavnika nezavisne kulturne scene;
- Priznavanje tekućih i investicionih troškova kao neizostavnih za realizaciju projekata nezavisnog sektora u kulturi;

- Ustanovljenje konkursa za višegodišnje operativne grantove od strane Ministarstva kulture namenjene pokrivanju režijskih troškova organizacije, uključivanju novih saradnika i volontera u rad organizacije i jačanju kapaciteta učesnika nezavisne kulturne scene;
- Obezbeđivanje, u cilju decentralizacije kulturne politike, posebne budžetske linije za razvijanje kvalitetnih programa u oblasti savremene, inovativne umetnosti u manjim mestima širom Srbije, a posebno za inicijative i programe koji imaju sufinansiranje od lokalnih samouprava.
- Preimenovanje svrhe korišćenja poslovnih prostora u državnom vlasništvu za koje više od 3 godine ne postoji tržišni interes, u prostore namenjene za delatnost nezavisnih kulturnih organizacija i inicijativa;
- Pravo na zakup prostora koje koriste akteri nezavisne kulturne scene po povlašćenim uslovima (poput onih koje važe npr. za umetničke ateljee);
- Uvođenje registrovanih udruženja koja se bave kulturom iz grupe 94.99 u grupu korisnika koji mogu biti primaoci poreski beneficiranih ulaganja (grupa 90.04);
- Obavezu Javnog servisa (RTS) da najmanje 60 minuta nedeljno specijalizovanim emisijama prati i izveštava o događajima organizovanim od strane nezavisne scene;
- Uključivanje kvalitetnih projekata nezavisne kulturne scene u zvaničnu promociju kulture Srbije u inostranstvu.

POTPISI:

1. KULTURNI FRONT, Beograd,
2. REMONT-NEZAVISNA UMETNIČKA ASOCIJACIJA, Beograd,
3. ODBOR ZA GRAĐANSKU INICIJATIVU, Niš,
4. ACADEMICA - Akademska grupa, Beograd – Užice,
5. CENTAR ZA KULTURNU DEKONTAMINACIJU, Beograd,
6. KIOSK platforma za savremenu umetnost, Beograd,
7. STANICA SERVIS ZA SAVREMENI PLES, Beograd,
8. POKRET ALTERNATIVNE KULTURE ZALET, Zaječar,
9. TEATAR MIMART, Beograd,
10. VOJVODANKA, Novi Sad,
11. NVO Millennium, Kragujevac,
12. CENTAR ZA NOVE MEDIJE_kuda.org, Novi Sad,
13. ANONYMOUS SAID, Beograd,
14. VIDEOMEDEJA, Novi Sad,
15. GENERATOR, Vranje,
16. ZAJECARSKA INICIJATIVA, Zaječar,
17. KULTURNI CENTAR REX, Beograd,
18. TkH (Teorija koja hoda) centar za teoriju i praksu izvodjackih umetnosti, Beograd,
19. ART KLINIKA, Novi Sad,
20. PLAVO POZORIŠTE, Beograd,
21. KLUPČE, Zrenjanin,
22. UDRUŽENJE LIKOVNIH UMETNIKA “VLADISLAV MARŽIK” Kraljevo,
23. KOLEKTIV- nezavisna umetnička asocijacija, Šabac,
24. PUNKT ZA UMETNIČKI EKSERIMENT, Beograd,
25. KORNET, Beograd,
26. UDRUŽENJE GRAĐANA SEECULT.ORG - PORTAL SEECULT.ORG, Beograd
27. MEDIJSKA ARHEOLOGIJA, Beograd,
28. NEZAVISNA UMETNIČKA ASOCIJACIJA “TREĆI BEOGRAD”, Beograd,
29. LICE ULICE, Beograd
30. UMETNIČKA ASOCIJACIJA, Zrenjanin
31. UDRUŽENJE UMETNIKA DEZORG, Beograd,
32. EVROPSKI POKRET U SRBIJI, L.V. Zrenjanin,
33. U.G. RE-FRESH, Majdanpek,

34. MAPA BALKON platforma za razvoj izvodjackih umetnosti, Beograd,
35. UG "ŠTA HOĆEŠ", Beograd (Obrenovac),
36. CENTAR ZA EMPIRIJSKE STUDIJE KULTURE JUGOISTOČNE EVROPE, Niš,
37. BAZAART, Beograd,
38. ASOCIJACIJA MLADIH, Kruševac,
39. YUSTAT, Beograd
40. CENTAR ZA VIZUELNA ISTRAŽIVANJA I RAZVOJ VIZUELNE KULTURE „KRUG“, Čačak,
41. CEKOM Centar za kreativno odrastanje i multikulturalnu saradnju, Zrenjanin,
42. PHOTO EXPO, Aradac,
43. KONTEKST, Beograd,
44. NVO Dobri ljud, Valjevo,
45. E-tvrđjava, Niš,
46. Centar za civilne resurse (AKC), Niš
47. NOVI OPTIMIZAM, Zrenjanin,
48. NEZAVISNI FILMSKI CENTAR FILMART, Požega,
49. STRAVA, Zrenjanin,
50. STUDIO ZA MULTIMEDIJALNU UMETNOST, Odžaci,
51. KALOS CENTAR, centar za kaligrafiju, umetnost i kulturu, Beograd,
52. Mandragora film, Zrenjanin,
53. ELEKTRANA - Centar za razvoj elektronske umetnosti i kulture, Novi Sad,
54. ELEKTRIKA, Pančevo,
55. NEZAVISNA UMETNICKA GRUPA "ČAJ...ODLIČAN", Niš,
56. INSTITUT ZA FLEKSIBILNE KULTURE I TEHNOLOGIJE - NAPON, Novi Sad,
57. FORUM CIVILNE AKCIJE FORCA ,Požega,
58. CENTAR MLADIH ROMA POŽEGE CEMROP, Požega,
59. SMART KOLEKTIV , Beograd

VITA



The author of this master thesis, Michaela Mixova, born in Nový Jičín in the Czech Republic on the 11th of November 1984, has a background in theatre management, which she studied at bachelor as well as at master degree. She is to complete her master studies in the field of cultural management, in which she focused on cultural policy and advocacy and lobbying in particular. She has done internship as an assistant of the director at the Association Marcel Hicter in Brussels. As a manager she was working in an independent professional theatre BURANTEATR for four years. She also worked as a coordinator of the international festival of theatre schools SETKANI/ENCOUNTER in Brno, Czech Republic. At today, her particular interest is related to civil society organizations active in advocacy and lobbying for independent culture and its development.

Education:

2010 – now (presumptive termination: November 2011)

University of Arts in Belgrade, Serbia/ Lumière University Lyon 2, France:
MA in Cultural Policy and Management/ Master 2 professionnel
developpement culturel et direction de projets

2008 – 2010 Janacek Academy of Music and Performing Arts in Brno, Czech Republic:
MA in Theatre Management

2008 Sibelius Academy in Helsinki, Finland
Study Internship in Arts Management