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Master Thesis

IMPORTANCE OF ELECTRONIC MEDIA IN EXPANDING AND PROMOTING
OFFICIAL CULTURAL POLICY

(WITH SPECIAL REFERENCE TO THE REPUBLIC OF FRANCE AND
TV5MONDE)

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RESUME

L'analyse théorique, plus précisément scientifique des principes de base de la politique culturelle dans le domaine des médias, plus précisément la recherche de l'implantation d'une politique culturelle et l'évaluation des résultats obtenus lors de son application, reste une tâche difficile et d'une grande importance pour la société. La difficulté de celle-ci, s'explique par la complexité de la société actuelle, particulièrement lorsque l'on tient compte du fait que la culture et la vie culturelle, ne sont pas des phénomènes isolés qui ne peuvent être en corrélation ou en interaction avec d'autres phénomènes sociaux, mais elles représentent des éléments indissociables de la société et de la vie sociale. Ils ne peuvent ni être étudiés, ni appliqués indépendamment du contexte social. En outre, la société humaine (ses lois, tendances, mouvements de développement, etc.) ne peut connaître une recherche basée sur une méthodologie scientifique qui pourrait susciter l'acquisition de connaissances précises comme tel est le cas avec la physique ou la chimie, parce qu'avant toute évaluation du fonctionnement de la société, le chercheur doit forcément juger d'après les valeurs qui lui sont proches, ce qui dans tous les cas, ne peut être accepté ou être considéré de manière universelle.

Les principes de bases d'une politique culturelle spécifique reflètent directement le regard sur le monde et les valeurs caractéristiques de ces personnes, plus précisément de personnes spécialisées, qui ont conceptualisé la politique culturelle donnée, indépendamment du fait qu'ils soient eux-mêmes conscients que celle-ci soit le reflet de leurs convictions personnelles ou bien s'ils pensent avoir trouvé en elle un foyer de valeurs universelles.

Durant l'analyse et l'évaluation d'une politique culturelle spécifique, il est important de confirmer par tous moyens, qu'une différenciation a été appliquée entre ce qui est considéré comme souhaitable ou idéal et la connaissance adéquate de quelque chose de réalisable pendant la conception de cette dernière. Ainsi, on pourrait dire si c'est un élan poétique qui a influencé majoritairement la conception de cette politique culturelle, ou l'innovation ou encore la froide systématisation d'un économiste ou juriste.

Les priorités définies par une politique culturelle spécifique dépendent également directement de la façon dont les auteurs conçoivent la notion de spiritualité, des limites de leur investissement et du sacrifice personnel, qu'ils seraient prêts à encourir pour leur nation, leur Etat et jusqu'où sont-ils obligés de se dévouer pour conserver et défendre le développement de cette spiritualité ainsi définie et entendue.

La compréhension de l'importance de la culture et la détermination de sa place au sein de la société sont établies d'après les bases des politiques sociales. C'est ainsi si l'on considère la spiritualité comme l'essence de l'humanité (être homme signifie être avant tout un être spirituel) et si cette spiritualité n'est pas définie selon des principes théologiques, des paramètres religieux (dans ce cas la communauté et la vie religieuse auraient un rôle social considérable), mais plutôt si comme paramètre de cette spiritualité et incarnation de ces valeurs spirituelles, on sous-entend les beaux-arts, ou la musique (classique plus précisément) qui reflètent par excellence la spiritualité humaine ainsi que la création artistique, nous pouvons alors en conclure que la tâche de cette politique culturelle est d'élaborer un système et une méthodologie qui permettront à tous les citoyens de connaître directement dans les moindres détails, les valeurs de la musique classique et d'être éduqués dans le respect de cette expression artistique, ce qui les aiderait à se former, en un être « noble », doté d'une grande spiritualité. De plus, il faut garder à l'esprit que les communautés comprenant des gens spirituels et « nobles », vont naturellement aspirer au développement, à l'ascension, ce qui de cette manière permet un développement continu et garantit la stabilité et le bien-être de cette communauté. Si les créateurs de cette politique culturelle restent fermes sur ces positions, ils sont alors prêts à utiliser tous les potentiels disponibles de cette communauté pour atteindre ce grand objectif. Il est également très important de prendre en considération l'état réel des choses, et que la réalisation de cet objectif n'est pas chose facile, que certaines personnes ou groupes ne reconnaîtront pas ses aspirations comme les leurs, c'est pourquoi il faut trouver les moyens et méthodes pour réprimer ces activités potentielles subversives. Ces populations extrêmes ne sont pas fréquentes, d'autant plus qu'il est rare que la majorité des gens représentent un tel type d'extrémisme culturel.

Dans le cadre de la conception culturelle des états développés démocratiques contemporains, la forme mentionnée précédemment n'est pas représentée, ce qui ne veut pas dire que chaque élément de ce modèle n'a pas influencé la politique culturelle de ces pays durant certaines périodes, et que le modèle donné ne deviendra

pas un jour dominant dans certains pays, en raison des changements possibles au cours de l'histoire. La seule chose dont il faut tenir compte est que l'Etat que l'on peut aujourd'hui définir comme développé et démocratique, à partir du moment où il acceptera, dans un avenir plus ou moins proche, ce type de modèle culturel, ne sera plus démocratique. En effet, ce modèle de politique culturelle et la démocratie telle qu'on la connaît aujourd'hui, ne peuvent fonctionner ensemble.

On peut définir deux types de liens unissant l'Etat à la création et aux institutions culturelles. Une de ces possibilités, est que l'Etat prenne toute responsabilité et veille sur les institutions culturelles, qu'il les soutienne financièrement et qu'il surveille leur travail ainsi que leurs résultats. De cette manière, l'Etat veille sur toute création culturelle, crée les standards, donne des valeurs, promeut les priorités nationales culturelles et contrôle les principales opérations financières pour les activités culturelles. Cette relation étatique est caractéristique des sociétés formées dans la tradition des Lumières. L'avantage ou le potentiel de ce modèle reste dans la possibilité que l'Etat, s'il est stable, libre, démocratique et juste, possédant un modèle de travail transparent et développé tout comme le contrôle des institutions, peut initier, engager et coordonner les potentiels sociaux disponibles dans le but d'un développement social solide et continu. Les risques que l'on peut rencontrer dans ce type de modèle sont caractéristiques pour tous les modèles centralisés qui fonctionnent à partir de la planification détaillée de l'économie ou des segments bien définis de la vie sociale, dans ce cas précis, de la culture. Ces systèmes sont susceptibles d'être corrompus parce qu'un petit nombre de personnes coordonnées appartenant aux structures de l'état, décident de la globalité de la vie culturelle et du développement culturel de la société.

Le deuxième modèle se base sur une relation non paternelle envers les institutions culturelles et la création artistique, où prédomine une attitude neutre de l'état dans le domaine de la culture, ce qui sous-entend une certaine insistance sur la propriété privée et sur le fait que l'état ne doit pas influencer le développement culturel, mais se trouve dans l'obligation de fournir les conditions nécessaires pour le développement de la vie culturelle en toute liberté ainsi que pour le travail des institutions culturelles. Les moyens financiers des institutions culturelles sont garantis par leur venue sur le marché libre ou par l'orientation vers le *sponsoring* ou autre forme d'aide financière, qui ne se trouve pas sous le contrôle de l'état. Celui-ci peut favoriser certaines facilités financières à ces sociétés commerciales ou à des individus

apportant leur aide financière à la culture. Le modèle culturel dans les pays socialistes est caractérisé par l'emprise de l'état qui exerce son contrôle sur l'ensemble de la vie sociale, et par conséquent sur celui de la culture également, ou la culture institutionnelle tout comme les institutions publiques culturelles. Ce modèle varie selon les pays européens du nord comme la Suède, la Hollande, où règne un principe socio-démocratique, jusqu'à un système totalitariste où l'influence de l'Etat est si instrumentalisée que la dimension créative innovatrice est considérablement menacée comme en atteste le modèle de politique culturelle chinois.

Le modèle paraétatique est basé sur le principe que l'Etat a délégué toute responsabilité dans le domaine culturel à un corps spécialisé qu'elle nomme, mais qui prend ses décisions de manière indépendante. Ce modèle est caractéristique pour la Grande-Bretagne, alors que l'Allemagne représente une autre forme spécifique en raison de son agencement fédéral et de sa politique culturelle décentralisée, où la compétence de l'état pour les questions culturelles est passée à un niveau régional avec des secrétariats pour la culture.

Jusqu'à présent, il était question de modèles sociaux généraux de politique culturelle et de leurs principales caractéristiques. Il est s'agit ici des principes de base de politique culturelle, ce qui reste particulièrement important car cela reste un élément fondamental lors de son élaboration. La politique culturelle regroupe la globalité de ses principes conceptuels, leurs analyses théoriques, les plans et projets pratiques qui correspondent à différents domaines de la vie culturelle et à une série de lois grâce auxquelles l'application des bases conceptuelles de cette politique est possible. Grâce à cette dernière, le rapport de l'état et de la société par rapport à la création artistique s'est renforcé, ainsi que la représentation culturelle dans la vie sociale, l'accès des biens culturels aux citoyens, tout comme une attention particulière accordée à la culture nationale, à la langue, aux publications culturelles, aux espaces exposables, aux moyens de communication de masse, etc. En outre l'Etat protège et promeut des valeurs culturelles, finance certaines institutions culturelles, permet le développement de la création culturelle ainsi que la présentation et la popularisation des biens culturels. Il est clair qu'il s'agit d'une tâche très complexe et que l'élaboration d'une structure complexe de l'appareil étatique pouvant servir à réaliser les objectifs formulés s'avère nécessaire.

La société contemporaine, en raison du développement rapide de la science, le pourcentage de création culturelle de plus en plus important, sa promotion et popularisation ne peuvent être imaginés sans l'aide de technologies sophistiquées. Les médias audiovisuels relèvent aujourd'hui d'une importance particulière non seulement pour la culture, mais aussi pour le développement général de tout type de société actuelle. C'est pourquoi chaque Etat tente de rendre possible le développement de ses médias audiovisuels et d'améliorer la qualité de leurs programmes. Les médias audiovisuels, de part leur popularité vu qu'ils s'adressent à un large public, jouent un rôle important, voire capital, dans la création du niveau culturel d'une société. Il n'existe pas de meilleur moyen pour populariser une idée, une opinion, une œuvre d'art ou un auteur, qu'une présentation effectuée par médias audiovisuels. Pour ainsi dire, il est impossible aujourd'hui que quelque chose devienne connu ou populaire sans l'aide des médias audiovisuels. Ces derniers détiennent un pouvoir extraordinaire pour créer une opinion générale sociale, des valeurs sociales, des goûts etc. On peut alors se poser la question de savoir si ce «pouvoir » reste utilisé à bon escient.

Il existe un immense potentiel médiatique que beaucoup souhaitent utiliser dans leur intérêt ou l'intérêt de leurs objectifs. C'est pourquoi il reste de la responsabilité de l'Etat de garantir une certaine protection contre ces mauvaises utilisations des médias audiovisuels et permet ainsi d'assurer leur développement continu dans le but de rehausser le niveau culturel national. La politique culturelle a pour tâche d'harmoniser les intérêts de l'Etat, les maisons médiatiques, les besoins des citoyens, afin de permettre et d'instaurer des règles de conduite qui auraient pour fonction une réalisation commune universelle tout comme celle des intérêts particuliers de chacun.

Lors de l'élaboration d'une politique culturelle, il est nécessaire de prendre compte des tendances prédominantes au niveau international, en plus de l'analyse des tendances actuelles dans le domaine de la culture pour un type de société déterminé (plus précisément dans des cadres nationaux). A l'époque actuelle, où les processus de globalisation prennent le dessus, il est impossible pour une culture nationale de fuir les tendances culturelles globales. Les processus de globalisation dans le domaine culturel sont dictés avant tout par l'évolution rapide des technologies sophistiquées et par la capacité des corporations internationales a accepté en un temps record, les

nouveautés technologiques et à les utiliser dans le cadre de leurs propres productions de biens culturels.

L'évolution rapide de la science et de la technologie à la fin du 20ème siècle et au début du 21ème, a provoqué des changements radicaux concernant le rôle des médias audiovisuels dans la définition de la culture et de la vie culturelle des gens. La culture contemporaine a instauré une relation synergétique avec les médias audiovisuels de la communication de masse. Les sciences sociales (comme la sociologie, la psychologie, l'anthropologie, la culturologie) aspire à connaître les formes législatives de la culture contemporaine dans le contexte actuel et à définir précisément la légitimité de la relation entre la culture et les médias audiovisuels.

Etant donné que la culture contemporaine est conditionnée par l'influence des médias audiovisuels, et que ces derniers restent un produit de la culture contemporaine, l'approche même de la phase d'élaboration de la politique culturelle (c'est à dire les segments de cette politique culturelle s'occupant des rapports qu'entretiennent l'Etat, la société avec les médias audiovisuels) doit être fondée d'après les connaissances résultant de la recherche scientifique systématique du phénomène complexe de l'interaction culturelle et des médias audiovisuels.

La culture et les médias audiovisuels présentent un ensemble complexe qui a sa propre législation. Les médias audiovisuels ne peuvent être considérés comme un ensemble dans leur globalité, qui fonctionne indépendamment du contexte culturel général dans lequel il se trouve. Les médias audiovisuels ne sont pas une entité que l'on peut modeler de manière indépendante et que l'on peut utiliser sans réfléchir pour populariser les différents modèles culturels.

La politique culturelle doit être établie d'après les résultats de la recherche scientifique systématique de l'interaction entre les médias audiovisuels et la vie culturelle. Il faut rechercher dans les moindres détails toutes les formes d'influence que la culture peut exercer sur les médias, sans perdre de vue l'idée générale de leurs conditionnements synergiques réciproques.

L'évolution d'Internet et son interférence avec certains médias audiovisuels plus anciens tels que la radio, ou la télévision, mais aussi avec des médias traditionnels comme la presse écrite, ont provoqué une nouvelle réalité médiatique qui est loin d'avoir été suffisamment systématisée et explorée. La définition des

principaux objectifs et du rôle de la politique culturelle, comprend également une anticipation sur le développement des futures tendances des médias audiovisuels.

En raison de la digitalisation rapide des médias audiovisuels, il existe un décalage et une compétition sévère pour l'émission des standards modernes technologiques, la distribution et la réception des contenus médiatiques. L'Etat, dans le cadre de sa politique culturelle, décide des standards qu'il va favoriser. Le choix de ces derniers sous-entend l'investissement des moyens financiers nécessaires pour la construction des infrastructures correspondant à ce standard.

La politique culturelle doit veiller à améliorer la qualité du contenu des médias audiovisuels, qui doit être articulée également à travers la loi. Dans le but de protéger les citoyens (les enfants et les jeunes personnes primordialement) des conséquences possibles dues à une consommation excessive de contenus médiatiques inadéquats, il est nécessaire de régulariser les contenus qui peuvent être librement émis durant la journée, et ceux qui doivent être émis dans des créneaux horaires spéciaux. Une législation régulatrice a également été mise en place, exigeant une classification obligatoire de la convenance des contenus télévisuels. Les scènes de violence, de sexe, l'utilisation de stupéfiants, etc., peuvent nuire au bon développement spirituel de l'enfant.

La politique culturelle veille aussi à la protection et à la promotion de la culture nationale, de la langue et des valeurs nationales plus ou moins reconnues et acceptées par les citoyens. Etant donné l'importance et le pouvoir que connaissent les médias à l'heure de la mondialisation actuelle, chaque Etat tente de promouvoir sa propre influence et sa propre culture aussi bien dans les cadres globaux que régionaux. Chaque Etat, d'après ses priorités nationales établies et son analyse systématique scientifique- théorique, et de sa recherche effectuée dans le domaine de sa politique culturelle, articule sa propre vision du développement culturel ainsi que sa vision du développement de l'espace médiatique.

Selon ses pouvoirs politiques, culturels, ou militaires et son influence générale, l'Etat accède à l'élaboration et à l'implantation de sa politique culturelle par rapport à ses potentiels. Les Etats qui ont une influence globale (comme la France par exemple), vise à garantir une vie culturelle de qualité à ses citoyens, également à conserver et présenter leur patrimoine culturel et promouvoir leurs valeurs culturelles

au niveau global. Les Etats qui n'ont pas une influence politique ou culturelle globales (comme la Serbie par exemple), lors de la phase d'élaboration de leur politique culturelle, tentent d'exploiter efficacement leurs potentiels pour le rehaussement culturel de la nation. Ces états promeuvent leurs valeurs culturelles au niveau régional, et plus rarement à un niveau global.

Une importance particulière est accordée lors de la formation et du développement de la politique culturelle, en tant que branche à part par rapport à la politique officielle d'un pays comme la France, qui considère la culture de manière plus générale, ce qui joue un rôle considérable pour son image, son prestige et son positionnement à travers le monde. Ce type de concept de politique culturelle, tout comme les ultimes accomplissements dans le domaine de la culture, ont influencé de manière générale le développement de différents mouvements culturels, non seulement dans les pays voisins mais ont aussi influencé la politique culturelle Européenne et le Conseil de l'Europe.

La France, en tant qu'ancienne puissance colonisatrice qui durant des siècles et ayant été l'un des états les plus importants d'Europe, assimile obligatoirement son identité culturelle à sa période de développement la plus brillante d'un point de vue historique, ce qui ne remonte pas si loin dans le passé. Ce moyen d'auto-identification a ses cotés positifs mais aussi négatifs. D'une part, l'aspect positif est entretenu par le fait que les transmetteurs de l'identité culturelle française bénéficient d'une certaine renommée, prestige, importance, dont peu d'autres identités culturelles peuvent revendiquer. D'autre part, ce moyen d'auto identification, ne donne pas une perception claire du contexte réel dans le lequel la culture française baigne.

Le développement des médias audiovisuels est dès le début conditionné par le développement général et les directions que l'Etat choisit. Le rôle de ce dernier jusqu'à aujourd'hui reste incontournable dans l'établissement de ses priorités et de ses directives, que ce soit dans le domaine de la culture ou dans tout autre segment de la société, et par conséquent dans le domaine des médias également.

Le lien spécifique qui unit l'Etat français à la culture, a été établi et déterminé par la façon dont ce sont développés les médias français. Les modèles qui ont été déterminants dans la création et la régulation des institutions nationales telles que la Bibliothèque Nationale, l'Académie Française, le Louvre ou la Comédie Française,

ont influencé quasiment de la même manière le développement du paysage audiovisuel français.

D'après la tradition française, l'activité audiovisuelle extérieure est devenue l'une des plus importantes sur le long terme et un ressort pour la diplomatie culturelle.

Dans le cadre des activités du Ministère des affaires étrangères, le «Conseil audiovisuel extérieur de la France» a été créé (qui a dans la deuxième moitié des années 90' obtenu un ministère indépendant). Sa structure comprend des projets en rapport avec la radio, comme Radio France Internationale (RFI) et la télévision comme TV5Monde, Canal France International (CFI) et France 24.

TV5Monde reste l'entreprise française et francophone la plus ambitieuse dans le cadre d'implantation de la politique culturelle des médias en France et dans les pays francophones. Les principes sur lesquels fonctionne cette maison médiatique, son état d'esprit, sa politique de rédaction, ses investissements et ses attentes, représentent l'indicateur le plus pertinent de la politique culturelle française dans le domaine des médias. Avec une analyse systématique, TV5Monde peut prendre clairement connaissance du succès, des problèmes et des nouvelles tendances de la politique culturelle française. Tout en respectant les principes de base de sa politique culturelle, la France vise à promouvoir ses valeurs culturelles, les spécificités et caractéristiques de son patrimoine culturel, pour contribuer de cette manière à la diversité culturelle dans le monde entier. La formation et le développement de TV5Monde reflètent la stratégie de l'Etat concernant la télévision. En effet, celle-ci devrait être un moyen pour promouvoir et s'engager à donner l'image d'un monde qui a entre autre une vision universelle du phénomène culturel et se veut porteur de l'idée d'une contribution générale de ses valeurs à travers l'humanité.

La politique culturelle de la France peut être analysée et évaluée de manière pertinente à travers sa relation avec les médias audiovisuels. Elle est avant tout civile et en majorité étatique. Même si elle souffre d'un manque de vision concernant la résolution du problème de bureaucratisation du système de gestion : la conception et l'application de sa politique culturelle, demeure par elle-même très moderne, ce qui est attesté par le fait que malgré l'accélération des processus de mondialisation, elle n'a pas eu besoin d'être redéfinie radicalement car cette politique culturelle a déjà su anticiper les valeurs de la globalisation. Etant donné que l'administration publique

française a clairement étudié l'essentiel du problème qui reflète le fait que la France ne soit pas suffisamment puissante pour atteindre l'ambition de ses objectifs, il est fort probable que la politique culturelle française remanie ses postulats.

Le développement historique de la politique culturelle serbe s'est adapté aux changements politiques et idéologiques, sociaux et économiques qui ont défilé successivement au cours du siècle dernier, de la Royauté à la République Socialiste Yougoslave, jusqu'à l'orientation actuelle démocrate qui n'a toujours pas achevé son processus de transition. Malgré les nombreux efforts, la politique culturelle serbe manque encore de principes de base établis et d'une vision concrète, ce qui reste le résultat d'un patrimoine culturel politique, ainsi que d'un manque de moyens et d'une situation complexe.

La politique culturelle serbe a besoin et doit se développer en accord avec les principes du Conseil de l'Europe sur lesquels les sociétés démocratiques sont fondées: le principe de tolérance, de respect et de diversité, de créativité et de spiritualité tout comme l'établissement de pré conditions pour le développement de l'esprit critique. Les institutions culturelles publiques, représentant l'intérêt national d'un Etat, doivent jouer un rôle principal. La situation actuelle en Serbie, concernant le paysage médiatique, n'est pas encore définie, et reste la plupart du temps confuse, quant à la distribution des fréquences de télévision et de radio nationales, régionales, elle a duré un certain temps et vient juste de s'achever. Cette distribution a représenté une pré condition importante pour les prochaines étapes du processus transitionnel final dans la sphère médiatique. Beaucoup de lois dans le domaine des médias ont attendu longtemps pour être adoptées et ont été à plusieurs reprises remaniées selon les tendances politiques.

Le développement de la conception de la politique culturelle serbe par rapport aux médias audiovisuels, reste toujours en liaison avec la dynamique du développement socio-économique général et avec la vitesse avec laquelle toute la société se transforme, et qui passe d'un système de valeurs à un autre. Les médias audiovisuels, faisant partie de manière incontestable de toute politique, ne peuvent se former indépendamment de l'influence des autres segments qui se transforment eux aussi, et passent par la même phase, se confrontant aux spécificités, aux obstacles, et problèmes que cette société comprend. Il a été nécessaire de tenir compte de l'héritage du passé plus ou moins lointain, et de définir alors les priorités et les objectifs clés à

atteindre dans un cadre temporel bien précis. Le chemin conduisant vers ces objectifs ne peut être en aucun cas simple et la phase dans laquelle nous nous trouvons actuellement et que nous ne pouvons éviter, suit son cours naturellement, car elle est le maillon nécessaire pour observer et analyser les périodes antérieures, tenant compte des erreurs et les corrigeant, instaurant et r de nouvelles directions et priorités, et entreprenant leur réalisation. Il semble nécessaire d'effectuer de grands changements et transformations dans le domaine des médias audiovisuels. Cependant on peut voir grâce à leur situation, jusqu'où la société s'est transformée de manière générale, car ils reflètent tous les processus en cours. Lorsque les lois en accord avec les lois européennes pour les médias audiovisuels, vont être votées et appliquées et lorsque la privatisation des médias s'achèvera avec succès, que RTS (Radio Télévision de Serbie) deviendra le premier service public, que les chaînes de télévision définiront clairement leur programme, que les conditions seront remplies pour introduire de nouvelles technologies, que les moyens financiers seront déterminés précisément, alors les médias audiovisuels en Serbie pourront être un carrefour et un paramètre du développement général de l'état. Toutes les conditions sont présentes pour que les médias audiovisuels en Serbie soient des médias libres qui respecteront les principes de base de toute civilisation contemporaine, faisant partie d'une société stable qui est et sera partenaire avec les pays démocrates développés, et reliés au niveau régional avec le reste de l'Europe de l'Est.

Chaque Etat est responsable de la vie culturelle de ses citoyens. Le devoir de toute administration publique est d'établir les priorités de sa propre politique culturelle à partir d'une observation des potentiels actuels et à travers une analyse professionnelle, systématique, scientifique, et théorique et dont l'implantation méthodique permettra le développement continu et durable de la société. L'Etat doit instaurer les mécanismes d'une coopération culturelle au niveau international ce qui représente une condition du développement social dans la période de domination des intégrations économiques, politiques et culturelles globales.

ABSTRACT

Contemporary culture is developed and defined in accordance with social-economic changes, with the process of globalization and world trends, and is largely determined by the influence of electronic media that are increasingly becoming one of the most important phenomenon of our time.

The aim of this work is to examine the relation between contemporary culture and media, their inter-dependance, to establish the role of cultural policy in the developmental strategy of a society, and the way in which it can affect general development of electronic media.

In the first part named *Influence of electronic media on contemporary culture*, attention is directed at the hypothesis pertaining to dependance of development of contemporary culture on the influence exerted by electronic media, as well as the fact that electronic media are a product of contemporary culture.

The second part, named *Cultural policy as a backbone of general cultural development of society* puts at the forefront issues related to cultural policy, reseraches how necessary a clear concept of cultural policy is for every society, determines whether it inevitably leads to social development, and examines the role of state in culture.

Cultural policy in the sphere of electronic media is the name of the third part where the aim is to establish to what extent and in which domains of cultural policy it can and should influence the work and development of the electronic media, and examine the the manner in which the choice of a model of cultural policy defines the audio-visual scenery of a country.

Results and experience of France with implementing a national cultural policy in the sphere of electronic media as the fourth part is a reflection to the guidelines and principles of the French cultural policy, as well as the image of electronic media, with special reference to the francophone channel TV5 Monde. The example of France has shown that in compliance with changes in contemporary times it is impossible to carry out any one model, even when it comes to a state that is founded on high civilization and democratic values.

The final, fifth part tells about the *Conception and implementation of the national cultural policy in the sphere of electronic media in the Republic of Serbia*

and points to a complex situation in the sphere of culture and media in Serbia, showing that based on the experiences of other, more developed societies certain principles may be applied. However, it is important to carry out scientific research of the current situation and in that way determine modes that would protect national interests, never completely implementing the model of others.

Based on the research we may conclude that contemporary culture has established a relation of synergy with electronic media for mass communication. Today's research aspires to understand establishing of laws in shaping contemporary culture in the present context and to precisely define lawfulness of inter-dependance between culture and electronic media. Of prime importance for development of cultural and general evolution are electronic media that in some cases play a decisive role. The state's responsibility is to provide protection against increasing violation of electronic media and enable their continuous development in order to raise the general cultural level of the nation. Cultural policy has the task to harmonize the interest of state, media companies and citizens and also enable establishing the rules of behaviour that will serve the accomplishment of universal, joint as well as particular interest of all interested sides.

This work has opened many issues that should be dealt with by teams of experts in various fields of law, media, technology, psychology, sociology etc. The role of the state is of great importance, and it should not control, but rather direct and connect all relevant factors and determine infrastructure that would ensure normal and good-quality life. No ad hoc solutions should be reached in making decisions in the field of cultural policy and media, on the contrary they must rest on systematic research and expert, systematic and theoretic analysis.

INTRODUCTION

Theoretical and scientific analysis of basic principles of cultural policy in the realm of media, exploring implementation of cultural policy and evaluating results of such implementation represent an exceptionally difficult and complex task, whose social significance is substantial. This task is difficult inasmuch as modern society is complex to a large extent, especially given that culture and cultural life cannot represent isolated phenomena that is not correlated and does not interact with other social phenomena. Instead, culture and cultural life must be perceived as intrinsic elements of society and social life. They cannot be explored and implemented outside a wider social context. Besides, human society (its principles, tendencies, development trends, etc.) cannot be explored by means of a scientific methodology that would result in exact conclusions and findings, as is the case in physics or chemistry, because, when evaluating the way society is functioning, the person doing the research will inevitably formulate their evaluation based on the set of values they are familiar with, which can never be universally adopted or universally relevant. In other words, if we were to ask members of the academic community what kind of society they would prefer living in, or which set of values such society should be based on, and if there was a way to acquire honest responses, we would easily learn that people, academicians in this case, perceive life and the world around them in fundamentally different ways, and that their visions of what society should look like, which social phenomena are acceptable and which are not, what is the course of human civilization, state and nation the member of that academic community belongs to should develop in, are as diverse as they can be.

How can these findings be used to help conceive, analyze and evaluate basic principles of cultural policy? It is obvious that basic principles of a certain cultural policy directly reflect the perception of the world and the values treasured by people – in this case professionals – who are structuring the cultural policy in question, regardless of whether they are aware that this cultural policy reflects their convictions, or they believe that it is based on universal values. When analyzing and evaluating any cultural policy, it is of utmost importance to determine the method that was used in the course of its structuring to differentiate what was considered desired and ideal from what is realistically feasible. In other words, one needs to know whether the

cultural policy in question was conceived in the vigor of lyrical enthusiasm or by cold and systematic thinking of an economist or a lawyer.

The priorities determined by a cultural policy depend directly on the way its creators perceive the idea of spirituality, as well as on the limits of investing and sacrificing their personally, their nation and their state are willing to set. In other words, it is necessary to know how far they will go to preserve, defend and continue nurturing what they see and define as spirituality.

The perception of the significance of culture and defining its place within society as a whole determines the essence of a specific social policy to a large extent. Therefore, for example, if being spiritual is seen as the essence of being human (humanity defined by spirituality), and if such spirituality is not perceived based on theological and religious parameters (because, otherwise churches and religious life would have a critical social role), and spiritual values are thought to be embodied in fine arts, where music (specifically classical music) is considered to be the paramount expression of human spiritual and artistic creativity, then it can be concluded that the duty of cultural policy is to structure a system and a methodology that will enable all citizens to learn the values of classical music first-hand and to develop in the spirit of respect for this artistic form in order to grow into spiritually enlightened and dignified human beings. Also, one must never forget that communities comprised of spiritually enlightened and signified people naturally strive towards their own development and growth, thus enabling continuous development, stability and wellbeing of the community itself. If creators of a certain cultural policy unequivocally agree on these postulates, they should be ready to dedicate all of their community's capacities to achieving this supreme goal. It is also very important, having in mind that reality is such that achieving these supreme objectives is by no means easy, that certain individuals and groups will find it hard to adopt them as their own, and that, therefore, methods and ways to suppress potential subversive activities need to be devised. Such extreme views are not often found, and it is particularly hard to find a substantial number of people advocating specific, identical forms of cultural extremism. Greek philosopher Plato promoted a similar position within his political and cultural theory. He, as a genuine elitist, did not believe all people were capable of understanding and experiencing supreme values, and that society, therefore, should not have to put an effort into developing their spiritual potential, that is, those citizens should become

workers, craftsmen and agriculturists. In fact, by releasing society of the burden of trying to spiritually enlighten those who are utterly irresponsible, a possibility arises to create a class of spiritually enlightened, free and responsible people, who can assume the responsibility of leading the state and enabling continuous social development and wellbeing. Certainly, the basic goal determined by this type of cultural policy does not have to be cultural elitism and the realization of the idea to create a human society of spiritually enlightened individuals. Instead, the basic objective may be defending and preserving ethnic and national identity in a patriarchal, traditional society or some other form of social system, as well as creating a theocracy, or a society based on a vision given by a radical theology, etc.

Analyzing cultural concepts applied by modern and developed democracies, one will find that this manner of structuring cultural policy is now abandoned, which does not necessarily mean that certain elements found in this model did not, at one point or another, influence cultural policies of some countries. Furthermore, nothing implies that this model will not prevail in some countries if historical trends change. One thing that must not be forgotten is that a state that can be qualified as developed and democratic today will no longer be a democracy if it adopts the described cultural model anytime in the future. In short, this model of cultural policy and the idea of democracy as we know it today exclude each other.

Global cultural models dominant in modern civil societies, which can never be identified in their pure form, but the elements of which can clearly be recognized when exploring basic principles of a specific cultural policy are: etatistic (democratic etatism) and liberal. Democratic etatism is characterized by the dominant role of the state in organizing the nation's cultural life. This implies that there are certain cultural and spiritual values that must be promoted, as well as that there is someone – an authority – who knows what these values are, someone who can define them, so that those values could be promoted, and so that the objectives of such cultural policy could be achieved without compromising the democratic character of the state. In order to implement this model of cultural policy consistently, it is necessary to structure a complex and efficient state administration system, whose task would be to simultaneously implement and control the distribution and redistribution of funds allocated for culture. It is important to know that this model implies that the state, and its proper institutions, provides the dominant portion of financial resources.

The basic principle of the liberal model is consequent to the idea that culture and cultural life evolve together with the entire society, and that culture had no problem developing even before modern notions of cultural policy were devised. Accordingly, this idea implies that culture and cultural life will continue developing together with general positive social processes, as well as with scientific and technological progress, and all that without the state exerting any substantial influence on how cultural models should develop. A complex cultural and social engineering that always implies a major redistribution of resources and power represents an inappropriate experiment with an uncertain result. Citizens know best how they wish to mold their cultural life. Therefore, if the state is functional at providing services to its citizens, they should be responsible and intelligent enough to organize their cultural life themselves. Certainly, this does not include only self-organization of citizens who gather around ideas to establish museums, theatres or galleries, but rather efficient democratically elected government and its institutions on all levels, which within their integrations enable, stimulate and facilitate cultural life and comprehensive cultural development. Also, the cooperation between private initiatives and private capital on one hand and government institutions on the other is particularly important here. In this case, those who are well off, socially well positioned, highly educated and resourceful can freely enjoy a high quality cultural life and set criteria and values of their cultural development themselves, while those whose education and income is not as high have to rely on themselves when it comes to organizing their cultural life, only with much less resources.

So far, global cultural policy models and their basic characteristics have been discussed. Certainly, the main topic here is basic principles of cultural policy, which, as its fundamental elements, are very important. Cultural policy represents the sum of basic conceptual principles, their theoretical analysis, practical plans and projects pertaining to various segments of cultural life and the set of laws regulating the implementation of those conceptual principles. Cultural policy defines the state's and society's treatment of artistic creativity, cultural heritage, the extent to which culture is represented in social life and accessibility of cultural goods. Particular attention is paid to national culture, language, local creative endeavors, cultural publications, exhibition facilities, mass-communication tools, etc. The state also protects and promotes cultural values, finances certain cultural institutions, enables the

development of cultural creativity and helps present and popularize cultural goods. It goes without saying that this task is far from simple and that it requires a complex structure of government apparatus that can enable the realization of set goals.

Due to the ever faster scientific progress that characterizes modern society, cultural creative endeavor, its promotion and popularization cannot function without sophisticated technology. Electronic media are particularly important for cultural, as well as overall development of any contemporary society. That is exactly why every state is trying to enable development of its electronic media and enhance the quality of their program. Electronic media, being so popular and addressing the widest audience, exert substantial, perhaps even crucial influence on the way certain society's cultural level is created. There is no better way to popularize an idea, a position, a work of art or an author, than presenting them using electronic media. Nowadays it is practically impossible for something or someone to become universally recognized and popular without being promoted by electronic media. There is no doubt that electronic media have exceptional power when it comes to shaping opinions, social values and preferences, but the question is how do these media use that power? There is a huge media potential many centers of power wish to use and abuse in order to achieve their own goals. That is why the state is responsible for protecting electronic media from abuse, as well as for enabling their continuous development directed at enhancing the nation's overall cultural level. Cultural policy needs to bring the interests of the state, of the media and of the citizens into accord and to establish rules of behavior in order to achieve universal and common, as well as individual and specific interests of all stakeholders.

1. INFLUENCE OF ELECTRONIC MEDIA ON CONTEMPORARY CULTURE

The development of modern society is characterized by a global interdependence of economic, political and cultural circumstances present in the most significant, largest and economically most powerful countries of the world. Global economic, political and cultural trends are shaping culture and economy in every country in the world. Even when certain countries are in a state of complete chaos, as has been the case with Somalia during the last ten years, or when they are totally isolated and self-isolated, as is the case with North Korea, the situation in question is the result of global tendencies and is by no means in opposition to global balance of power and influence.

Except for these stated examples of disarray caused by years of war or self-isolation of certain countries, which are perceived as consequences of the fact that some authoritarian regimes could not seem to cope with modern global processes, and knowing that these two cases make up for less than five percent of the world territory, the rest of humanity is moving towards global cultural and economic leveling and cooperation, which is not the result of planned and devised cooperation between countries, but rather a consequence of the current stage of development modern civilization is at. Industrial society, as we had known it for the last two centuries, apart from its rapid scientific, technological, cultural and political development, had been characterized by certain fundamental features that have defined it, and had been subject to constant laws. Now, however, it has changed and become postindustrial society, otherwise known as the information or, as Castells calls it, network society. Human civilization witnessed this change during the last decades of the 20th century, as a consequence of rapid development and expansion of digital technologies, primarily computers, computer technology and the Internet, as well as of global economic transformation these circumstances caused. Information society certainly has its rules. Obeying those rules leads to the globalization of world economy, culture and policy, as well as to their global leveling. In such circumstances electronic media have an extraordinary role and power to direct future events. The influence of electronic media on the development of modern culture is manifold and multi-layered, and it represents a phenomenon scientists have systematically and emphatically been

exploring over the last decade. Gaining insight into models and principles of the influence electronic media are exerting on contemporary culture enables scientifically founded anticipation of future cultural development and creates opportunity to influence it.

As nations were born, unique cultures arose, which were characteristic for one nation or ethnic group. In time, within each state, distinctive features, achievements and cultural principles were shaped, which inevitably led to defining and setting goals relevant to one country's culture. History has taught us how significant a role culture has had in certain societies, and how it could be devised in a certain way by the state and its official policy. Depending on the system of government, in some countries the issue of culture has been closely related to the government – from totalitarian regimes, which never hesitated to allocate substantial funds for culture, thus using it for its own propaganda, to etatistic states and those countries where culture was allowed to develop in a completely different way. Unquestionably, culture became an issue of great importance to the national state, an irreplaceable ally to the official policy and ideology. Soon it became obvious that culture and politics were intertwined on more levels than one, and that cultural activity requires establishing standards, defining national culture and setting goals, financing culture, activities of institutions of culture, etc. In developed societies with rich cultural traditions, particular attention has been paid to systematic planning of the direction culture should be developing in. Virtually every country, through its ministry of culture or its official cultural policy, implements defined cultural principles, establishes standards, cultural conventions and norms, which all reflect the extent to which the state cares about culture. "The Ministry of Culture submits laws pertaining to culture to the Parliament; based on adopted priorities it allocates funds necessary for the functioning of cultural institutions, as well as for other cultural activities that are deemed to be of national significance; it suggests programs and initiates preparation of national cultural development plans".¹

¹ Milena Dragičević - Šešić, Branimir Stojković, *Kultura, menadžment, animacija, marketing*, Clio, Belgrade, 2003, p. 22.

1.1. Basic trends of shaping modern culture and cultural policy

Complexity of modern cultural trends requires a comprehensive and subtle treatment during their exploration and defining desired benchmarks of future cultural development. It is certain that, when we discuss contemporary culture, we actually refer to a conglomerate of different national cultures, subcultures and various cultural phenomena. However, nowadays we can talk about modern culture in the global context, with its own distinctive characteristics and laws that can be applied globally. When talking about the Ancient World we cannot say that there had been a single and universal culture that united entire humanity, even though there had been certain common influences that helped different cultures inter twine. Still, that interaction cannot be seen as universal, primarily because the most significant hindrance to spreading cultural influences had been physical distance and the impossibility of communication between nations that lived far from each other. The development of modern communication technologies (electronic media, telephone, the Internet) and transport enable a quick and free communication between the most distant places on our planet.

The modern state idea introduced a new trend implying that the state is responsible for the education system, science and technology and, finally, for culture, information and leisure. After World War II, the idea of the necessity of cultural policy started spreading from France, Germany and Great Britain towards developing countries. Apart from the state itself, numerous powerful international organizations established during the 20th century dedicated their activity to developing and protecting culture and cultural cooperation, from the League of Nations (1919) and its International Committee on Intellectual Cooperation, to the International Institute of Intellectual Cooperation (1925) and the UNESCO (1946), and the Council of Europe and the European Union, with its specific bodies dealing with cultural cooperation and cultural policies.

Definitions of what cultural policy is varies from those that imply all measures national governments decide to take or not to take to the one stating that it is “unambiguous defining of directions culture is to develop in, by means of a series of goals and tasks that need to be realized through adequate measures, instruments and activities. Cultural policy is conscious regulation on interests pertaining to culture as

well as deciding on all issues related to cultural development of a global society”². Governments possess financial resources, as well as political and legitimate authority to achieve those goals set as the reflection of the society’s needs.

“Cultural policy of a society emerges in three forms: Through theoretic postulates that are in accordance with overall tendencies of social development, founded in the ideology of the society, as well as with scientific progress of sociology and theory of culture, through precisely defined goals and tasks of cultural policy and through a system of methods and instruments devised in order to realize goals and tasks of cultural policy”³

It has already been said that the interest governments expressed for culture evolved simultaneously with the emergence of first modern states, whereas research in the field of cultural policy is somewhat more recent. Establishing bases for this research is considered to be result of two significant UNESCO sessions. The first one was held in 1967, in Monaco, and the second was held in 1982, in Mexico. Having in mind the way social and political changes evolved, defining the state’s treatment of culture, participants of these sessions defined basic notions and terms pertaining to cultural policy and culture itself. Those definitions later helped devise modern cultural policy concepts and implementation methods, applied by many a state.

The importance of culture is unquestionable. It is profoundly integrated into social life, it is also one of the factors of economic growth and it is in many ways beneficial to the development of democracy, protection of human rights and freedom. Individuals should be encouraged to increase their awareness of culture, of its role, as well as to ask what culture is. Culture should by no means be limited to art and education. Instead, it should be presented as an integral part of everyday life, politics, historical circumstances, information and media.

When all these elements indicating the significance of culture are considered, it does not surprise to learn how much resource developed countries invest into culture. It proves they are fully aware of its role and the international reputation it results in. We are witnesses to the extent to which film, literature, fashion, architecture, fine art and theatre contribute to international reputation of a nation,

² Milena Dragičević - Šešić, Branimir Stojković, *Kultura, menadžment, animacija, marketing*, Clio, Belgrade, 2003, p. 21.

³ Ibid, p. 21

which often exceeds governments' diplomatic achievements. It is exactly because this undeniable importance of culture that politicians have often used it for propaganda purposes. Results it produced caused it to be subject of use and abuse throughout history.

Plato was among the first ones to point out that, in order to prevail, a state needs to understand that educating its citizens by means of art is as important as training them to defend their homeland's integrity from outside risks.

Cultural policy faces major tasks. It should act as a synthesis of existing values of our civilization, as well as provide answers to numerous questions – what are its goals, what kind of society it strives for, what are the methods and instruments it will use. A government that sets democracy as one of its goals must be aware of the importance of a well-conceived cultural policy, which includes the necessity to use culture as one of the foundations of its policies.

Just like in any other realm, in cultural policy too there is a difference of opinion between traditionalists and modernists, who are all ready to redefine certain issues: how to provide funds for financing works of art; should they be limited to public funding provided by the state or local communities, by selling tickets to artistic spectacles and other sources of profit generated by the art industry, or by encouraging patronage and philanthropy, what are the basic goals cultural policy should strive for? Options are numerous: democratization of culture, that is, making culture accessible to as large a number of people as possible, protection and development of cultural heritage, defending freedom of expression, supporting artistic creativity, promoting cultural diversity, improving a country's image by stimulating cultural development, integration and recognition of minority groups' culture. The question arises whether particular attention should be paid to promoting and supporting traditional and classical, or modern cultural expressions.

The necessity of intercultural dialogue and support to multiculturalism need to be the basis of every cultural policy. If such policy is efficiently implemented, it can help solve issues pertaining to various aspects, such as the development of rural areas, fighting inequality in the education system, promoting religious, national and racial tolerance, opposing all types of extremism and increasing general awareness.

However, cultural policy also faces numerous problems that need to be resolved with a clear vision of the desired direction. Often, the establishment does not understand its needs, since it does not pay enough attention to culture and perceives this world as a huge race for profits and position, without any consideration for basic cultural and civilization values. Thus, Simon Mundy points out that “culture is positioned low on priority lists made by most modern governments, even though in the past its place had been right after the Ministry of Defense. As if spending money on society’s cultural wellbeing would be some sort of an insult for overall welfare of citizens. Those who criticize spending money on culture often compare funds necessary to finance an opera production with resources needed to procure a dialysis machine or equipment for children’s hospitals. This is a false and biased analogy. If anyone wants to make a comparison between excessive spending and actual needs, it would be far more logical to compare funds used on useless management transactions to those designated for healthcare, or better yet, military parades to operas.”⁴

Another threat culture is faced with is censorship, which has often been used as a repressive instrument against it in various historical circumstances. Given there is no universal method that could be used to make correct decisions concerning censorship, it is of utmost importance to appoint an authority whose competence and qualification is beyond reproach to be in charge of this issue. This is where the state’s role is very important, because it needs to establish criteria that will not allow censorship to jeopardize artistic potential, but try to express concern, act responsibly and protect certain moral values. “Cultural life seems to be more or less diverse depending on the form of the state’s intervention – negative (censorship, control) or positive (guidance, adapting to local circumstances, providing political context).”⁵

Struggling to preserve basic European cultural values, we are facing obstacles and threats that are consequent to inevitable changes happening globally, as well as to insufficient care, that is, to the overall lack of clearly defined guidelines. We will mention some of them: intolerance and hostility, insufficient resources needed to support artistic creativity, expensive cultural events not affordable to wider audiences, detrimental impact of popular culture, insufficient representation of culture in schools,

⁴ Sajmon Mandi, *Kulturna politika – Kratak vodič* (S. Mundy: *Cultural Policy – A Short Guide*), Vega media, Novi Sad, 2002.

⁵ Edgar Moren, *Duh vremena* (E. Morin: *L'esprit du temps*), BIGZ, Beograd, 1979, p. 24

piracy of cultural goods, predominance of Anglo-Saxon culture, prevailing of the uniform, ready-to-wear cultural model.

The foundation of European unity and its common heritage lies in the diversity, which is essential to Europe's cultural wealth. Goals of programs implemented by the Council of Europe⁶ are based on increasing awareness of Europe's diverse cultural identity and its further development, responding to the challenges European society is facing, such as globalization and market principles applied to culture. The Council of Europe also encourages interregional artistic cooperation initiatives and promotes association of European artists and culture networks by organizing forums where all major issues pertaining to European cultural policy are discussed.

Promoting European values, the Council of Europe adopted a series of regulations and conventions on:

- promoting European film and protection of audio-visual heritage, through Eurimages, for instance;
- new information technologies as the basis for the development of the European new IT policy, protection of human rights and cultural diversity, promotion of freedom of speech and information, as well as increasing educational and cultural potential of new technologies;
- electronic publications, books and archives, whose main role is to promote cultural and linguistic diversity and pluralism of thought;
- cultural heritage, which tend to strengthen, develop and harmonize policies pertaining to preservation and promotion of European heritage, and provide basis for cooperation and exchange between countries;
- European institutions that promote European identity and commit to improving the level of understanding between different cultural communities in Europe by means of adopting values set forth.

One of the measures taken by UNESCO is the adoption of the Convention on the Protection and Improvement of the Diversity of Cultural Expressions. This Convention states that “cultural diversity is a defining characteristic of humanity“ as

⁶ See: www.coe.int

well as that “cultural activities, goods and services have both an economic and a cultural nature, because they convey identities, values and meanings, and must therefore not be treated as solely having commercial value.”⁷

Cultural diversity can best be secured by countries proactively implementing cultural policies, and creating opportunities for the not-for-profit sector. It can also be encouraged by specific laws and regulations, and can most efficiently be achieved by establishing a strict international agreement.

Such conventions pay particular attention to protecting basic minority groups' rights, promoting multiculturalism, preserving and developing minority languages, as well as to improving domestic and local cultural industry.

Implementing cultural engineering requires a cautious approach, because cultural practice needs to be organized in such a way that it leaves long-term positive imprint onto cultural and artistic growth. Creators of cultural engineering need to be conscientious and innovative, because, faced with economic and political challenges, they must act in accordance with contemporary trends not only in terms of art, but politics as well.

Culture needs to be nurtured and goals that are to be achieved must be set clearly, but they should by no means be pursued rigidly. In other words, there must be room for innovative steps that follow social, sociological and political changes. Before the onset of the Internet, no one could have predicted which direction it would expand in, so no cultural policy could have decided in advance how to set its priorities concerning the Internet. That is why cultural policy must be taken broadly, and it must not be limited or constricted by influences of high-rollers who dictate trends. New tendencies, that are yet to emerge and that we cannot predict at the moment, need to be anticipated.

There is little doubt that culture is closely connected to economic, political and social trends and changes. Therefore, one country's cultural policy should not be perceived as a given and fixed definition, but rather as a continuous public debate and constant rethinking by intellectuals, achieved through permanent reexamination of its transformation.

⁷ UNESCO, *Convention on the Protection and and Promotion of the Diversity of Cultural Expressions*
URL http://portal.unesco.org/en/ev.php-URL_ID=31038&URL_DO=DO_TOPIC&URL_SECTION=201.html

It is necessary to reevaluate goals set in view of social changes, as well as to update them regularly in order to strengthen the role of cultural policy, which undoubtedly outlines the overall cultural development of society. Flexibility and avoiding rigidity refers to the need to change methodologies, as well as to the way objectives that were once set are going to be realized. Namely, in case some goals are not achieved, the approach to their realization needs to be changed.

The importance of cultural policy refers to the fact that it implies comprehensive understanding of a nation's culture on a level that involves the highest level of a country's government. Prior to implementing any of its conclusions, it defines the significance of culture and cultural priorities. In this case, the very definition is far more important than the actual implementation plan.

Cultural policy is facing major tasks. Among other things, it needs to identify and verify new cultural values and trends and it must by no means hinder new forms of expression. All this requires a serious approach, wherein lies the key role of the state, which, by means of its apparatus, must be organized in a way that will allow it to achieve these tasks in a diligent and responsible manner.

The state needs to gather all relevant stakeholders, whose role is to be to protect future development – not hinder it – even though they were not able to recognize it as such. So, the government's cooperation with all relevant institutions, the non-governmental sector, as well as with citizens headed by intellectuals is imperative, because it establishes a broad range of roles, tasks and goals that can be assigned to various stakeholders.

In order for a cultural policy to be efficient, it must be integrated into a developing society that is stable, prosperous, open and responsible.

1.2. Electronic media and social reality

The onset of electronic media provided citizens with prompt and efficient information, at first by using audio technology, then by means of television, that is, by using audiovisual technologies for media purposes, and finally, as of relatively recent times, by the Internet, the new media that was developed after the information

revolution, made possible by constant improvements made in the realm of digital technology.

According to Louis Dolot, never before have people dealt with a topic as much as they are doing so with culture today, especially when the idea of culture is faced with new phenomena, such as mass and mass techniques.⁸

Contemporary electronic media represent the most exploited and the most powerful means of transferring information in today's society, which, at the beginning of the 21st century, is challenged with the advanced and ever expanding process of globalization that is, to a substantial extent, in itself a consequence and implication of the electronic media's omnipresence and power that characterizes the end of the 20th and the beginning of the 21st century. Today, electronic media influence the way people perceive the world around them to a large extent. Thus, modern inhabitants of Serbia will form their opinion on global warming, or China and the Chinese mostly based on the information and data, views and findings that were provided by the electronic media, while a smaller portion of their knowledge will depend on formal education, their personal experience, on sharing knowledge and insights with friends and family, as well as on data provided by newspapers, books and other publications.

Modern electronic media have an exceptionally important part in shaping cultural identities of contemporary civilization, modern nations and, finally, the cultural identity of every person who continuously follows programs of electronic media. "Instead of representing a mere mirror, media have become one of the points where arguments, values and identities are being elaborated, agreed on and transferred. By presenting society as multicultural, media contribute to its shaping as such."⁹

There is no way for us to comprehend fundamental civilization trends, the ways human society functions, modern ethical and esthetical parameters, if we fail to grasp the power, models and networking of modern electronic media, as well as the way they operate and exert influence.

"The media offer leisure, entertainment and relaxation. But also, they provide information (or, rather, myths and disinformation) about the past and the present,

⁸ See: Luj Dolo, *Individualna i masovna kultura* (L. Dolot: *Culture individuelle et culture de masse*), Clio, Beograd, 2000.

⁹ Andrea Semprini, *Multikulturalizam*, (A. Semprini: *Multiculturalism*), Clio, Beograd, 1999, p. 104

which help shape common culture and system of values, traditions and perceptions of the world.¹⁰

Consequent to the development of media, culture is beginning to be seen in a different way. Namely, it is not, as was the case during many a century, perceived too intellectually and literally, though, truth be told, always in many conflicting ways. The domain of culture, as it was defined at the end of the 20th century, has expanded onto other values. Unprecedented technological development, as a direct consequence of scientific progress, substantially altered modern everyday life and exerted one of the strongest influences onto the concept of culture. “From the aspect of culture, media, whose main promoters were the Anglo-Saxons, should be perceived as the means of communication and expression of the masses... The word ‘media’ is defined as the compilation of similar means that represent identical modes of expression.”¹¹

Simultaneously with the development and the maturity of television – the most powerful medium – since 1952, the society have changed gradually, so during the last fifty years we have witnessed new perceptions of everyday life, of culture, and of insights pertaining to the world around us. “To say that television is a powerful medium is as much an understatement as it is a banality.”¹² Audiovisual media expanded information, entertainment and culture access options to the modern world in a way that no one could have foreseen, thus entering a competition with traditional means of acquiring cultural contents. “While previously people were divided on those who are wealthy and those who are not, in terms of financial fortune, today such distinction is based on information access options.”¹³ Technological development keeps progressing, cable systems have already began using digital transfer instead of the analogue, digital television provides access to many more channels, Internet television is on the rise, mobile phone options set no limits to users, and accessibility is now provided in the remotest parts of the planet.

¹⁰ Edvard S. Herman, Robert V. Mekčesni, *Globalni mediji* (E. S. Herman, R. W. McChesney, *Global Media*), Clio, Beograd, 2004, p. 7

¹¹ Luj Dolo, *Individualna i masovna kultura* (L. Dollot: *Culture individuelle et culture de masse*), Clio, Beograd, 2000, p. 42

¹² Rodžer Fidler, *Mediamorphosis, Razumevanje novih medija* (R. Fidler: *Mediamorphosis, Understanding New Media*), Clio, Beograd, 2004, p. 160

¹³ Rodžer Fidler, *Mediamorphosis, Razumevanje novih medija* (R. Fidler: *Mediamorphosis, Understanding New Media*), Clio, Beograd, 2004, p. 357

Such breakthrough of television undoubtedly offers many benefits to the masses, but it also exposes them to new risks. From the moment when media grew into an extremely significant factor in the shaping of modern society, which resulted in their increased economic exploitation, a new cultural revolution began, creating “cultural industry” by offering cultural goods intended for broad distribution (books, compact discs, etc.), as well as technical equipment and machines. This shows a close mutual relation between masses and cultural industry, but what modern society needs to ensure is the situation where cultural industry tries to improve the average consumer’s taste, instead of being directed by it. Democratization of culture, as a consequence of the dominant influence of media, has its positive aspects, provided that educating masses does not get confused with masses being prone to over consume media, and that traditional aspects of culture are not unfairly judged and rendered incomprehensible to the less educated. We are all aware of the amount of free time average citizens spend watching television, as well as of the fact that media have become pillars of culture to a vast majority of viewers. In order to restore balance and moderation, and prevent oversaturation of media, it is necessary to possess adequate media education that will enable freedom of choice and critical judgment. Louis Dolot concludes that, given that media are targeting a large number of users, they are subject to one of the most vigorous discussions pertaining to culture in recent history. Some media theoreticians and critics point out that the future of mankind is to a substantial extent correspondent to the idea of globalism, while other critics fear the decline of values and an increasingly uniform image of the world.

In modern democratic society, governed by free market laws and the respect for individual human rights, media are unquestionably free to conceive and realize their own programs. The majority of media is privately owned, so they operate according to free market principles, meaning that achieving profit is key to the survival of a particular medium. Consequently, demand is what dictates supply, that is, program concepts are mainly directed at realizing programs that are expected to arouse interest of the audience. In other words, they must be adjusted to tastes and interests of the widest audience or target groups media are trying to address. In order to ensure continuous cultural growth, it is crucial to devise and conceive models for relevant social and state institutions to influence media presentation of certain desirable cultural standards and values, without disrupting the freedom of public

address, freedom of speech, or basic principles that are fundamental to the functioning of the free market and modern democratic society.

Analyzing the relation between media and culture, it can be said that today media are trying to identify an adequate approach to culture. If we perceive the role of media as one of transfer and communication, it is viable to speak of their positive effect, because they are not supposed to replace cultural contents, but rather to facilitate and supplement, and in some cases make up for them. The message media are sending is that information is available to all, that culture is global, and therein lies their contribution to modern society and their irreplaceable role. It is the individual's responsibility to consume media in a way that will be beneficial for his or hers culture. Personal effort and willpower is of crucial importance here. Individuals need to decide themselves on the extent to which they will allow media to educate them, thereby becoming more aware of media's negative impacts. Only then will they be able to consume television "intelligently", given that the offer today, that is, almost unlimited number of TV channels, enabled the existence of programs whose cultural and artistic standards are very high, and whose, among other things, educational value is beyond any doubt. The essence of their positive impact is closely related to the social milieu, previously acquired knowledge and education. Pierre Bourdieu defines media in the following way: "Media, as a whole, are a factor of depolitization that obviously and primarily influences those fragments of the audience that are already depoliticized to a certain extent, that is, women rather than men, the less educated rather than those with university degrees, the poor rather than the rich"¹⁴

Technological development, which is accelerating and progressing more and more every day, allows access to culture to an ever increasing number of people, offering them unprecedented choice of possibilities. Media are now at the crossroads of problems challenging contemporary culture. Long ago did they begin providing

¹⁴ Pjer Burdije, *Signalna svetla, Prilozi za otpor neoliberalnoj invaziji* (Pierre Bourdieu, *Contre-feux: Propos pour servir à la résistance contre l'invasion neoliberal*), Zavod za udžbenike i nastavna sredstva, Beograd, 1999, p. 87

reinforcement and assistance to traditional ways of acquiring knowledge, enabling a large number of people to learn and know more?

It has already been mentioned that each individual is responsible for himself or herself, and that it is necessary to learn to use media in an adequate way. Still, media program creators are also accountable, because they have to act professionally as well as to pursue highest standards and values. They must be aware of their responsibilities and accept them, in order to prevent messages communicated by media from becoming mandatory, inevitable and often mediocre elements of everyday life. One of the risks that need to be considered in a world where media have become the ultimate model of acquiring cultural contents, is the shaping of a passive culture, which is limited to what is offered as a choice, which does not stimulate the individual to pursue additional insight, but rather relies on those cultural contents that are the least complicated and that require the least involvement, thus encouraging the audience's laziness. However, analyzing the relation between the individual, that is, the audience and media, "active audience analysts claim that the power of media conglomerates is exaggerated, because the audience routinely interprets corporate messages in a way that best fits their needs, rather than the needs of media owners and advertisers. All over the world, people are adjusting global media contents to their own environment and using them creatively."¹⁵

In the conclusion to his book, Louis Dollot points out that "culture means preserving the authentic, pursuing the universal, surpassing ourselves, feeling the need to take part, demanding sophistication, breakthrough and creativity, hoping that there are higher levels of existence. It is altruistic, generous, free, insatiable, modest, caring, restless, loving. Everything it aims for a higher form of life".¹⁶ This somewhat poetic, but in a way very accurate definition of culture imposes a certain attitude that implies its constant nature and universal character. The notion of culture has changed and evolved over the centuries, and culture itself became richer and more pure. Even today, it continues to improve, despite major challenges, by acquiring new features and establishing new values that result from contemporary trends and changes.

¹⁵ Edvard S. Herman, Robert V. Mekčesni, *Globalni mediji* (E. S. Herman, R. W. McChesney, *Global Media*), Clio, Beograd, 2004, p. 286

¹⁶ Luj Dolo, *Individualna i masovna kultura* (L. Dollot: *Culture individuelle et culture de masse*), Clio, Beograd, 2000, p. 120

Pluralism of ideas and cultural diversity – terms we often encounter today – came as positive effects of the diversity of mentalities and races, differences between ideologies and various perceptions of the world.

In spite of opposed views, theoreticians and critics of modern society agree on one thing, and that is that culture has been strongly influenced by media, as well as that it is now in a sort of reciprocal relation with them. Everyday life has changed our insights and needs have evolved, as well as our tendencies to mark cultural achievements and endeavors in a new way. Primarily, culture has ceased to be a purely intellectual concept and, thanks to modern media, it expanded its scope. Its goal no longer is systematical pursuit of knowledge, nor classical education, but rather broadening horizons and continuous efforts to understand the “new” world that keeps changing at an incredible speed. Modern culture requires individuals to recognize changes the world is going through, to find balance, to comprehend all negative consequences of this development, and prevent their impacts. The modern cultural man is trying to identify a “new model of culture”, aware that preserving diversity and emphasizing certain civilization standards is the only way to prevent possible abuse and manipulation that can quite easily be achieved by means of media.

Models of acquiring culture have multiplied to such an extent that access to culture has expanded to allow right to culture to almost everyone, which is consequent to the idea of cultural democracy, and the postulate that the right to culture is one of fundamental human rights. In order to exercise this right in a proper way, it is necessary for us to liberate ourselves from various ideological and political constraints, prejudice and single-mindedness.

We live in a digital age and new media have become part of our everyday life. Possibilities have appeared for cultural expansion we are all witnesses of. New art forms and expressions are being recognized, such as digital art. We have electronic access to virtual museums, and major libraries, whereas the Internet enabled absolute transparency and accessibility to an enormous number of data and information. Scientific and cultural cooperation has substantially expanded. Culture, information, art and education have become part of an infinite global network. “New technologies” are much more than solely information technology, and involve important components of entertainment, communication and multimedia, as well as of

knowledge and information, in ways that are encompassing and restructuring both labor and leisure.”¹⁷

1.3. Interdependent relation between cultural trends and segments of the electronic media

The way culture developed in the 20th century represents the end of a several centuries long era, rather than the evolution of trends and tendencies that preserve the continuity with previous periods. Globalization imposes a new model of life, one that helps evade provincial spirit, local community limits and isolation. The principle of safeguarding cultural diversity is the basic idea, founded on the need to establish dialogue, the desire to bring differences together and promote interculturalism, which opposes the position that national culture must be defended by all means necessary and that globalism is the gravest threat local culture is facing. Long ago, nothing local could have been rendered significant without becoming part of what was considered universal at the time. Contacts and influences have always existed between similar, even distant cultures. Given that communication between all parts of the planet are available and constant today, and that everyone feels a great need to know everything there is about others, globalization has become a true *modus vivendi*. Today, it takes much less effort to reach the global level, than to preserve one's own specificity. Besides, outer influences never deny specificity. What they do is stimulate it, particularly those features that would otherwise be underdeveloped and less visible. It must be pointed out that pluralism of cultures does not annul national and local cultures, neither does it imply that what are national and local needs to be submerged into the global, but rather that it should continue developing within this new context, which integrates it and creates unity of diversity.

Still, the question remains how to establish balance and preserve one's own specificity, without reaching for isolation, provincialism, nationalism, or any such extreme measure. This presents yet another challenge we need to face. We are aware of the risks that, in our pursuit of economic, technological and political integration, globalization can impose a cultural and political model that is uniform, ready-to-wear

¹⁷ Douglas Kellner, *Media spectacle*, Routledge, 2003, str. 13

and hegemonic. Andrea Semprini believes that “time has come around the world to affirm particularism, because universalism is losing momentum as a vehicle myth and a political project.”¹⁸

Media’s negative impact on society has been dealt with by many a modern culture and social studies theoreticians, as well as included in official analyses conducted by government and international institutions. Jean Baudrillard says that media have put us at the risk of waking up one day in a completely banal world, in the sense that they create an environment where everything is permitted, where all options are possible. He also underlines that there are too many channels which are oversaturated with information, concluding that, as a consequence, we have total visibility, but see nothing. There is too much of everything, including culture, in our world. Everything is either saturated with media, or incited by them. They create events.

As far back as 1989, UNESCO adopted draft principles of safeguarding traditional culture, with the explanation that it is jeopardized by industrialized culture represented by media. Still, on the other hand, bearing in mind media’s importance and role, UNESCO, in its Recommendation on the Safeguarding of Traditional Culture and Folklore¹⁹, adopted by the General Assembly in 1989, points out that media, through their programs and program policies, should those in charge of preserving traditional culture.

Cooperating with the state, through its subsidies, media should reserve a portion of their program for traditional culture and its promotion, thus making use of the archives and other adequate material they possess.

Certain mass-communication sociologists are outspokenly criticizing the role of all media, particularly television, in the overall totalitarization of society. Denis McQuail thinks that television, interacting with other media, increases isolation and inability of individuals to put up resistance, thus enabling groups that want to assert themselves convey messages to the masses, simultaneously eliminating all alternative sources.

¹⁸ Andrea Semprini, *Multikulturalizam*, (A. Semprini: *Multiculturalism*), Clio, Belgrade, 1999, p. 123

¹⁹ UNESCO, *Recommendation on the Safeguarding of Traditional Culture and Folklore* URL http://portal.unesco.org/en/ev.php-URL_ID=13141&URL_DO=DO_TOPIC&URL_SECTION=201.html

Modern era is characterized by intertwining of media and culture. Media influence culture, culture in turn influences media, both locally and globally, in a relation of mutual determination. "In the new millenium, media culture is more important than ever in serving as a force of socialization, providing models of masculinity and femininity, socially approved and disapproved behaviour, style and fashion, and appropriate role models."²⁰

At the same time, culture and media provide a framework for modern living, set standards and norms of what is socially acceptable, modern and normal, as well as dictate trends in all segments. Media helped culture expand to such an extent that a question arises today about what exactly can culture be, regardless whether we are talking about elite, folklore or popular culture. The way elite or mass culture is perceived and the way it is differentiated can be seen through the elite's prism, that is, based on their approach. "The educated" rely on a judgemental, differentiated and aristocratic perception of culture. That is why the term "20th century culture" reminds them of Mondrian, Picasso, Stravinsky, Albin Berg, Muzillo, Proust, Joyce, not of television, radio, film, comics, magazines, popular music, tourism, vacation and leisure"²¹

Media have become basic communication tools for people across the world, an instrument for them to exchange their cultural messages and values, as well as to gather around creating a common, global culture. "Simultaneously with the evolution of mass-communication tools many cultural values have become more accessible then ever, to an ever growing number of people... Modern media are turning into channels for people from different environments to exchange and share information and ideas, which creates a basis for a solid connection and communication between cultural values, which, in turn become a genuinely cohesive element in the process of establishing intercultural relations."²²

Civilization progress in modern ages is unquestionable and obvious, and, in spite of much criticism directed at certain phenomena of contemporary society, it is necessary to bring forward its positive aspects as well. Media give us a chance to find out about wonderful things, learn more about art, culture, thus allowing us access to

²⁰ Douglas Kellner, *Media spectacle*, Routledge, 2003, p. 8

²¹ Edgar Moren, *Duh vremena* (E. Morin: L'esprit du temps), BIGZ, Belgrade, 1979, p. 15

²² Radoslav Đokić, *Vidovi kulturne komunikacije*, Institut za pozorište, film, radio i televiziju, Belgrade, 1992, p. 49

contents featuring our civilization highest values. There is no doubt that media should be used for such a purpose, especially given their power and capacities to, for instance, inform us about the art scene in the Netherlands or France. It appears that we are often deprived of this type of knowledge and information, particularly in terms of news coming from our neighbouring countries of Bulgaria and Romania, or even Slovenia and other countries in the region we still share our geographic and cultural environment with. The question arises how to promote high quality contents that are not commercial, when we know that the competition, free market laws and profit-oriented economy tend to create an environment of sensation and spectacle. The role of the state is quite important here, because it is the stakeholder that should ensure that media potential is being used in the right way, and provide and reserve space and time to promote high cultural standards. It is important to make a selection, because media can use their power to impose their own set of values, promote any kind of contents, piece of information, phenomenon or person, which, in cases where a more aggressive approach is used, leads to abuse. It is vital to establish a balance between kitsch and fine art, to direct media to cover more appropriate spheres, instead of allowing their interest, based on the idea that they could promote lies, popular programs that require no extra effort, such as audience education, more profound analyses and creative journalism, to prevail at all cost. In the spirit of modern civilization, it is necessary to find that balance. The state should be in charge of promoting quality and stimulating development, but by no means should it disrupt that balance, because a crisis would arise in that case. Moreover, the awareness of the importance of that balance produces better development results.

2. CULTURAL POLICY – BACKBONE OF OVERALL GENERAL CULTURAL DEVELOPMENT OF SOCIETY

Cultural policy is one of the pillars of all modern states. Considering all parameters, the importance of cultural policy for general prosperity and stability of society is equal to the importance of economic, defense and educational policies. Cultural policy is a providence of general cultural development of a given society, its cultural potentials, cultural identity, and society's cultural development opportunities affecting all segments of social life. At the same time, cultural policy aims to articulate the implementation of society's cultural development vision and institutional performance of cultural establishments. Irrespective of whether certain cultural policy is directed at designing and managing entire cultural life, or simply at setting cultural development guidelines and operation of cultural institutions, responsibility and impact of cultural policy are of utmost importance for overall cultural situation in society.

Surely, culture had been created well before any state's cultural policy was outlined, the same as the economy is older than economic policy, education older than educational policy or, finally, as organized society preceded political theories. Therefore, a certain human activity or need precedes respective theories and theoretical discourse, moreover, allows us to reach to a precise definition of a certain situation, determine its patterns, and conceptualize the strategy and methodology of future regulated and sustainable development. Present ascertainment generates one of the crucial issues determining the cultural policy as a conscious purposeful activity: Issue of whether the state should plan details and control development of cultural life involving direct control and management of the most important cultural institutions in the state, or the principal goal of the cultural policy is to create environment for unhindered development of culture and cultural institutions free from direct involvement and guidance by top state authorities.

Several typical models of cultural policy can be distinguished within overall political concepts of modern states. It is very difficult to define pure models of cultural policy with clear mutually coherent features; hence, they are an entirety with nothing to add or subtract, if one does not wish to disturb internal harmony. In order

to determine and define models of modern cultural policies, it is necessary to determine their principal features. Principal features of a certain model arise from the conceptual solution of crucial issues such as state-culture relationship, cultural institution operations and overall development of culture.

2.1. Cultural Policy Models

Different models of cultural policy may be distinguished by their position relative to the problems of state's treatment of creative work and cultural institutions, cultural institutions position to free market, state's treatment of ethno-culture and national cultural heritage, state's treatment of elite culture, state's treatment of cultural influence of alternative cultural expressions, state's treatment of creative work arising from different ideological patterns, state's treatment of creative work of ethnic minorities and state's treatment of multiculturalism.

International Conference on Cultural Policy held in 1967 defined “cultural policy as the sum of all conscious and prudent conducts, actions or absence of actions in a community the goal of which is to meet certain cultural needs by means of optimal use of all physical and human potentials available at a given community at a given moment.”²³

State's treatment of creative work and cultural institutions may be defined in two fundamental ways. The first is when the state has undertaken responsibility of safeguarding cultural institutions, providing financial support and taking care of their operation and results. By doing that, the state has been taking care of creative work in general, standards regulation, imposition of values, promotion of national cultural priorities and control of principal financial flows of cultural activities. That etatists' treatment of culture is typical in societies built on educational tradition. Strengths or potentials of that model are contained in state's capacity to initiate, engage and coordinate available social potentials for sustainable and continuous social development if the state is stable, free, democratic and law respecting, and if it has developed a model of transparent operation and control of institutions. Threats created by that model are typical for all centralized models operating on the foundations of

²³Branko Prnjat, *Kulturna politika*, Radnička štampa, Beograd, 1979, p. 32.

detailed planning of economy or specific segments of social life – in this case culture. These systems are susceptible to corruption because a small number of inter-coordinated persons from government structures make decisions on overall cultural life and society's cultural development. France has a special significance in creation and development of cultural policy as a separate branch of its official policy. France sees culture in a broader sense, because it bears exceptional importance for the image, prestige and position of the country abroad. Such a concept of state model of cultural policy, as well as unsurpassable achievements in culture and art, have left an important trail in overall development of cultural guidelines not only in neighboring countries but in cultural policy of the European Community and the Council of Europe, too.

The second model is based on a non-paternal treatment of cultural institutions and creative work. Prevailing here is the neutral position of the state in the sphere of culture, which implies insisting on private property and position that state must not influence cultural development. State is responsible for creating environment facilitating unhindered development of cultural life and work of cultural institutions. Cultural institutions provide finances by appearing on free market or orienting on sponsorships and other forms of financial grants out of the state control. State can provide some tax exemptions to business entities or individuals providing grants to culture. Naturally, single cultural policy may take on and harmonize elements of the two models which is rather often the case with the so-called arm's-length model. Cultural models in socialist countries are characterized by state dominance. That means that government is pursuing control of the entire sphere of social life, naturally including the sphere of culture, wherein the most important role is played by institutional culture and state institutions of culture. That model takes various shapes from North-European countries, such as Sweden and the Netherlands with dominant socio-democratic principle, to totalitarian systems with such a high orchestration of state influence that the creative-innovative dimension is indeed jeopardized, similarly to the model of cultural policy in China.

Cultural institutions' treatment of free market is substantially determined by a state's treatment of creative work and cultural institutions. The strength of the model under which the cultural institutions and creative work operate solely according to the principles of free market allows free development of cultural expression independent

from the will of ruling political elites. Possible negative consequences resulting from consistent application of the model are as follows: threat of general erosion of cultural values because the result of appearing on the market is that cultural institutions and creative work in general unavoidably cater to the dominant taste of general audience, or to the taste and goals of certain powerful financial centers representing principal revenue source of cultural institutions. Creative work in a given case is not subjugated to the will of political elite but to the will of financial elite and tastes and interests of general population consuming certain cultural products at large, thus enabling profitable operation of cultural institutions. With that said, the price of certain cultural products might be extremely high and inaccessible to the average consumer of cultural products, thus jeopardizing the principle of general accessibility of cultural assets to all members of the community.

State's treatment of ethno culture and national cultural heritage is conditioned by the government structure, or rather, it is conditioned by the state and constitutional concept being either national state of a certain nation or the civil society. In this regard, one should bear in mind that the European states, for example, were established as national states while the United States of America and the majority of states of the new world are fundamentally multi-ethnic and multi-cultural. Two completely opposed models of state's treatment of ethno-culture and national cultural heritage are the model of ethnocentrism and the mondialistic model. The model of ethnocentrism is aimed at preserving and promoting national culture founded on emphasizing the ethnic specificities of the dominant nation. This is a traditional model gravitating to cultural isolationism, as well as to investing exceptional efforts in either preventing or diminishing cultural influences of other cultural models. The mondialistic model sees and defines national culture heritage as part of a broad international socio-cultural milieu, whereby national cultural heritage is part of the world cultural heritage and it does not belong only to domestic audience, but to a broader international community, as well. Present model sees the future development of national culture in cooperation with other cultural models and promotion of general human cultural and artistic values.

State's treatment of elite culture may be set in three ways: state can subsidize and standardize the elite culture including the care of its development or its promotion in the country and abroad. This model is typical for the etatistic treatment of culture;

the second model insists on having the elite culture and all other forms of cultural creativity subjected to the rules of free market whereby the state has no special treatment of elite culture, that is, the state provides no special grants or control of the culture; the third model is based on state's negative approach to elite culture. Such a position may result from the following: elite civil culture may be defined as non-popular due to the fact that it does not promote national and ethnic values, or due to the fact that it is unintelligible, uninteresting and unacceptable to a big segment of the population; certain authoritarian regimes deliberately gravitate to tribalisation of citizens' cultural awareness, natural enemy of which is the elite culture. This model is typical for the authoritarian regimes.

State's treatment of cultural influence of alternative cultural expressions is conditioned by the openness of the society to new forms of cultural and social expression. Since the value of new cultural expressions may not be verified beforehand and, consequently, their cultural value may not be confirmed, the state may streamline their promotion and freedom of creative expression (typical for societies cherishing the liberal tradition and democracy, and partially typical for societies founded on enlightenment tradition) or take *a priori* negative position to alternative forms of expression including repressive measures in extreme cases aimed at thwarting their development (typical for authoritarian and ethno-centric societies). In certain cases, state can assume paternal position to certain streams of cultural alternatives by declaring them as the avant-garde of social and cultural development. This model is applied mainly by authoritarian or pseudo-authoritarian authorities to establish control over the cultural development and social thought tendencies using the opportunity to promote their own view of the world and own ideology, as well as own interests, through artistic or pseudo-artistic expression.

State's treatment of creative work, which originated from different ideological forms, is mainly the result of the level of democracy and tolerance present in a society. Democratic, tolerant and free societies apply sanctions only to those works invoking hate and violence (evidence that they represent a real threat to citizens' safety must be provided), and all other forms of creative work are permitted, while the autocratic, totalitarian societies lacking freedom often apply sanctions to all forms of expression and public cultural work disagreeing the ruling regime. In this case, state establishes complex system of state censorship, while the forms of cultural work,

which according to authorities are contrary to public values and threaten peace and stability in the society, are rather often punished rigorously.

State's treatment of the cultural creativity of ethnic minorities is conditioned by its overall treatment of national minorities. This treatment is related to whether the state is willing to include national minorities in the main streams of social life as equal entities, whose undisputed rights to display of national identity are respected, or state institutions are guided by the principle of full domination of majority ethnic culture; by doing so, they are trying to secure ethnic stability of the society. In case of repression pursued over cultural creativity of minority ethnic community, it happens very often that parallel systems are created. Members of the deprived minority community find the modes to conceptualize the structure of particular cultural policy independently from dominant state policy, and thus unavoidably extend the cultural gap and further destabilize the particular society.

State's treatment of multiculturalism is an extremely important segment of a government's cultural policy. In the environment of globalization and development of post-industrial, information technology society, it is gaining on importance rapidly and steadily. Even the most stable democratic societies which have not significantly changed the principles and basic assumptions of their cultural policy for decades stand straight before the challenge of adapting to main global social tendencies. Basically, it involves openness to multiculturalism and encouraging international cooperation of domestic cultural institutions, as well as to promotion of universal cultural values founded on tolerance and respect for different cultures and cultural models. Basic, mutually opposed, models of state's treatment of multiculturalism are restrictedness to multiculturalism and different cultural patterns typical for many societies having almost nothing in common in regard to government structure and cultural tradition. Examples are authoritarian societies, societies where the cultural policy is characterized by ethnocentrism or etatism. The opposed model is characterized by openness to multiculturalism and international cooperation, whereby the national culture is perceived within the broad context of international cultural cooperation. This model is typical for societies founded on more liberal traditions and societies where state policies are characterized by the mondialistic model.

Contemporary cultural and social researches point out quite a few types of cultural policy models. Edgar Morin made a distinction between the authoritarian and

democratic types of cultural policy; Branko Prnjat distinguished four models of cultural policy: etatistic model, self-managing model, market model and the model of affirmation of cultural identity.²⁴ Milena Dragičević-Šešić and Branimir Stojković identified four models of cultural policy as follows:

- liberal model of cultural policy;
- state model of cultural policy;
- national emancipation model of cultural policy;
- arm's-length model of cultural policy.

The first model of cultural policy defined as the liberal model is characterized by well-foundeness and promotion of open market in the sphere of culture. In terms of the form, this model is the most developed in the United States of America. State model of cultural policy is focused on centralized and administrative planning of culture, whereby state pursues control and protection of cultural institutions as well as the general cultural development of the society. This model is typical for France, Sweden and China, and it was a dominant model in the European countries of real socialism.

2.2. Determination of Social Development by Cultural Policy Model Selection

Cultural policy defines state's treatment of culture and articulates the guiding principles of public cultural activities. Selection of cultural policy model bears a far-reaching impact on overall social development, because it has direct impact on the creation of citizens' general level of culture, it facilitates creation of the dominant view of the world within a particular community, simultaneously rendering understanding and cooperation at both local and international levels less complicated. "Cultural policy strives to standardization and elimination of everything experimental, unexpected and unpublicized. Very often, it is the victim of the fashion phenomena. As any other policy, it is subjected to frequent changes and unforeseeable turns."²⁵

²⁴ See: B. Prnjat, *Kulturna politika*, Belgrade, Radnička štampa, 1979

²⁵ Klod Molar, *Kulturni inženjering* (C. Molard, *Ingénierie culturelle*), Clio, Beograd, 2000, p. 52

It is necessary to point out that cultural policy itself is not the only important segment of social development. However, it is extremely important and together with other segments, such as economic development, stability and safety of society, it constitutes the foundations of a modern state.

Cultural policy is an inseparable element of cultural development and an integral part of overall policy of a particular society. All societies set their goals and general visions they try to realize in the sphere of culture. They are created relative to general government structure, level of overall development, tradition and capacity to adapt and take position in contemporary world tendencies. Individual segments will have greater or less importance in different societies. Identity, ethnic elements or elements of tradition will be dominant in some societies. In certain cases, that has risen the question of how important they really are and how much one can manipulate with them, since exactly that was practiced in nationalistic policies and policies of conquest.

Even though European cultural policies promote particular values of civilization, models of cultural policies in European countries are very much different and they are based on different principles. There are two dominant models: the Anglo-Saxon arm's-length model and the French state model. Difference between these two models consists of the role of state and its interventionist role in decision making processes related to culture. Both models include the state's ability to intervene directly or indirectly by passing laws or providing finances. The arm's-length model, best example of which is the one applied in Great Britain, is founded on the principle under which the state competencies are delegated to professional agencies to protect culture and all its forms against political and state influence. On one hand, this model allows liberal treatment of culture and art; hence it has no influence on culture and it does not restrict its development. However, the model bears some risks reflected in eventual neglect of culture, for it is out of government control. Since many stakeholders take part in cultural development, such as national, regional and local authorities, as well as non-governmental organizations and private organizations, their work must be coordinated and a central direction of development must be set up. Otherwise, the lack of synchronization and coordination may have negative results.

The liberal model, with a dominant sponsorship principle as the main tool of providing finances for culture, is typical for the United States of America. Under this

principle, wealthy people are encouraged to support art and culture financially, thus securing themselves certain positions in the community. The government provides incentives to stimulate them to make this step by granting tax exemptions. Countries with this model of cultural policy wish to develop this principle in individual forms in present environment, even though this form of financing is often subject to critique, because there is little or no control of the amount of funds invested and the investment methods used. The threat of leniency and supporting low quality cultural and artistic elements flattering to powerful people does exist. However, patrons can achieve much more than government bureaucracy in terms of discovering and supporting talented young artists, while the state financing is often focused on well-known and reputable artists, thus gravitating to a kind of academism. The United States of America perceive culture through the market prism, and the principle of cost-effectiveness is a priority. Cultural policy there does intersect numerous issues typical for European countries, due to common background in history and economy. The United States of America have not got traditional heritage and other related issues, which are mainly pertaining to treatment of traditional cultural values, so questions about new streams originating from globalization and market rules are not raised at all. Speaking of the American cultural model, one will very often use the term of cultural imperialism that denotes the desire to dominate and impose one's own values and standards. More than ever, Europe is facing the invasion of the American concept overwhelming European culture with attractive, populist and modern elements, offering a new perspective of the world that is jeopardizing the traditional European values. As a result of this accelerated penetration of American culture, many European states have adopted a series of measures to include in their cultural policy, most often measures to protect own language and domestic movie and music production.

Germany is a federal state with long tradition of safeguarding the regional character that is integrated in German mentality and institutional structure. However, regarding culture, the federal state is weak and the cities are those which play the leading role. The German model is based on the transfer of government responsibilities in the sphere of culture to a professional agency appointed by the government, which is completely autonomous in decision making processes. Such a decentralized cultural policy had transferred government responsibilities in the sphere

of culture to the regions whose cultural guidelines may differ substantially as if in separated state systems.

In the state model, government will plan cultural development strategies and provide the major part of the cultural development finances. Culture is the part of state interests in such system and it contributes to identity, promotion and image of the country. With romantic charm, culture also protects certain traditional and national values. However, one cannot speak of social development if state interferes overly, and if it controls creative endeavor and culture, because all culture will become identical, will be used to achieve political objectives and will lose its autonomy and become subjected to domination of bureaucracy and inertia. Claude Molard, the first Director of the National Center of Culture and Art *Georges Pompidou* in Paris, institution whose work is based on fundamental patterns of official cultural policy, said the following on issues in the sphere of culture: “We can only wish that the central public policy influence is reduced to minimum. This is possible if three conditions are met: firstly and most importantly, significantly higher level of decentralization in decision making; then, much more involvement of private firms; and, finally, even though it is partially a dream, much more autonomy for public institutions in the sphere of cultural policy.”²⁶

Drawing a conclusion, we can say that both models bear risks and possibilities of abuse. This affects democratic development, wherein the exchange of free ideas and pluralistic expression opportunities are dominant. Regardless of the model, state’s role, influence and authority, as well as the independence, are conditioned by the socio-political stability, degree of internal organization and international reputation. “No doubt that the state is not completely neutral, or completely independent from other dominant states; but, the older and stronger it is, and the more important are the social achievements it integrated in its structure, the more independent it will be.”²⁷

²⁶ Klod Molar, *Kulturni inženjering* (C. Molard, *Ingénierie culturelle*), Clio, Belgrade, 2000, p. 52

²⁷ Pjer Burdije, *Signalna svetla, Prilozi za otpor neoliberalnoj invaziji* (P. Bourdieu, *Contre-feux: Propos pour servir à la résistance contre l’invasion neoliberal*), Zavod za udžbenike i nastavna sredstva, Belgrade, 1999, p. 38

In the era of globalization, developed modern societies gravitate to contemporary democratic concepts of cultural policy that create links between the individual and the group, on one side, and the society, on the other, thus contributing to cultural progress and development needs of the society. One of the priorities of the contemporary cultural policy is to highlight the cultural diversity as the alternative to cultural hybridization. In addition to France, Great Britain and Germany, countries supporting multiculturalism and cultural diversity, numerous international organizations (UNESCO, Council of Europe, International Organization of Le Francophone and other) pay lot of attention to this sphere, turning this into the international trend and priority. The fact that contemporary societies are multi-cultural brings up the issue of regulation of relationships between the different cultures in the society. Although policies accepting cultural differences are substantially identical, they also have many differences.

Cultural policies are again facing challenges disputing certain baselines of a particular model. This is the result of contemporary tendencies that lead to reformulation of certain principles. Public debates identify the dilemmas affecting the guidelines of future cultural development. One of the dilemma is whether support should be given to preserving elitist culture typical for the state model or choose the democratization of culture; whether to favor protection of cultural heritage and artistic creativity, and to privilege high quality cultural elements, or exert influence on increased citizens' accessibility to culture by reducing ticket prices for cultural events or pursuing special educational activities.

Post-communism and post-socialism countries mainly choose neo-liberal social development with dominant principles of market liberalization, privatization, democratization and modernization, where the results of general economic development may be measured and identified, while cultural changes are not that easily determined. Principal features of these systems were, and they still are, as follows: lack of clearly defined guidelines as a result of political instability, lack of finances, open issues from the past, and random application of new principles typical for highly developed democratic societies together with old models of cultural policy. Governments of these countries are to deal with a huge task and set new cultural concept, create new institutions, educate the personnel, invest in the management in culture and finance good projects.

Ethno-national cultural policy was a prevailing policy for a long time in the countries of the Balkans, and one can say that it is still the case. Namely, due to market liberalization and world tendencies, countries of the Balkans initiated modernization processes. But, the processes were not implemented systematically, and they were not harmonized with the specifics of each society. Very often, extremes of the two principles replaced one another and caused even bigger problems. Public debates and insisting on critical and very serious approach to creation of the cultural policy model are the prerequisites for eliminating the mistakes and clear conceptualization of the cultural policy. It turned out that Serbia of the 90's had a clearly conceptualized cultural policy that allowed the regime to pursue simple manipulation of the masses by abusing and playing with cultural values, and building the lack of taste, overwhelming ethnic model and nationalistic discourse. Serbia is not the only example of the country whose goal was to use cultural decline and cultural isolationism to pursue the politics of confrontation, wars and demagoguery. Societies that faced the rule of such regimes approach the long road of "recovery" and building new and modern values. Inadequately conceptualized cultural policy, applied for more than a decade, left the traces even after the change of regime, because it was pursued systematically to change the citizens' mindset, and gradually hinder the work of cultural institutions in a long term. Creating a new model of cultural policy founded on European values is a serious and demanding task that bears great responsibility of lost criteria and values reestablishment. While highly developed democracies are facing new challenges in achieving their goals in line with continuity, previous tradition and new world trends, transition societies are to clearly identify their baselines and principles, and the most efficient methods of their application.

If models of cultural policy are democratic and modern, regardless of the differences, all of them may be successful and all can contribute to overall social development. The very selection of the model does not provide any guarantees or a criterion of overall development. Existence of a well defined model with clear principles, and its successful application to contribute to the overall social development are much more important.

Majority of the world countries face the problem of insufficient funds in state budgets earmarked for culture and they rarely exceed 1% of total budget. In case of a

financial crisis, portion of the budget designated for culture is hit first because investments in culture are not cost-effective and do not generate profit. Culture is the sphere immeasurable in financial terms, a sphere carrying symbolic and spiritual value, and each state makes a decision on how much space will be given to non-material values in terms of financial and other assistance. However, we need to point out the level of contribution culture may provide in state development and positive impact on individuals. Above all, culture includes the universal idea pertaining to the domain of communication between nations and races. It also contributes to the reconciliation and reestablishment of broken links between states. Rich cultural life exerts influence on creating prestige and positive image on the international scene, while establishing, supporting and developing a rich cultural scene represent a significant challenge and task for governments and policies they pursue. Since the times of the Francis I and Louis XIV, France was allocating significant monies for culture, particularly by supporting the most important artists of the epoch. Therefore, it is no surprise that France, which is not as powerful economically and politically as it was in the past, still wants to preserve the continuity with tradition and preserve and promote its own values through cultural policy.

Modern societies should be aware that cultural development exerts positive influence on the overall general quality of life, whereas support to activities and projects in the field of culture and art indirectly contributes to cultural industry, job creation and employment growth. Culture can also be an integral part of tourism industry, and as such, cultural tourism is in certain countries the strategy of development, promotion and revenue generation.

Developed countries, founders of various approaches to pursuing cultural policy, are assigned with the task of observing the adopted model, implementing goals and principles, as well as with the task of identifying the necessary modifications, implementing analysis and adaptation to contemporary phenomenon through identification of new issues and solutions. By no means should they be strict or inflexible, for that principle would result in negative consequences, weakening their position in the world and violating certain cultural rights. Transition countries or countries in an unclear political situation, currently at the crossroads, should primarily choose the model of cultural policy and set clear guidelines for reaching their

objectives. If these countries want to demonstrate readiness to develop a democratic society, their cultural policies must observe the concept promoted by the European Union, the concept of human rights protection and protection of rights of nations and minorities to cultural identity.

2.3. Cultural Development of Society and Cultural Policy Results

Identification of the results of societal cultural development is a complex task since cultural policy is not as exact and clearly defined a social branch, unlike economy, and it is not an easy job to set the criteria and indicators, as well as methods of “measuring” cultural development. One of the possible indicators of the degree of societal cultural development could be the general survey and evaluation of results: development, operation and establishment of new cultural institutions; development and training of personnel; level of cultural industry development; and level of cultural events attendance.

It seems that the liberal concept, where state is understood as the citizens’ service providing infrastructure and care in all segments of life (healthcare, education, culture), is becoming the practice and the idea of comprehending the role of government in many cases. Therefore, according to the above, the task of cultural policy is to protect citizens interests (excluding imposition of own judgments), and set the mechanisms with clear criteria, thus providing citizens with access to culture and education. In other words, cultural policy should prepare citizens to accept the contents of elite culture or new forms of artistic expression demanding certain level of education and knowledge.

In contrast to cultural policy where culture is all about image and prestige, results of the market oriented cultural policies are easy to be identified as the level of investments may be determined as well as the profitability. Success is not that easy to identify because the criteria may vary, and it would be difficult to establish universal standards applicable in all societies. Anyway, regular evaluation, application of democratic mechanisms and control of all relevant cultural institutions and

organizations, as well as of overall cultural endeavors, may significantly contribute to good results and defining the future practice.

It is very difficult to determine which model of cultural policy is better and more efficient, as each model sets different principles and goals, as well as different cultural development indicators. The more ambitious is the model, the more difficult it is to achieve good results, and vice versa. One must determine whether goals were well set and whether they fit in the wider state framework. Also, the fact that different capacities are to be used in specific situations must be taken into consideration; hence, the goals must be nested in the given timeframe reflecting the specific spirit of the time. Developing cultural policy with positive impact on general societal development is founded on the government's responsibility, which is using specific model to create framework for preserving cultural institutions, and cultural heritage.

The direction a nation or a state will take may be determined by cultural policy to a certain extent. Models of the modern world should be oriented to the openness of the spirit, cooperation and dialogue, and respect for all, because isolating, closing and restricting culture to certain specific areas will prevent society from growing and developing.

Possibly the most complex criterion that may be used to identify the results of a cultural policy is the change of national mindset, and the creation of cultural awareness and higher cultural level. Necessary preconditions for this are continuous cultural development and implementation of previously set development vision.

In order to establish cultural development, the state needs to set the development plan as the part of its cultural policy, a plan that would be harmonized with various factors typical for the respective society. Serious studies would provide deeper insights and analyses of cultural habits, cultural spending and production of cultural industry. Reliable data will be collected by means of public debate, public surveys and statistical processing. Compiling theoretical knowledge, practice and experience is the foundation needed to set development principles, while the existence, adoption and application of good laws (regulatory rules) are the prerequisites for positive results.

Problems that would eventually arise in cultural development are very much different and frequently harmonized with the model of cultural policy and its features,

strengths and weaknesses. Powerful role of state apparatus in centralized systems throttles the inventiveness and creativity, and leads to routine bureaucratic work, while the liberal model may eventually push cultural values to the background and gravitate to commercialization while impairing the overall cultural level.

Financial capacities of a state definitely present an important factor reflecting on cultural development. Be they collected from the state budget or private sources, development potential is determined by those finances. However, culture is frequently understood as similar to the industry sector, and investment profitability is sometimes the guiding principle in deciding on investments in culture, while the state budget managed by the Ministry of Culture and cultural institutions is often at the bottom of the priority list.

Presentation and promotion of one's own culture at the international level, as well as implementation of highly ambitious cultural projects, is becoming an increasingly important priority in many countries. Significant monies have been spent on revitalization of many local communities and revival of numerous cities. Moreover, in certain countries cultural tourism has become one of the most profitable sectors. However, we must not forget that culture is largely developed at the local level and in everyday life; hence, balance is to be created and favoring one or the other idea must not be allowed. Parallel to this may be the relationship between the elite cultures and popular culture, cultures that must be interlaced, unthreatening to one another, an entirety with a common goal.

Present times are witnessing many problems in development and implementation of cultural policy because decision makers have not managed to harmonize the principles of the pragmatic and the visionary; hence, visionaries often lack a dose of pragmatism in task implementation, while those versed in practical work lack the ideas of higher goals and deeper contemplation.

One of the important issues related to conceptualization of cultural policy and, accordingly, cultural development is whether cultural concept should be broad or narrow. Do the terms culture and art have the same meaning where cultural policy is focused only on visual arts and artistic performance, literature, festivals and similar spheres, as well as on development of infrastructure of cultural institutions, or culture involves other segments of life where the art is just one of the manifestations of

culture including the way of life, planning free time, culinary art, fashion, media and other segments. To identify the results and evaluate the cultural development of society, one must clearly identify the sphere of cultural policy and its subjects.

Modern era culture is increasingly more conceived as a development tool by which the rich cultural life contributes to the overall quality of life and creates positive environment for arguments supporting the investments in culture. Anyway, it is important to preserve this function and role of the culture, because the exaggerated instrumentalisation would lead to loss of essential values.

Even in the system where the government does not provide direct financial support, culture still plays an important role, for there are other ways for the government to contribute to culture. Cultural development can be encouraged by taxation legislation, provision of advisory services, information and support to public sector, or by contributions to education system because the educated citizens make a foundation and huge potential of overall development.

An important factor of positive cultural development is harmonization between the Ministry of Culture, its constituents and public opinion. That practice would allow state bodies to partner their sectors in successful goal implementation in practice. Close contact with staff and professionals facilitates better insight and easier problem, specifics and barrier identification. Cultural policy resulting from public debates, dialogues and agreement with general public opinion will identify more inventive and comprehensive concept that will make the state responsive to aspirations and needs of general population. But, if frequent debates, public hearings and theory are dominant and if they become principle practice in designing efforts aimed at achieving positive results, while the acts of implementation, actions and establishment of successful cultural management are neglected, results cannot be visible until theory is applied in practice. In addition to setting clear ideas and goals, special attention should be also paid to professional staff development, their education and management skills development.

3. CULTURAL POLICY IN THE SPHERE OF ELECTRONIC MEDIA

One of the most important segments of cultural policy is to define the attitude a particular country has towards the electronic media. Today, no one can deny the huge role of media and its influence on the course of modern civilization along with its responsibilities. “Mass media has developed and acquired a true importance for modern societies because they meet people’s needs to possess information and enjoy amusing content as they culturally connect communities of different people with different social, political and economic interests”.²⁸ Media have become a part of social reality and a subject of many public debates, social theories, and modern theories on information society. Along with the development of society, and especially with the development of science and associated technologies and media, relationships among different social spheres are constantly revised and changed. Today Baudrillard gives media the key role in society and stresses that the basic principle of the organization of society is intermediated by media and communication technologies, and modern media do not just play a central role but they also define the world we live in.

3.1. Principles of the conception of a cultural policy in the sphere of electronic media

David McQueen, one of leading media theoreticians of today, in his book *Television*²⁹, does not want to polemicize whether television must be studied, but his question is directed towards the assumption whether today we can allow to ourselves *not* to study something that occupies a central place in modern society.

Whether a society is democratic, totalitarian, developed or in transition, it is aware of the importance of media in setting priorities and the means of achieving set objectives. Media is the most effective way of implementation and promotion of certain cultural and civilization values. Therefore, media becomes the key in order to

²⁸ Rodžer Fidler, *Mediamorphosis, Razumevanje novih medija* (R. Fidler, *Metamorphosis, Understanding New Media*, Clio, Beograd, 2004, page 348

²⁹ See: Denis Mek Kvin, *Televizija* (David McQueen: *Television*), Clio, Beograd, 2000.

expand democracy, especially bearing in mind their role in forming public opinion. "At political value, media play the central role in the process of democratization."³⁰

In parallel with the social development of democracy, the democratization of media was developing as well, so the access to media became available to more people; media pluralism became one of the preconditions for the development of a modern democratic society. However, the appearance of financial potentates in the world of media, who use their power to dictate the direction certain media shall have, influenced the creation of a uniformed and uni-dimensional image of the media. The question of financing of media is of immense importance since private capital influences the creation of information, which protects the interests of owners, but jeopardizes an independent media, and must hence be a priority. Thus the pluralism of media unfortunately does not imply the pluralism of ideas and diversity of information. The work on passing the norms and regulations that must be implemented in order to avoid the abuse and manipulation of media is a comprehensive and responsible job.

Nonetheless, creators of the policy face the task of passing a succession of measures that plan for the protection and improvement of media pluralism. The official policy of each country shall pass certain acts based on which conflict of interests shall be prevented along with suppression of monopoly by some corporations in the sphere of electronic media. The Council of Europe has established a special body, which shall research the global influence of new technologies on media pluralism. The Council of Europe has recommended undertaking concrete measures, which will promote transparency and pluralism in media. According to them, each country shall establish special independent regulative agencies, which must cooperate and consult bodies of the state administration and other authorized domestic and international institutions. The cooperation shall be organized at state, local and international levels. The bodies of state administration shall set appropriate legal regulations on work and financing of electronic media. Being aware of the importance of the support and development of independent media for any democratic society, all key factors in one country shall cooperate but also independently and conscientiously carry out their tasks. Electronic media need to be aware of the responsibility and

³⁰ Edvard S. Herman, Robert V. Mekčesni, *Globalni mediji* (E. S. Herman, R. W. McChesney, *Global media*), Clio, Beograd, 2004, page 7

importance of the role they have in society and they must implement socially responsible policy in keeping with international conventions and standards. Non-governmental sector also has an important role in raising public awareness, setting different kinds of surveillance, collecting data about the ownership of media and their financing.

Technical consolidation of broadcasting, informatics and telecommunication has enabled new ways of broadcasting information. The appearance of digital television, satellite platforms, and today mobile television too gives new possibilities and advantages compared to analog television earlier, with much better picture and sound quality, capacity for a greater number of channels and additional value added services. The past ten years has been a period of intense and strategic cooperation between the media sector and telecommunication and information companies. Such association responded to the needs of larger traditional media and strengthened their position in media markets.

The phenomenon that appeared in all media sectors as a result of these changes is vertical integration. Today we often meet multimedia groups, which control the whole network of audiovisual products including domains rights to production, broadcasting and distribution. The authorized bodies dealing with regulations within broadcasting and telecommunications shall pay special attention to potential negative effects of vertical integration and intervene, if necessary, in order to set the balance and prevent the domination of just one organization. Such changes lead to the occurrence of multimedia associations most of which act at a transnational level, which unites numerous domains of production and distribution.

The task of society and country is to protect media, prevent manipulations and uniformity, to make media the pivot of democracy and bearers of cultural values. Politics, citizens and media make a whole where media at the same time reflect reality, which is a product of all social and political circumstances but which creates various social phenomena in society, too.

By laws on media, by establishing independent bodies and special institutions that take care of media, by passing legal acts on quotas, and on respecting certain principles, media can be guaranteed their independence and yet play a positive role.

The relationship of media and culture is inseparable. One cannot independently function without the other. Culture has suffered huge changes and transformations largely due to an intense influence of modern social circumstances where the role of media was dominant and media as an integral part of our everyday life create an awareness of people, influence the formation of our tastes, creates standards and very often have a more dominant role than classic form of education.

Any developed country invests large funds in media, both in the form of material means and in devoting a huge part of its official policy to the education and training of competent staffing, to the creation of special programs and projects aimed at the improvement of the situation in media and with an intention to achieve certain standards in keeping with democratic principles and the official policy of countries within the European Union that it is based on.

The state national television is the space in which the country implements its own priorities and applies the objectives of the official policy. The establishment of global media houses, the development of satellite television that can cover a country and society, and also cross national borders means that information can be freely spread, and the world would become 'a global village' where the awareness of an individual is changed and where he/she can see himself/herself as an inhabitant of this planet who has something in common with each inhabitant no matter where he/she lives.

In cooperation with the country and all its important factors, media need to recognize civilization values, to give space to new tendencies, to protect and take care of cultural heritage and tradition, to give space to the young to express themselves, to pay attention to language purity, to promote culture and take care of all its inhabitants without neglecting minority groups and their rights.

Special attention shall be paid to the role of media in the expansion of cultural diversity. Parallel with the development of media and domain of information and communication, over the past years a special retrospect has been given to the cultural diversity in media as a way to preserve the concept of identity and social relationships between the society and cultures favoring a local cultural expression and local languages. Obviously, the development of media enables more choices, an opportunity for cultural expression and dialogue, which alleviates the exchange of

information worldwide. Over the past few decades, we have been witnesses to the concentration of media and its limitations in the access and source of content.

UNESCO has recognized this problem and put it in priorities of activities; the Action Plan of the Universal Declaration on Cultural Diversity clearly stresses the importance of the promotion of production, preservation of broadcasting diverse contents in media and in global network of information. In this context, it is important to perceive and understand socio-economic and cultural models that dominate informative and compelling content for the purpose of supplementing and putting a special signet to traditional and new media. Thus, in the writing of official documents from the area of a cultural policy, a special place is given to the attitude towards media, an attitude of each country towards media pluralism and diverse content.

Any country encounters an open question about how to create a media environment with the domination of diverse programs, which will promote not just national identity but also the pluralistic expression of various social, political and cultural values responding simultaneously to different needs and interests.

The existence of television, which is a public service, with an independent editorial policy that does not succumb to commercial and political constraints is an instrument of the consolidation of democracy, and it is of an immense importance to find a way to reaffirm and strengthen its educational and cultural mission.

Great changes in domain of communications impose on public service an obligation to adapt itself to certain cultural, political and ethical values, which redefine the character of the public service in the perspective characterized by pluralism, diversification, innovation and openness to new media. "Having accepted a challenge, the public RTS service opened a new chapter in its development adding to its own definition a truism of the necessity of the production of popular programs, which must be quality and quality programs which must be popular."³¹

One shall separate the role of state and private media and necessarily apply the norms in state media in keeping with the official policy of a country since media offer a possibility to carry out objectives and interests in a very transparent way. Primarily, state media shall favour democratic debates and social integration, promote the local language and develop linguistic and cultural heritage in keeping with their regional

³¹ Rade Veljanovski, *Javni RTV servis u službi građana*, Clio, Belgrade, 2005, page 27

and local diversity, and make favorable influence on intellectual and artistic development, audiovisual and media education as well as on economic, social, technical and scientific sphere.

Most of the European countries establish a special expert body made of professionals in media sphere, a body that functions independently and harmonizes laws, passes norms, sets standards. Most often, its role is to set a certain quality and diversity of programs, to encourage and develop the national television production and to protect and nourish the language and culture of the country in keeping with the national definition of culture. Public television is obliged to promote culture while, generally speaking, private televisions are directed at profit and popular program, which usually attracts more viewers. One of ways to give culture a special place on a state television is to broadcast programs with cultural content in prime time and not in late evening hours, as it is usually a case.

However, no matter whether it is public or private media, it is necessary to implement certain regulations and standards. If public media have an obligation to inform about all relevant events, it is up to private media to reach a decision on how much they will broadcast such content, while having freedom of choice but is also obliged to respect certain regulations. So, one need to draw a difference between the obligation to announce the information on public media and the right to publish this on private media.

The concept of public media is based on certain principles such as:

- a principle of public domain, which is also the basic principle and refers to the protection of general interests of all citizens who pay for this public service and so public media is obliged to inform them about anything that may be of interest to them.
- a principle of universality, which refers to the availability of programs to all without differentiating among citizens
- minority rights, which refer to those with physical or mental handicaps, to ethnical and racial groups which must be provided with protection of their cultural identity
- information must be in service of public interest, which basically has the right to information but also to the creation of space for public debate, democratic dialogues where all interested parties will be able to express their opinions and attitudes.

- an obligation to contribute by their program to the education of the audience; by stressing or illuminating characters, culture and media they raise and expand the awareness of citizens, develop the power of critical thinking and help view various social phenomena from different angles

- rules that are passed must not be too strict; they shall leave space for free editorial policy, which does not imply complete freedom, but pursuant to above-mentioned principles. This principle implies a more liberal character in order to avoid possibly stricter censorship and control of editorial policy.

The threat to the preservation of national cultures and languages lies in the aggressive expansion and domination of American culture. According to UNESCO data, half of films shown in Europe are of American production. The data from 2004 says that 70% of films shown in the European Union were from America. A similar situation is in the domain of music, with majority of songs in English, and in published works where nine out of ten most translated authors in the world are English. It is clear that relationships among national cultures are unbalanced and insufficiently harmonized, what resulted in the crisis of cultural identity among European countries and others. The idea of cultural diversity is focused on ensuring a better quality of diversity of identities with open dialogue. The question that cannot be avoided is how to find a right balance between the massive output of the global cultural industry on one hand and to nourish and preserve the originality of modern cultural and artistic expression on the other.

With the development of new technologies, cultural policy gets a new task to define the new terrain, highlight the priorities and define new terms and situations. The technological development of today exceeds the basic purpose and becomes one of the phenomena of modern society. "Culture and technology are increasingly important constituent parts of global capitalism and everyday life in the postmodern world and permeate major domains of life, like the economy and polity, as well as constituting their own spheres and subcultures."³²

Digital development carries new forms of expression and art, and new professions, what creates a new market for culture. Thus the cultural industry has been expanded and accordingly economy, distribution, copyrights and intellectual property

³² Douglas Kellner, *Media spectacle*, Routledge, 2003, page 11

rights, and process of investing in production are changing. The cultural industry cooperates and creates joint products with spheres of telecommunication, information technologies and software design. New institutions are established and ministries of culture and media expand their sectors. A new infrastructure is established dealing with multimedia of cultural content and encouraging and promoting a new form of artistic expression.

The internet creates a new field for the expression of creativity; it connects people and tends to the development of a hegemonistic market. It is of a special importance for the young population for whom mastering and using the internet is a part of compulsory education, training and breaking of borders. The consumers of the media are not just passive viewers, those that receive information, but active participants as well. The internet is becoming an un-avoidable means of communication, education, and widening of horizons. It changes the cultural meaning of terms “near” and “far”, it creates a cultural cohesion and feeling of affiliation. “It is still uncertain which direction the development of the internet will take. It is of a greater importance to foresee the reaction of people to its continuous commercial development“.³³

3.2. Electronic media and models of cultural policy

Media profile, role and importance of media differ from country to country, from system to system based on the model of cultural policy adopted. Attitude of the country to media tells us about the state’s orientation, its priorities and constitution. Through regulations and norms it adopts in the sphere of media, the country determines to which extent it influences the development and creation of a media profile, how much it allows media to function independently, or use them as means for the implementation of its objectives. Therefore, public service plays an extremely important role and it is of an immense importance how it is organized and what values it promotes, to what extent it respects certain determinants, whether it represents a key element of democracy, or serves for the implementation of the regime or even

³³ Edvard S. Herman, Robert V. Mekčesni, *Globalni mediji* (E. S. Herman, R. W. McChesney: *Global media*) Clio, Beograd, 2004, p. 201

dictatorship. Even though the state does not directly influence the content of commercial media, since by their nature these media do not financially depend on the state, they do represent a reflection of a society. They are created and they survive in order to be viewed and listened to and to realize a profit by broadcasting certain programs in keeping with characteristics, taste and habits of that society.

One can almost say that public service is a part of the European culture and tradition, and according to its definition, it shall set high standards and influence and raise of quality of commercial media. Along with technological development of electronic media and digitalization, public service needed to redefine its role in new circumstances and revise the basic principle of the independence from economic and political interests. Moreover, public services were often criticized for having an incestuous and close to relationships with political parties and the ruling structure, and delivering poor quality program as a result of ignoring the laws of the market and the competition that arose after the emergence of a number of commercial television broadcasters.

There are several models of cultural policy in the Europe, which at the same time define the media profile, the role of the public service and its definition, relationship and the position of state and private media. On one hand, countries of Western Europe have a high level of responsibility in passing decisions and in way media are organized owing partly to tradition and continuity and partly to the awareness of the important role media have. Countries in transition had to adjust their laws to the Western Europe model. Some did it very successfully while the others still have to implement a succession of laws and some regulations. These countries encountered a pretty complex situation in state media with the inheritance of huge financial problems, political pressures, and professionals and the public having a blurred picture of what public service shall actually look like. As the concept of the public service was not developed, there were a lot of dilemmas about the role of public service and what program it shall broadcast, how it would be financed along with the question of autonomy and independence. Two basic principles have been taken from the “European” model: one related to the private sector in domain of media obliged to stick to regulations and laws set by the regulatory body, and the other about public service, which shall act independently from the state. The precondition for the good functioning of media is the mutual coexistence of the state

and private media in a stable and competitive equilibrium. “Within the same nation, the competition between the private and state sectors (in terms of radio, television and film) will best neutralize their most dangerous forms and their most interesting forms (cultural investments in the state system and direct cultural consumption in the private sector) might develop.”³⁴

The European Union and the Council of Europe have established principles and priorities of media policy, which shall be in force for all member countries. Since countries that are not members yet clearly express their objective to join the EU and work on the fulfillment of conditions, we can say that the EU media policy might be applied in the whole Europe. One of the basic principles is an independent work of electronic media as a basic element of democracy and European cultural and political identity. However, it is necessary to insist on competitiveness, which will not jeopardize the quality and basic principle of pluralism of media in Europe. It is necessary to promote and plead for public debates, scientific research on social, political and cultural effects in digitalization of electronic media at the level of the European Union and in passing national policies in this area. The role of a civilized society is extremely important in the regulation of media as it contributes to democratization and professionalization of media. The civil society shall be a member of independent regulatory bodies, and be present in the domain of digitalization and other forms of technological development as well as in passing decisions related to respect and implementation of laws along with the respect of interests of the public.

Regardless the model of cultural policy, the state, television and radio need to have the same objective of educating the public and citizens by introducing an obligation to broadcast programs with high standards, which shall respect language and culture of ethnic and other minorities.

Countries of the Western Europe are dominated by the philosophy of cultural paternalism and values of the public service. In Great Britain, the television has always had a central place and the motto ”to inform, educate and amuse” acquired by BBC in its charter best describe the tradition and basic principles of British media. The obligation of BBC is to broadcast a wide range of topics and contents, to

³⁴ Edgar Moren, *Duh vremena* (E. Morin : *L'esprit du temps*), BIGZ, Beograd, 1979, p. 25

stimulate and support the diversity of cultural activities and maintain a high general standard in all areas. The regulatory body Independent Television Commission consists of representatives of key social groups. One can conclude that groups as political parties, employers' organizations, unions and churches are well represented.

As for less powerful social groups, they may be said to be significantly less presented in the regulatory body than it is a case in Germany, for instance. After the World War II, Germany overtook the BBC model and created its own system in which the presence of a civil sector is very dominant unlike Great Britain where the government proposes and appoints members of regulatory bodies. Thus, the regulatory body consists of one member of the government, one member of each political party presented in the parliament, representatives of Catholic Evangelistic church, Jewish Community, representatives of unions, a representative of employers' association, representatives of sport, women and youth associations, representatives of educational workers, and farmers. The basic characteristic of the German system of regulation of media is the allocation of authority between the state and federal authorities. The characteristic of media in Germany is that they are decentralized and thus there is no one regulatory body but it consists of fifteen regional bodies, one for almost each province. Obligations the public service has towards the public are the production and distribution of program, which contributes to the public discourse, a thorough overview of regional, national, European and world events, and contribution to the process of international understanding. In France, the state has an extremely important role in the regulation of media picture and big cultural ambitions even though in 1982 the private sector was allowed to get positioned in the market and accordingly the state monopoly ceased. The role of the public service is very important, and highly precise obligations for it to fulfill have been set. Thus, all three programs of France Télévisions have to broadcast programs about science, technology, culture, and respect quotas for the French language or presence of French chanson, for instance. Even though these shows are often broadcasted in late evening hours, this practice provided the public service with a recognizable and unchangeable role. High Audiovisual Council is a regulatory body made of 9 members and it is obliged to ensure impartiality and objectivity of public media, and is authorized to determine which program will be broadcasted and which not. It has no discretionary power to decide on the allocation of licenses, but it has to act according to certain criteria. Italy has a specific situation with politicians who have a great power in

domain of media, especially in case of the state RAI, which has been under the large control of the Prime Minister Silvio Berlusconi for many years. Obligations the public service has are often not respected even though they tend to reach high standards. The regulatory body consists of 40 members chosen from representatives of all parliamentary groups by both Houses of Parliament. In this way, the domination of one parliamentary group is prevented but not the possibility of several parliamentary groups to realize a dominant influence on means of public information.

In post communistic countries, by the fall of communism at the end of the 1980s and at the beginning of the 1990s, television and radio were used for propaganda purposes and implementation of the policy of the ruling structure. The transformation of radio-television service opened a market; commercial media appeared and state media started working independently. Insufficiently systematic approach in transformation, the occurrence of a large number of commercial media without a license, chaotic allocation of frequencies, struggle for funds, and insufficient level of professionalism and respect of ethics were characteristic for the first period of transformation of media in these countries. Countries of former Yugoslavia had an inheritance of the Federal Constitution, multicultural characteristics and not too rigid ideological system. There were a great number of regional and local stations. Slovenia conducted the liberalization of media system faster than all former republics, which was the result of successful political and economic changes and a tradition of former Yugoslavia to have radio and television function as they do in countries of Western Europe, especially neighboring Austria and Italy. Macedonia, Bosnia and Herzegovina, Serbia, Croatia and Montenegro encountered similar problems owing to wars and economic crisis whereas in Serbia and Croatia of the 1990s television and radio served for hateful speech and implementation of governmental objectives. However, all former republics are now in the phase of reformation, transformation and implementation of laws in keeping with the requirements of the European Union, and they encounter various obstacles.

Almost in all countries, public service is in a crisis. One of reasons is commercial pressure, since a part of the public thinks that funds required for public service are not justified and it does not believe in the idea of public interest, and the technological improvement and appearance of a great number of channels and creation of profiled audience change the nature of broadcasting and questions the work of more generalized institutions. Despite numerous predictions that the precipitous

development of internet will overshadow of television viewing, television is still media number one as far a credible source of information is concerned. This again points at the role of television and its importance, and imposes a great obligation of the state and other protagonists in reaching a decisive cultural and media agenda.

In some countries, such as is the case of France, Great Britain, Germany, there are certain obligations which commercial media have to fulfill. In France, it is necessary to achieve the inner political pluralism, ensure cultural diversity, adopt certain rules at the time of election campaigns and pass regulations on the protection of minors. In more liberal Great Britain, all commercial broadcasters have obligations towards the public and must provide high quality combination of programs for a wider viewing public. In Germany, these regulations are more undefined: broadcasting of “reasonable” quantity of cultural, informative and educational programs generally obliged to meet editorial policy standards.

The characteristic that has emerged in almost all countries over the past few years is a dynamic change of television programming. Commercialization has become the reality. Fun has started permeating all genres, and there is an increase in the number of programs such as reality shows, quizzes and telenovellas. However, an affluent production of documentary serials has also become very popular and has high viewership.

The model of regulation in radio-television differs depending on national characteristics, cultural habits and characteristics of national political culture. Thus, in Great Britain, a stable democratic country, the government is entrusted with appointment of committees of regulatory bodies whereas in other European countries this is considered to jeopardize independence and autonomy.

Unlike the European example as a model of public service, the United States of America have a recognizable commercial model in keeping within a framework of cultural policy. Despite the public service established in the 1960s based on the European model, there is a domination of private television and radio stations. A large number of thematic commercial channels have overshadowed the programs of public service, which insists on educational and informative program and documentary shows, and programs for children and young people, and shows from the area of culture and art. The largest private networks cover the whole territory of the USA and offer a great number of channels, mostly amusing and popular channels dominated by

music, films and fun, that meets the viewing tastes of an average citizen, as well as the majority.

3.3. The influence of cultural policy on general development of electronic media

After more than 2,500 years of transmitting messages in writing, the XX century brought about big capital and technological inventions that would permanently alter the course of civilization, and largely set the direction of development in XXI century. With the appearance of the radio, and later television, the world faced a stormy development of electronic media, which soon became the most influential media which inviolably dominated. Radio and television soon started influencing all segments of society, all forms of communication, and culture. Electronic media introduced a new way of addressing, announcing and presenting information. Thus, instead of analytical printed media that denoted one epoch and one spirit of time, radio and television started dominating primarily by dynamic, fast and concise audio-visual information. Electronic media overtook the rule to such extent that today we have a situation in which printed media have gradually shrunk and largely merged with electronic media. Today, almost all leading daily newspapers have their internet versions with data updated on an hour-to-hour basis. One can see that soon each media will be electronic in at least in one segment, but does not mean that newspapers like *Le Monde*, *New York Times* or *Politika Daily* will disappear, but readers will more often have access to their electronic format. Obviously, television has made an enormous influence on other media, on their work and way of coverage by imposing a new concept in the modern world. "Television (much more than newspapers) proposes one perception of the world, which gets increasingly depoliticized, aseptic, colorless, and carries much more novelties in its turning towards demagogy and surrender to commercial pressures".³⁵

³⁵ Pjer Burdije, *Signalna svetla, Prilozi za otpor neoliberalnoj invaziji* (P. Bourdieu, *Contre-feux: Propos pour servir à la résistance contre l'invasion neoliberal*), Zavod za udžbenike i nastavna sredstva, Beograd, 1999, p. 88

Owing to these changes and development of electronic media, the role of cultural policy becomes more responsible and new challenges arise. It is necessary to conceive the transformation of other media to electronic media and the direction of their development by taking care of the quality of content, which could drop due to these circumstances.

After the expansion of electronic media, technological development and the strong relationship between culture and media as two crucial segments of today's society, one can say that in many cases the terms of modern culture and media culture have become similar. On one hand, electronic media can be observed as a product of a modern society and modern world and as a result of comprehensive changes at a global level, and on the other hand, the media influences the world, creates new occurrences, disciplines and changes the world permanently.

We are witnesses of the strength and power of media and the potential for abuse, which often occurs, and hence their great responsibility. Therefore, each country and international organizations, the European Union, Council of Europe, pay special attention to issues from the sphere of media, their regulations, the creation of media policy and strategy and priorities for their development within the framework of cultural policies. Thus, each country is obliged to research a social and cultural role of media in its territory, to pass and implement legal regulations, and to monitor their implementation and effects they provoke, and by doing so it can discover to what extent they influence the whole country.

Based on a snapshot of media in European countries, and worldwide, one can notice that there is no unique model of media functioning. All country develops its attitude towards media in keeping with its characteristics, tradition and state system, and defines its role and determines to which extent it influences their work.

The country has a decisive influence on the regulation of media. A succession of laws and norms define how media will be financed, from which funds; they influence the work and role of the public service, points at the way state and private media function, determines who passes laws. Any government directly influences the development of media and in keeping with its priorities and politics it can carry out its objectives. If a country has too much power over media, they stagnate, lose their independence and become a propaganda tool. It is a case when regimes impose an

absolute standard and if this principle lasts for long, the system becomes corrupted and individuals get an opportunity to abuse their positions and power.

To ensure a society is grounded on democratic principles, it is necessary to enable media to develop independently, and it needs to incite them to promote diversity and create favorable conditions for the creation of media pluralism. Each country establishes its own identity and promotes certain civilization values by media, and media often act as an intermediary between citizens and the state.

Within recommendations in audio visual sphere, the European Union points out that the intention is not to impose punishments or awards but to set the responsibility of each media individually. Each TV or radio station creates its program individually based on certain principles, but it has to respect universal recommendations and be aware of contributing and creating a global offer and picture in the sphere of media. One needs to consider options to introduce certain incentives to media that broadcasts programs with cultural content by way of tax relief and other financial benefits which also support their work. Thus, the state can encourage other TV and radio stations to start broadcasting programs, which would respect standards and principles of the protection of public interest and promotion of cultural values. The cultural policy needs to recognize a problem and to have an ear for media, which want to contribute to the cultural diversity by their programs, and in cooperation with the state to influence the passing of a succession of measures, incentives or obligations that would enhance the work of media. By their nature, the objective of commercial media is profit and more often they become wealthy organizations, which have power and influence in the creation of the state policy. The state is obliged to set a balance among media whose main objective is profit and which do not build high standards ethically - but most often only at a technical level - and other media, which by rule are perhaps "poorer" as they set higher objectives in the creation of their programs with sometimes a missionary character to deliver quality and respect for high cultural values. As long as the former media realize bigger profit and their power gets stronger, the survival of the latter is questionable owing to financial non-profitability, and it becomes impossible to talk about a society which has recognized modern civilization values and is ready to respond to challenges of commercialization and profit setting so higher objectives in terms of culture and high standards are met. Apart from public service that the state takes care of at several levels, it is necessary

to incite and support commercial media with dominant cultural contents enabling them to develop their own production and buy and produce quality programs.

The state is obliged to acquaint citizens with contents considered as high quality and fine art, and with new forms of artistic expression. While commercial culture, such as ethno or pop culture, spreads through the market on its own, high culture must be popularized and presented to citizens. Cultural policy shall protect higher public interests and contribute by its role to this objective and realization. The cultural policy of a country shall not be too ambitious, but primarily responsible and enable the country to realize the required cultural development in the long run. Regarding an increasingly larger domination of electronic media and their popularization, it is necessary to include them in the education of citizens, and cultural policy can harmonize the work of educational institutions and work of electronic media and make this a precondition for their cooperation. Before the storm of a great number of commercial content, the state shall recognize the importance of maintenance of high standards in media. As citizens are getting more educated by media, especially television, it is necessary to enable quality content. The state and cultural policy must not limit, censure and exercise their judgment, but need to ensure a minimal guarantee of the respect of basic principles and enable media and wider public to independently create their own programs by the principle of competition led by a high criteria of standards. If a society is developed, economically stable and grounded on democratic principles, its priority will be the necessity of development of media with high standards, free information and affluent cultural content.

It is of an immense importance to limit the role of the state in its influence on the creation and development of media. It can be achieved by a succession of measures, and mainly by not imposing the state monopoly and enabling the creation of more liberal market. The privatization of media is one of steps though it alone does not contribute to pluralism, quality and freedom of expression if private media do not respect basic principles of high standards. In order to achieve the balance and set pluralism, it is necessary to separate the work of public service from the state influence on one hand, and to separate responsibility and conscience of the respect of social and cultural principles at private media on the other hand. Almost all countries have regulatory bodies for radio and television broadcasters most often made of independent professionals who regulate the media scene and contribute to the setting

of impartial functioning and respect of high professional standards and point at possible abuses. However, in some cases these bodies are criticized for tight relationship with ruling structure and accordingly biased work, and their authorities are limited and they cannot essentially affect the setting of quality and principles.

It seems that country is today losing a role it used to have, and that the law of the market now sets criteria in keeping with overall global development, and therefore media are becoming goods that shall be distributed widely as possible in order to achieve larger profits. A question arises about who would protect public interests in such an environment and who would impose rules and standards? Does the state need to protect citizens, set and check certain balance and provide minimal quality? It seems that this question has no unique answer, but one need again to go back to various models of cultural policy and determine that depending on a model, a country has more or less dominant role and practice to decide on various segments of the society such as culture or media.

Today's expansion of media and placement of myriad information almost prevents technical control on the flow and creation of messages. However, there is a possibility to set guarantees on minimum standards based on criteria of quality and pluralism. The flow of uncontrolled information cannot be prevented, nor broadcasting can be successfully regulated in restrictive and normative sense, but placing a program that would respect high criteria might enable a minimum of information and presence of culture. One of the priorities shall certainly be to find the way to regulate the placement of content, as the expansion of the internet and a great number of TV stations resulted in a deluge of un-reliable information and content that do not respect common ethical principles. These are new challenges that civilization and national cultural policy needs to study and deal with, to create a team of experts and legal entities who would define methods to limit this information without jeopardizing freedom but protecting the right to public expression.

Countries more frequently lead their foreign policy and cultural diplomacy by media used for the promotion of cultural and civilization values of one society. The development of technology that enables everyone on the planet who have television to watch the same program, and the development of the internet enables each user to have access to the same information which is increasing exponentially. One of the main reasons for the appearance of global media, big media houses, and satellite

channels is the commercial profit involved. Moreover, large world powers want to express and impose their models and viewpoints, with a goal of cultural domination. National interests are imposed by media, and branding of a country is getting progressively more popular. An increasingly greater appearance of informative channels is the result of globalization where individual countries and nations have a need to defend their particularism and propagate their own values. Thus CNN represent American internal and foreign policy, BBC British, France 24 the French, Russia Today Russian whereas Al Jazeera represents the Arabic viewpoint. Neither is a language an obstacle anymore, nor does it limit the size of the audience or the market. World channels have realized that by localizing their program in foreign languages, they get a greater opportunity to penetrate a larger territory. BBC has recognized this and broadcasts its program in Arabic, while Al Jazeera has a version of its channel in English; France 24 is broadcasted in English despite the state priority to promote the French language, and there is also a plan to launch the channel in Arabic. Owing to changes at the global level, and a new world order, the relation of large powers has changed and today we have not just one dominant world power as the United State of America used to be until recently. Therefore, the main source of world news was CNN, which placed information in line with the official policy of its country. How strong the influence of CNN was tells Baudrillard's thesis that "The Gulf War did not take place", but it was a simulation of events. Today there are more equal participants in world events, and among others their domination is reflected in the growth of their own international channels, what helped dis-lodge CNN from its hegemony and made space for pluralism and different views of the same events, while contributing to the cultural diversity as one of the main pillars of a modern society.

One can conclude that media and their development are of an immense importance for any country, and if a country and nation want to display their power and growth, they cannot avoid accessing the world media market. Here, the basic role of television and radio is quickly forgotten – they were primarily intended for viewers and listeners and not as a means for expressing power and imposing a certain cultural or political policy.

4. RESULTS AND EXPERIENCE OF THE FRENCH REPUBLIC WITH IMPLEMENTING A NATIONAL CULTURAL POLICY IN THE SPHERE OF ELECTRONIC MEDIA

The impacts and results stemming from a particular state's cultural policy are inevitably influenced by its basic conceptual principles. They are laid down by the political (social) principles which the state in question has accumulated during a particular period of its development. The impacts and results of a cultural policy (notwithstanding whether its goals have been achieved, its tasks successfully implemented, whether the general impression about a particular policy and the results stemming from it have been positive or negative) are inevitably defined by a society's general political climate, its dominant perception of the world at the time its concepts have been developing, and implementation of the intended project cycle (having been planned in detail within a specific cultural policy).

When we try to analyze the impacts and evaluate the results of French cultural policy understanding their cultural reality is a must, as is grasping the essential principles of self-articulation of individuals - members of the French cultural community, and underscoring the conditions which enabled and led the development and shaping of French culture towards today's cultural reality. In addition, it is of utmost importance to understand how a specific cultural identity, that is, a specific cultural community (no matter if it is homogenized based on ethnical, religious, state-national or some other principle) understands and defines its own identity and which segment of the cultural factuality of a particular cultural community is of key, invaluable importance (sometimes it involves the size of a myth). Typical examples of a key element which homogenizes a community are: common blood or ethnic origin (taken as a basis for spiritual similarity of the community members), religion (spiritual closeness within the community comes from faith in God, observing the same values and practicing the same rites and tradition) language, way of life where usually all or a subset of values are emphasized and believed to have enabled a society to be built on common values which produce spiritual closeness of its members. Characteristic values which enable creation of a cultural identity in this way are "freedom" and "equality". This is especially true for creation of a cultural identity of liberal societies. It is easy to perceive that different peoples define the very essence of their cultural identity differently. For Germans, ethnical principles and common origin are the most

important factors of their spiritual closeness; for Jews the unifying factors are religion and the Hebrew alphabet; for the British, in the last three centuries, dominant cohesion factors have been their way of life and common liberal values; and for the French a basic cohesion factor is the language. Based on this it can be concluded that preservation and promotion of the French language will have a dominant role in the process of shaping the French cultural policy and it is unlikely for them to willingly accept any other language as a language of international communication and thus recommend to all French citizens to learn that particular foreign language. Unlike the French, the Dutch and Swedes consider the English language to be a *lingua franca* of the modern world and therefore it is advisable for every Dutch and Swedish citizen to speak English fluently since this does not jeopardize their national and cultural identity. Neither Sweden nor The Netherlands are willing to set aside from their national budgets enormous sums of funds for continuous promotion and popularization of their national languages. In contrast, the French consider the continuous promotion and popularization of the French language throughout the world to be extremely important for their national culture and the preservation of their cultural identity.

The history of every nation has a great impact on the development of its cultural identity, though not critical and not in the sense of national mythologizing of the history but rather as objective reality during the course of which a national identity came to being. Thus, France as a former colonial power that has for centuries been one of the most powerful countries of Europe (in certain periods the most powerful, whose imposing culture set an example for many European and non European nations) consequently matches its cultural identity to the brightest period of its development which, in the historical sense, was not so long ago. This manner of self-identification has its positive and negative aspects. On the positive side, it gives bearers of French cultural identity a certain sense of dignity, elevation and importance, something that members of other cultural identities did not have; on the other hand, it blocks a clear perception of the reality – the real position of French culture. Every attempt to redefine and conceptualize French cultural policy faces the challenge of defining a clear distinction between the cultural policy of France and the general policy of the francophone nations and their mutual relations. This issue necessarily represents a hindrance for conceptualization and realization of French cultural policy, because it cannot – independently from other francophone countries,

such as Belgium, Switzerland, Canada, etc. – create and implement a functionally feasible policy towards francophone countries and therefore observe their needs and goals. Since this requires international cooperation at the highest level, and since the results and goals go deep into the most sensitive national interests, the chance of achieving a long term and continuous general agreement of all stakeholders (which is in a way a precondition for successful functioning of a common cultural policy) is, at best, minimal. Based on these findings it is rational to expect the French to be exclusively focused on the quality of cultural life of the citizens of France, and to stimulate, in the best interest of the citizens of France and the country, cultural cooperation among francophone countries which would involve building institutional and legal mechanisms and avoid situations where France is dependent on francophone countries' will when implementing its own cultural policy. However, since the French language and Francophonie is a central part of the French cultural identity it seems that the cultural life of the citizens of France is at a certain theoretic-ideological meta-level subordinated to the higher cause of francophone unity and cooperation. Indeed, this is the most important and most sensitive issue of French cultural policy, and theoretically speaking it is to expect that some concrete solutions of this extremely complex issue represent the most controversial and criticized segment of French cultural policy in general. Additionally, empirical research of the impacts and results of French cultural policy point to the very same results. It is important that all attempts to reform French cultural policy focus on a sustainable solution to this problem and defining French cultural policy in the sphere of media, including defining, or rather, redefining the cultural policy of francophone cooperation has a prominent position. One of the significant issues for the cultural policy of France in its relationship with the media is defining, or rather, redefining the role of TV5Monde, as it is without a doubt, the most important media company which unifies francophone countries and represents the backbone of implementation of common francophone media cultural policy.

4. 1. French Cultural Policy and its Attitude towards Electronic Media

The history of cultural policy in France, beginning with the King's patronage in the XVI Century to date, has been marked by the role of the state in organizing

education (College de France, Bibliotheque nationale), cultural (Comedie-Francaise, Louvre) and culture spheres, as well as gradual development of administrative structures and budget funds (establishing the Fine Art Secretariat in the XIX century and the Ministry of Culture in 1959).

Andre Malraux headed the first Ministry in charge of cultural issues and he paved the road towards protection of heritage, development of art scene, regulation of cultural industry and market, and decentralization of its administration. In 1959, Andre Malraux established the Ministry of Culture from the then existing directorates of the Ministry of Education and the National Film Centre. Its new goals were the promotion of modern art in all artistic disciplines and more active participation in all cultural activities, especially in terms of theater, music and cultural heritage. Malraux wanted to establish cultural centers (Maisons de la Culture) in every local government unit– "department" (there are 96 of them) with the aim to stimulate modern artistic creations. In the end, only nine cities got such cultural centers.

Jacques Duhamel set a goal to integrate culture into everyday life and society. He worked on partnerships between the state and cultural institutions (television, film industry, theater associations). The Fund for Cultural Intervention (Fonds d'intervention culturel – FIC) was established for the purpose of financing innovative partnerships with other ministries.

The policy initiated by Andre Malraux and Jacques Duhamel was continued by the following six ministers who also introduced some innovations. During this period, the Ministry of Culture directed its efforts towards modernizing the cultural scene of France in line with contemporary social goals, which implied developing new artistic forms, integration of cultural and economic social goals, and developing audio and visual communications. The Ministry received the support of the President of the Republic who supported a series of major construction projects such as the project "Grand Travaux" (Defense Gate, Bastille Opera House, Grand Louvre, State Library...).

The Ministry of Culture budget grew gradually in time, so 2.6 billion francs in 1981 grew to 13.8 billion francs in 1993 and state patronage over culture has been gradually established. However, there are opinions and estimates that France is not investing in cultural development not even close to as much it could and as much as it appears. Thus, Claude Molard insists that "the state has a prominent role in the French cultural system but it is still less prominent than what the usual perception about it is:

that part of its budget for culture is around 1% of the budgets of all other ministries combined and does not exceed 8% of the national cultural budget.”³⁶

The Ministry of Culture is systematically investing in developing cultural industry (book, films, CDs, records) and market regulation (regulating book prices, quotas of radio programs broadcast in French). Development of cooperation between culture and the economy has also contributed to adoption of special measures to protect cultural heritage (taxes, sponsorships). During 1994, a law was adopted to regulate use of the French language. In 2002, the then-French president Jacques Chirac appointed Jean Jacques Aillagon, an ambitious expert in culture and cultural policy as a Minister of Culture for the period 1982 - 2002, who became a Director of the media company TV5Monde in 2005, and the Manager of the Museum Complex Versailles in 2007. In the period of Aillagon’s ministerial term of office, the Ministry focused its actions towards modernizing and developing the communication system.

Given the fact that France has for centuries built a very recognizable and dominant cultural pattern; in the period after decolonization in the second half of the 20th century it continued promoting its unique cultural values in their specific manner. Fighting for ideas it has traditionally stood up for has become one of recognizable forms of policy of France and has been based on promoting French ideas outside of the country and the main vector that links all these ideas is the French language, spoken by 181.5 million people, not counting over 82 million people who study it. The politics of cooperation with poor countries and promoting cultural diversity and francophone ideas are the grounds of modern French society. The basis of Francophonie have been the language and common values and the main goal is dialogue through cultural exchange and culture which, in general, enables better understanding of the other side.

This is the policy of the Ministry of Foreign Affairs, which in addition to the basic idea of expanding the French language, wants to promote common values of the Francophonie. In their mission, the French Government relies on its network of schools, cultural centers, French alliances, institutes, media and centers for research abroad. A world forum of cultures has been established out of which the International Francophone Organization grew up and in time became an important factor by setting clear political goals:

³⁶ Klod Molar, *Kulturni inženjering* (C. Molard: *Ingénierie culturelle*), Clio, Beograd, 200, p. 18

1. Establishing democracy
2. Promoting cultural diversity
3. Overall development

The Government of France has established official institutional stakeholders of francophonie - operational units with designated tasks; among them there are independent bodies operating within the Ministry of Foreign Affairs (Le Service des Affaires Francophones, la Direction Générale de la Coopération Internationale et du Développement) responsible for implementing the policies of cooperation with international bodies of the francophone vocation. Also, the Ministry of Education and the Ministry of Culture through special delegations play a key role in promoting the French language and francophone culture.

Also, among the main players in expanding the French language are audio and visual media such as TV5Monde, RFI and RFO (Réseau France Outremer). TV5Monde has the special mission and task to provide information for its specific targeted audience, especially to almost 900,000 professors who use the method “Learn and Teach the French Language with TV5Monde” for teaching in their French classes. This is the method TV5Monde is using in cooperation with the Educational Center, CAVILAM, located in Vichy in central France.

Development of the electronic media has, from the very beginning, been influenced by the general development and guidelines set by the state. The role of the state has remained irreplaceable when it comes to setting priorities and guidelines in the sphere of culture and other segments of society, media included. A specific attitude of the French state towards culture has defined the manner in which French media will develop themselves. Patterns which dominated creation and regulation of the most important state institutions like the National Library, the French Academy, the Louvre or the French Comedy have had almost the same impact on development of audio and visual scenery in France. Namely, France Television, as a channel for internal politics, and TV5Monde, France 24 or RFI of foreign, are institutions through which France is promoting its values, keeping its language as a backbone and a joint factor of its cultural identity and using media as intermediaries for reinforcing the principles of its official cultural policy.

Audio and visual programs have been mushrooming for the past 20 years. France has room for public TV Networks, whereas the total number of TV stations, including those with the national network and those with regional and local coverage exceeds 100. It is expected that the number of TV stations will grow as a result of technical innovations which enable moving from analogue to digital broadcasting. France needed a lot of time to adapt to use of modern forms in communication as opposed to countries of Northern Europe, Germany, and Great Britain, so, for instance, radio expansion took place and became accessible for all households as late as in the 1950's and the same is true for TV in 1970's. It was similar with the expansion of the cable and satellite TV although this delay is being corrected in the past several years, for instance the digital satellite TV was launched in 2005 and the estimates are that by 2011, the total of 95% of viewers will have access to digital television.

The law adopted on September 30, 1986 confirmed limits of the state monopoly over radio and TV broadcasting. Also, privatization of capital of the network Television Française 1 was approved. Public broadcasting service consists of radio broadcasting companies Radio-France, Réseau France-Outremer and Radio France International and TV companies France Television and Arte France. There are four public TV networks out of which three are still grouped into the France Television. The fourth network Arte was established as a result of French-German agreement. The Law on Public Radio-Television from 2000 created the French television network, as a holding company providing public service and as a company which united France 2 and France and added France 5. France 2 is, in terms of its programs, news-oriented, whereas France 3, a regional channel, for the most part is a cultural channel with dominant culture related contents.

The law adopted in 2000 modified certain regulations from 1986 and the Law on Freedom of Audio and Visual Communication, and, in addition to reorganizing these public service providers into a holding company, some novelties were adopted and some priorities emphasized: allowed duration of commercial content on the public broadcasting network shortened from 12 to 8 minutes, better protection of minors provided, development of digital television allowed with a prominent role of the High Audiovisual Council (Conseil supérieur de l'audiovisuel) and France Television, a new space for local televisions created and others.

The Law on Media dated September 20, 1986, delegated to the national public broadcaster a special obligation in the domain of education and culture. Thus, associations within the national public broadcaster are obliged to represent diverse programs in the domain of information dissemination, culture and knowledge with preference to democratic debates and exchange between different social classes. These associations should enable promotion of the French language and emphasize the value of cultural and linguistic heritage at regional and local levels.

Together with the development of media in France, a need emerged for a body that would be committed to preserving independency of media and control whether and up to what point laws have really been implemented. Thus in 1989 an independent body was formed – High Audiovisual Council with the basic goal to provide quality and diversity of programs, support development of the national TV production and preserve and popularize the French language and French culture. This body may propose and influence the quality and the contents of the programs, by protecting media space from xenophobia, offences, intolerance and by emphasizing the importance of dialogue and exchange of opinion. Special attention is paid to preservation of language purity, drawing the attention of TV presenters to grammar mistakes and erroneous use of language.

One of key goals for regulating public radio and television is public interest protection. In France it is considered that both commercial radio and television stations are public broadcasting service deliverers, which leads back to the Declaration on Human Rights from 1789 – a basis for many a modern law. The basic idea is that audiovisual communications have to be free which implies the freedom of public exchange of opinions, speech and writing.

In accordance with law, state companies can advocate the following public interests: democratic dialogue, social integrations, spirit of civil society, promoting the French language, developing linguistic and cultural heritage based on regional and local diversity, expanding and developing intellectual and artistic work, civil, economic, sociological, technical and scientific knowledge and audiovisual education via media. The main source of finance for the state radio and TV companies is fee collected from viewers, that is, charges for having TV receivers.

Commercial television is composed of three national networks and numerous thematic networks which have been broadcasted via cable or satellite. In addition to

specialized channels for sports, entertainment (Canal +), there are educational channels (France 5) and cultural program Arte (French – German channel). The Canal + represents a huge success for the French television, among other things, they were the first to introduce a pay TV system in Europe.

At the moment when commercial TV stations have much more funds at their disposal and when they can place attractive own productions, the national public broadcasters in France are facing challenges of providing sufficient financing – something the program quality depends on. National public broadcasting finance system is currently undergoing a reform; a monthly fee has been reduced whereas the government, aware of the need to modernize the public broadcasting system and to offer better quality programs, is considering ways to provide sufficient funding. Currently in France there is a public debate on the proposal of the President to remove commercials from the public budget and thus eliminate potential influence of tycoons, namely certain public groups are protesting about such a proposal stressing some other reasons for it.

As far as the percentage of cultural shows goes the numbers show that the national broadcaster (10%) is far behind, for instance, La Cinquième (37.5%) and Arte (57%). Public broadcasting service in France plays an important role in production of series, documentaries, animation and events. At the same time, the Canal + has an obligation to invest in film industry and is a supporting pillar to creative work and in that respect it can be even more important than the national broadcasters. Most public opinion polls show that the public broadcaster should symbolize certain “republican” ideas. If we take a closer look we can see that there is a greater difference between mixed programs and those with specific topics than between state and private channels. The French prefer balanced audiovisual scenery with the national TV stations as its constitutive element because they offer all types of programs in order to satisfy as many viewers as possible. One should bear in mind that the notion and understanding of obligations in the domain of culture that need to be met are different from one European country to another. In France they contribute to strengthening of their cultural identity, whereas in Great Britain and Germany their goal is to promote the highest quality. The program is influenced by the established inclination of viewers towards certain types of shows, thus the French and English are

more prone to watching series than the Spanish and Germans who prefer sports whereas Italians more often watch entertaining shows.

Public television in France organizes public hearings on its own programs allowing citizens to give suggestions to the Council which shows just how much citizens and the public are involved on creating public broadcasting programs. Although the highest state authorities clearly have impact on the selection of management in radio and television companies, balance has been created and media independence is not in jeopardy. Instead, public interest has been pursued which points to high degree of French society development.

Out of such obligation which primarily pertains to High Audiovisual Council we may see what the expectations are from the program on the national television (particularly from France 2 and France 3) and the mission which imply analysis of the existing offer, quality, choices and the intention to induce interest of the widest possible audience for quality cultural experience: books, debates, film, theater, architecture, heritage, painting in France, Europe and the world.

In French tradition external audiovisual activity has become an important long term perspective and means to cultural diplomacy. Within the Ministry of Foreign Affairs the External Audiovisual Council was formed (Conseil audiovisuel extérieur de la France) which later on, during the 90's grew out into a separate ministry. This council incorporates projects related to radio, that is, Radio France Internationale (RFI) and television, that is, TV5Monde, Canal France International (CFI) and France 24.

RFI (Radio France Internationale) is a radio that was firstly created for the audience in African and Asian colonies. After they gained independence France decided to keep this international broadcasting program as a vehicle of francophonie in the whole world and today it represents the third international radio in terms of coverage in the world, after the BBC and Voice of America. This radio is a part of the public broadcasting system and under patronage of the President of the Republic, Ministry of Foreign Affairs and Francophonie. The High Audiovisual Council is responsible for proposing its directors and editors. The concept which implies that RFI is broadcasting program in French and localized languages pursues the strategy for covering as much audience as possible and that way beat the competitors and build an image which is not exclusively based on politics. The idea is to do what other large

international radio stations do - make custom programs which match cultures of different nations and avoid uniform broadcasting.

In the era of globalization and digital revolution, the External Audiovisual Council represents a strategic baseline for promoting the country abroad and expanding its influences. Considering the fact that the media's influence is ever growing and was never more extensive this means is used in a planned way to present French values and promote the French language and culture. External Audiovisual policy is the responsibility of three ministries: Ministry of Economy, Ministry of Culture and Communications and Ministry of Foreign Affairs. The Law on Financing from 2007 set aside EUR 300 million for external audiovisual media; the total budget of the BBC World within the BBC public group in 2005 amounted to EUR 386 million, in Germany the Deutsche Welle's budget in 2005 was EUR 298.5 million, hence the conclusion that France is setting aside same amounts for audiovisual media as do Great Britain and Germany.

Public debates on the destiny and necessary reforms in the External Audiovisual Council for the last several years are more frequent and ardent. In principle, the feeling is that officials, as well as the entire public, clearly emphasize the need for clearer strategy, modern approach to correct certain guidelines which characterized past periods. France felt they are losing its previous role in the international scene and with more and more aggressive Anglo-Saxon culture, it was necessary to think through how to promote its values and its vision of the world. Virtually everyone agrees that cultural diversity and dialogue need to be pursued, as well as that the support to the basic francophonie ideas need to be continued. France needs to be presented as a modern and dynamic country committed to universal ideas of observance of identity of the other in the world.

Today, we may conclude that both internal and external audiovisual policies are closely connected and that almost equal efforts have been invested in both: and that there is, maybe even exaggerated, concern with the position of the French language, fear from losing cultural identity in the face of growing Hollywood mass production, various forms of encouragement for domestic creative work beginning with quota system to special state regulations.

Two dominant opposing opinions of the modern society theorists are: one, more traditional, that stands against obeying the current and modern courses and emphasize the French vision of the world, and the other which aspires towards

reforms and innovations in promoting certain values. Thus, Jean-Marie Domenach emphasizes “When our cinematography and television become able to produce series such as Dallas or movies similar to those the American cinematography made about Vietnam, then the French will be able to provide a valuable contribution to European audiovisual culture. The French identity will fit that of Europe only if we begin to express it with more courage and only if we accept joining mass culture era”³⁷

4.2. TV5Monde and the French Cultural Policy

TV5Monde is the most ambitious French and francophone endeavor in mass media culture of the French Republic and francophone countries. Principles this media company is based upon, its conception, editors’ policies, investments and expectations, represent most relevant indicator of the position of the French cultural policy on media. Simultaneously, by systematically analyzing TV5Monde we can reach clear findings on the success, problems and current trends of the French cultural policy. Each serious endeavor of reorganization of TV5Monde or changes of its editors’ policies directly point to significant revision of basic principles of French cultural policy or, in some cases, to a complete reform of the approach to implementation of given cultural policy.

By observing the basic principles of its cultural policy France is striving to promote its cultural values as much as possible, as well as to present the specific traits and characteristics of its cultural heritage, thus contributing to the cultural diversity throughout the world. Efforts put in and development of TV5Monde have been reflecting the state strategy to use television as means to promote and build one image of the world which, amongst other things, has a universal vision on the cultural phenomenon and carries an idea of general contribution of its own values to the whole mankind.

TV5 was formed in 1984 as an initiative of the France and francophone partner countries (Switzerland, Belgium, Canada – Quebec) and today TV5Monde represents the second largest international television network in the world for its coverage, ahead of the CNN International, BBC World and behind MTV, counting

³⁷ Žan-Mari Domenak, *Evropa, kulturni izazov* (J-M. Domenach : *Europe, le défi culturel*), Biblioteka XX vek, Plato, Beograd, 1991, p. 123

over 180 million households which is at the same time a decisive element of the work aimed at creating identity, measure of success and instrument of credibility inside each state territory where such a dimension enables clear visibility.

With the aim of defending cultural diversity and promoting European civilization values, authorities of France, Belgium, Switzerland and Canada are working together and their public funds finance their joint projects. The result of such cooperation is creation of TV5Monde aimed at designing a program scheme to promote basic postulates of the official cultural policy of each country and to build common bases which is the essential reason for the existence of such channel.

The mission and identity of TV5Monde are embodied in defending and preservation of the cultural diversity, pluralism and information provided in the French language. Important fact – through this ambition each of the stated countries can valorize its own national culture's values. Funding is secured through public funds which set aside for TV5Monde EUR 800 million budgets per year out of which the French share is EUR 62.7 million.

Two very important elements which create identity of this channel are the French language and the world framework with the universal vocation. The Channel adjusted its broadcasting programs by launching eight specific signals throughout the world for geographical zones which require program adaptation depending on their culture and way of life (France/Belgium/Switzerland, Europe, Africa, Orient, Asia, Latin America, USA, and Quebec/Canada).

The concept of the program scheme is made by partner television stations in France: France 2, France 3, France 5 and Arte France and national television stations of three francophone countries: Switzerland, TSR (la Télévision Suisse Romande), Belgium – RTBF (la Radio Télévision Belge de la Communauté Française), Canada – Radio Canada, Télé Québec and TV5Monde Québec Canada and CIRTEF African productions. Partner television stations contribute to creating a special concept based on diversity and pluralism of ideas, offering to TV5Monde a selection of the best programs of francophone television stations. They make a backbone of identity because they illustrate cultural diversity TV5Monde promotes and provide multiple sources of program. Outside of their original area this type of program has the opportunity to be present in other countries and represent opening towards the rest of the world. In addition to sources from the partner television stations the channel is

buying programs and has its own production. The program of TV5Monde is created to promote understanding and acceptance of the world in line with the francophone values. When TV5Monde was developed the emphasis was put on footages, history and discoveries, shows with debates on issues pertinent to culture and society. TV5Monde has as its aim to preserve and develop information pertinent to francophonie. This information is broadcasted through partner news and shows and through its own production. Editorial board of TV5Monde is looking at the world in general, without the need to stay on the regional or local levels. Therefore francophone partners are very important for identity of the channel providing image of multicultural environment and diversity in TV5Monde.

By keeping the basic principles when creating programs scheme TV5Monde has, over time, changed its program, based on evaluations and analysis it was found that the program is sometimes too local and not adequate for the world audience, or that often one and the same type of shows is dominant, for instance shows with debates which are not suitable for viewers who are not that proficient in French.

Taking into consideration the reaction of viewers and the public TV5Monde has changed from the channel which was criticized as too intellectual and elitist and it grew into the channel where debate shows, politics and news are well balanced. More emphasis was put on films, series, music shows and program for children and youth, programs on fashion, l'art de vivre, thus enabling TV5 to attract a more diverse audience.

Two principles that were observed when creating programs were taking roots and mirror effect. "Taking roots" pertains to producing shows on typical French life: cuisine, vines, art of living, fashion, exhibitions, Paris, the French language.

The aim of TV5Monde is to make shows for foreign audience, to present the life style of the francophone territory whereas, the "Mirror Effect" is based on the opposite principle where those who are watching and listening to TV5Monde become focus of the program. This way, viewers of TV5Monde do not have the impression that this is a typical foreign television station because of the sense of ownership that has being built in all of them, this has helped the channel build identity and image of a channel open to the whole world.

During its 25 years of work the number of potential households, that is, viewers, has grew up significantly. Between 2001 and 2004 the number rapidly increased from 114 million households to 158 million in 203 countries (or territories);

which is a 39% growth in three years. What especially contributed to this are, by all means, technical conditions, in particular moving from analogue to digital diffusion.

Basic priorities of TV5Monde shows are for this channel to:

- Present the best selection of programs of its partner television stations
- Connect all francophone expatriates with their home country
- Be a world television of all francophone communities
- Be a channel of the francophone cultural diversity
- Be a channel of general character in French to address francophone audience and Francophiles
- Be a world channel in French accessible to majority of audience
- Be a backbone of external audiovisual French policy

A) Francophones who have been defined as native speakers of the French language, the group of people which includes expatriates. There are not that many of them but they are significant consumers of channels: travelers, professors and French language students who consume the channel in a very specific way.

B) Francophiles – non native speakers of the French language however, highly interested in different aspects of French and francophone culture, people who are familiar with the French culture in general

C) “Homo Zappens” – persons who do not speak French, they are not francophones or Francophiles. They are loyal to no channel they respond to programs they feel suitable at a given moment. They represent the most powerful potential target group of TV5Monde

In the last several years TV5Monde has developed a strategy focusing on distribution of channels in hotel rooms and airplanes, namely, researches have shown that international travelers represent a very important group for the channel.

The TV5Monde Website³⁸ was designed in 1996 and at the beginning it showed exclusively channel's program scheme, whereas today it offers over sixty different items of very diverse content beginning with documents on shows which are part of the program, weather forecast, music portal, two separate contents one for professors of the French language and the other for travelers, rich collection "Cité du Monde", multimedia collection and guide through the best francophone sources.

Within the educational mission of the channel and promotion of the French language, the method "Learn and Teach with TV5" is a pedagogic approach which offers French language teachers multimedia contents to use in their classes. On their website the channel developed two items Apprendre - TV and Enseigner. They offer shows which can be used in language classes and which illustrate cultural diversity, different opinions, they promote exchange of ideas and offer substantial interactive pedagogic material free of charge.

In the past few years, TV5Monde went through a series of changes (program scheme, visual identity, change of name, manner of distribution, change of the head offices, and ongoing audiovisual reform). In the past three years, program politics, tasks and priorities have changed several times in line with changes of the top leadership of the channel – three general managers have changed as well as several editors in chiefs. From the very beginning in 2006 the then TV5 changed its name into TV5Monde with the desire to emphasize its world channel status. In July 2006 the channel moved from Cognacq-Jay street, famous for television studios located there, where the French television first began, to Avenue de Wagram and shares its head offices with the CFI.

All these changes reflect current situation in the society and point to new postulates of the French policy facing the challenges of globalization, competition and new strategies. TV5Monde is a part of audio and visual French policy functioning under patronage of the Ministry of Foreign Affairs and the 69 million allocated by this Ministry from the 2007 budget. In the report to the Ministry of Foreign Affairs, Francis Balle emphasized: Working on TV news production for foreign viewers is necessary. The news which could be regionalized, as soon as possible, with different

³⁸ See www.tv5.org

changes to suit different regions, would secure larger audience, if they find their place in the TV5 program among movies and more appealing sports programs.”³⁹

In December 2006, a new French TV – France 24 was launched as a project which has been worked on for ten years by the then President of the republic Jacques Chirac, ministries of foreign affairs and culture and communications. The France 24 is a channel of the French informative international television and as the competitor to the CNN International, BBC World and Al Jazeera is presenting the world current events through the French idea at the world.

Launching this channel has changed external audiovisual scene in France which opened a series of questions pertinent to the channels’ public financing and only a year after its launching France 24’s audiovisual policy was facing a new challenge. As part of the audiovisual reform and with intention to reorganize audiovisual external policy tools, the French government proposed and presented a draft proposal of regrouping the three audiovisual groups: TV5, RFI and France 24 into new project called France Monde. This proposal made the future of TV5Monde unclear and the question become whether this merge will enable TV5Monde to preserve its identity of a francophone channel, which has been built over 20 years, and renowned image or to redefine its vocation in line with the new tendencies in the media world.

During 2006 it was announced and launched 5 international informative channels: the BBC World in Arabic, Al Jazeera in English, Channel Europe of the European Commission, one Russian and one Latin American TV station. Advent of so many new international television stations in the past several years is a result of globalization and power of global media. “In the history there are only few periods similar to this one in terms of unrest and the velocity of changes, and the main characteristic of this era is expansion of unrestrained global capitalism, global commercial media and communication systems and developed revolutionary communication technologies.”⁴⁰ Indeed, one of the preconditions for launching these types of television stations is technological advancement and today’s ability to use digitized television. “Thanks to the technical development of broadcasting audiovisual

³⁹ Francis Balle, *La politique audiovisuelle extérieure de la France*, Rapport au ministre des Affaires étrangères, La Documentation française, Paris, 1996

⁴⁰ Edvard S. Herman, Robert V. Mekčesni, *Globalni mediji* (E. S. Herman, R. V. Machesney, *Global Media*, Clio, Beograd, 2004, p. 301

activities can now more than ever be adjusted to wide audience and their requirements”⁴¹

TV5Monde, as a constitutive part of the official French cultural policy is a channel which addresses international audience with the aim to contribute to a positive image of the country, to promote the country’s values and to impact world opinions or to address a part of French speaking population in specific regions. As other channels with similar vocation, TV5Monde is funded through state funds since it has no economic efficiency. The most important idea is to place a product in the market, to have political support or simply it’s a matter of prestige to address, primarily, elite, businessmen, journalists, financial tycoons and other stakeholders and international decision makes.

We cannot accurately foresee what will be the final results of the external audiovisual reform and to what point will the mission and identity of TV5Monde be modified although for the time being an acceptable solution was found. Whether this channel will keep its special position on the map of all French and francophone media or be reorganized and thus become part of one media holding company it is unknown. France is facing challenges of globalization, financial power and competition. Public debate on cultural policy in France is ongoing, and it is obviously that it will be redefined up to a point and in line with changes in the French society. All social and economic changes impact media and change audiovisual scenery, which opens issues on current challenges. Indeed, we should take into consideration positive aspects and all advantages of globalization especially in the domain of media and at the same time take care of own identity and specific traits. “The more global media become, on the one hand, the more the need for one to feel like home and the larger the number of actions with international character and on the other, the bigger pressure for everyone to defend their vision of the world”.⁴²

⁴¹ Francis Balle, *La politique audiovisuelle extérieure de la France*, Rapport au ministre des Affaires étrangères, La documentation française, Paris, 1996

⁴² Francis Balle, *La politique audiovisuelle extérieure de la France*, Rapport au ministre des Affaires étrangères, La Documentation française, Paris, 1996

4.3. Redefining Basic Guidelines of French Cultural Policy in the Domain of Electronic Media

Following the changes in the international scene and France media went through considerable changes themselves. It seems that France, a country of dominant etatistic tradition in the domain of cultural policy was facing the consequences of globalization and internationalization. "Globalization, among other things, dictates the market logic. France, where public-broadcasting-service-approach is dominant in the domain of culture and where the emphasis is put on "high culture" more than entertainment, is particularly weakened in this new context."⁴³

The direction French media are to develop in is very often the topic of public debate many politicians, as well as the overall public, are involved in. What some find detrimental is that France still wants to apply elite cultural models, indicating that this persistence hinders adjusting to world trends. "France has not succeeded in transgressing from elite to mass culture, and the reasons for this failure have to do with French tradition, as well as with its political, economic and financial situation"⁴⁴

The effects of transformation of audiovisual scene in the entire world impacted the courses in French media: new radio and TV broadcasting perspective, liberalization of many world markets and advent of new economic stakeholders with world ambitions.

Significant changes occurred in ownership, purchasing and fusion of big and strong media groups, which more and more take international dimension, and this is regardless of whether it is radio or television or print media – to mention but the largest: Hachette-Lagardère, Bouygues and Vivendi Universal. Media have been changing in the direction of segmentation; they have been subject to reconstruction and showed considerable growth, more addressing specific audience, whether classified in age groups, social categories or different interest. On the other hand, following global trends, France is still investing into already existing international media and launching new ones, trying to create balance in the media system.

⁴³ Alain Lombard, *Politique culturelle internationale, le modèle français face à la mondialisation*, Maison des cultures du monde, 2003, p. 99

⁴⁴ Žan-Mari Domenak, *Evropa, kulturni izazov* (J-M. Domenach : *Europe, le défi culturel*), Biblioteka XX vek, Plato, Beograd, 1991., p. 54.

At the moment when France wants to modernize and redefine its audio and visual scene, both internal and external, the British system undoubtedly represents a good role model to copy, especially when it comes to achieving harmony between state and private televisions, the example of BBC as an institution watched by every UK citizen at least once a day is always mentioned as a good example to follow.

It is interesting to glance at other models in Europe and to see their relationship between the state and private televisions, or, for that matter, electronic media in general. The British and German examples show some similarities to the French model, since they are all highly developed democratic societies that approach audiovisual scenery with substantial seriousness, professionalism and responsibility. Each model has its own historical and political circumstances as well as modern social courses and guidelines and main priorities of its cultural policy.

Attitude of a particular national culture towards electronic media fully reflects the concept of its cultural policy in general and its functionality and correctness. This phenomenon stems from the fact that electronic media represent a form of mass communication which turns to the largest possible audience. French cultural policy may be relevantly analyzed and evaluated through its attitude towards electronic media. French cultural policy is extremely civic-oriented and for the most part statist. Regardless of the fact that it suffers from chronic lack of vision for addressing problems stemming from bureaucratized management system: how to create and implement the cultural policy concept, French cultural policy is essentially modern which is proved by the fact that acceleration of globalization courses has not really created the need for its radical redefining because this culture has already internally anticipated the values of globalization. What we can describe as main shortcoming of French cultural policy is a gap between goals and real possibilities. That is to say, France is not powerful enough or politically or military dominant enough in order to successfully implement, that is, meet ambitiously set basic goals of its cultural policy. Bearing in mind that the French state administration has clearly understood the essence of the problems there is high probability that the French cultural policy will suffer revision of its postulates. The first approach ardently backed up by a part of the French elite deems that basic goals cannot be described as too ambitious having in mind rich French cultural tradition and that the edge of reforms should be directed towards reorganization of the system of cultural institutions which bear large part of the cultural policy burden. Key project goals would be: de-

bureaucratization and liberalization of culture. The second approach aspires towards clear differentiation between wanted optimized cultural policy goals and realistically set midterm goals which anticipate current French financial and organizational potentials. In this approach there is no radical restructuring of the system of cultural institutions, here the focus is rather moved towards rationalization based on realistic need of the citizens of France and realistic financially-organizational potentials of the state. If this type of the reform succeeds it would enable more efficient organization of cultural policy which would include elements and goals of what we can call French “optimized” cultural policy resulting in promotion of values, riches and power of the French culture globally.

THE CONCEPT ION AND IMPLEMENTATION OF A NATIONAL CULTURAL POLICY IN THE SPHERE OF ELECTRONIC MEDIA IN THE REPUBLIC OF SERBIA

5.1. History of the development of Serbian cultural policy

The historical development of cultural policy in Serbia was harmonized with political-ideological, social and economic changes that dynamically evolved in the previous century, starting from the Kingdom period, the Socialist Republic within SFRJ and finally to the current republic democratic orientation. This process of transition is yet to be completed.

At the present moment, a cultural policy is not yet clearly defined, with continuing debates about possible cultural patterns. To arrive at a possible national strategy for Serbian culture and a clearer definition of a workable model of cultural policy it is necessary to understand and appreciate the various phases of cultural policy in Serbia has been through.

Since the end of the World War II to date, the development of cultural policy of Serbia can be considered through four different phases. The period right after the war until 1953 is characteristic of a repressive cultural model, when culture had no dimension of individual freedom in any sense but was used purely for propaganda purposes by the existing regime. It was the first period when individual freedom moved to collective freedom and awareness, pursuant to the ideological postulates of socialism. So as to successfully face the past, one needs to search and answer the question as to why it was so, and to take into account the fact that then, as well as now, one moved from one social system into another, earlier by revolution, and now by transition.

As early as 1953, this rigid model was abandoned; we can talk about the introduction of democracy into culture, with two parallel processes. One was still under strict state and ideological control, whereas the other had artistic and individual freedom where creativity of expression was not absolutely jeopardized. The end of the 60s and the beginning of the 70s in the past century were milestones, at a time when state institutions and internationally acknowledged film, theatre and music festivals were bearers of a free spirit and artistic expression, which contributed to the opening of the country in general and its promotion in the world through culture. The network

of theatres, cultural centers and libraries specifically grew and developed. However, it was also the era of censorship when the work of numerous artists had to be sanctioned along with film productions, theatre plays, and published works. There was no explicit official policy that banned acts that were opposed to the current regime, but it was implemented and acted upon on a case to case basis.

The period from 1974 to 1989 was the period of decentralization and self-rule marked by a strong initiative for the decentralization of culture throughout the Yugoslavia of yesterday. Over the years, the whole cultural system was reformulated. Cultural communities were established, cultural institutions came into direct contact with the local economy and, instead of using the state budget that was available, special funds and bodies were formed. Local cultural policy had a strong role in reaching decisions at the local level, which was in keeping with polycentric system and decentralization as a political orientation. This system caused political misunderstandings between centralists from the Federation and republican authorities. In the mid of the 1980s, strong currents of nationalism, which jeopardized the functioning of cultural institutions, started looming up and it led to wars in the 1990s and disintegration of the former SFRJ.

The nineties passed in a surge of nationalism where culture had no clearly defined concept and strategy nor a clear definition of policy. Culture had its role in the promotion of the national identity which, in certain cases, acquired a nationalistic connotation, or was interpreted as such by 'the others'. The idea of self-rule was abandoned and cultural institutions were again under the authority of the state, which controlled the work of institutions and had a direct influence on them. On the other hand, there arose an opposition that was opposed to the repressive Milosevic's regime and which through its struggle and work independently created and tried to impose different set of cultural values than those that existed earlier. A huge role was played by non-governmental organizations that were against nationalism and the oppressive control of the state and its presence in culture and art. Moreover, independent publishers, artists, and media were a driving force in this resistance, confronting the various kinds of repression used against them by the authorities and therefore their contribution is of immense importance.

The period from 2001 to 2004 was the time of reformation of culture, cultural institutions and the public sector in general. After more than ten years of stagnation, with a centralized system and the dominant role of the state in cultural issues, these

principles needed to be reformed, and cultural objectives as well as national cultural policy re-defined. The main objectives were: decentralization of culture, creation of a new climate that would stimulate the work of cultural institutions and make their work more effective, harmonization of laws and principles with laws and principles of the European Union, setting multiculturalism as one of our basic principles, redefinition and improvement of regional cooperation and active participation in projects of the Council of Europe, European Union and other international organizations.

Since 2004, the Ministry of Culture did not change or set new priorities, and the protection of the Serbian cultural heritage was stressed as one of the main objectives. Public debates about cultural policy ceased and therefore this period can be seen as one of stagnation. It was important to work on the training of new staff and professionals in the area of culture, to form new professions like management and marketing in culture.

Since May 2007, when a new government of the Republic of Serbia was formed, the Ministry of Culture started setting new priorities. Commissions and bodies working on passing new laws were formed, including a general Law on Culture and heritage protection. It was also necessary to define new concrete programs and strategies about digitalization, decentralization, development of cultural research and to bring up new questions for public debates, which would be in keeping with the current social situation. It is important to stress on the instigation of intercultural dialogue, setting the culture of memory, development of children's culture, scientific research of culture, international cooperation, permanent education, and legislation in culture. The elaboration of a detailed and planned strategy of cultural policy of Serbia becomes a social priority since it helps raise the general cultural level of citizens and is one of prerequisites for the acceptance of Serbia into the society of developed and highly civilized nations.⁴⁵ With a view to achieve consistent implementation of the strategy of cultural policy of Serbia, all institutions involved in the area of cultural life of the country would participate in its implementation and mutually cooperate (that is all institutions, which accept this responsibility voluntarily). Apart from the authorized state institutions, institutions from the area of culture, higher education institutions, scientific institutes and media also have a leading role in this area. Each individual institution belonging to the above

⁴⁵ See <http://www.culturalpolicies.net/web/index.php>

mentioned types of institutions shall independently decide whether and to what extent it will take part in the elaboration and implementation of a unique Serbian cultural policy. Thus, in keeping with democratic standards, cultural policy needs to promote appropriate cultural activities, but under no condition shall coercive mechanisms of force be established by which some institutions and individuals would be forced to obey and implement a given strategy. One question is, who shall undertake the initiative for the expansion and promotion of cultural strategy of Serbia? It is certain that responsibility, more or less, shall be overseen by a coordination body made up of representatives of state institutions in charge, independent experts, artists and cultural workers, representatives of cultural institutions, representatives of higher education institutions, scientific institutes and media houses.

The process of transition Serbia has been going through does not equally impact all social spheres, hence political and economic changes can be carried out faster than changes in culture as these are more fundamental changes, over a longer period of time. It is necessary to raise the awareness of individuals to the importance of the expansion of cultural strategy, which is an extremely responsible job and needs to be well conceived and precisely executed. Authorities from abroad might be consulted in the execution of this strategy and it would be of very important to get acquainted with the experience from similar enterprises and projects implemented in highly developed democratic societies and to analyze them too.

While conceiving a cultural policy of Serbia and keeping in mind the actual situation in the country, the emphasis is directed towards the preservation and promotion of national cultural values. Thereby, one shall take into account the cultural deprovincialization of Serbia - which means it is necessary to entirely abandon the conception of cultural isolationism - which was consistently and rigidly implemented during the early '90's of the XX century. It is important to respect and stimulate cultural pluralism and ensure the development of an awareness of democracy among citizens while aligning the cultural policy of Serbia conceptually with the cultural policies of other developed democratic societies.

The most important body in charge of cultural issues in Serbia is the Ministry of Culture, which is responsible for the official policy and strategy of cultural development, the support of 22 cultural institutions of national importance, the legal regulations in the sphere of culture, the protection of cultural heritage and regulation and preparation of laws related to Media. In 2008, the Ministry of Culture set its

priorities for the period 2008 to 2011 and the basic postulates included principles all democratic societies are based on, such as freedom of cultural and artistic creative work and respect of the right to culture, equality of all cultures within the territory of Serbia; preservation of cultural identities and cultural diversity, harmonization of cultural and media system with standards of the European Union and Council of Europe. One of the basic strategic priorities is setting standards in cultural policy and development of cultural system as well as the preservation of cultural heritage and its inclusion in modern world cultural streams. As these priorities could be successfully implemented, it is necessary to increase the budget of the Ministry of Culture, work on the development of instruments necessary for the implementation of priorities, establish the network connection between cultural protagonists from the public, civil and private sectors, and promote a public dialogue among them.

So as this country could devote itself more seriously to the care of national minorities, the National Minority Council was established in 2004 having the care for development of cultural policy and specific strategy for each minority as one of its responsibilities. Provincial Secretariat for Education and Culture of Vojvodina is responsible for certain spheres of cultural policy within this territory due to the special needs and ethnic structure of this province. City Councils of the four biggest cities in Serbia: Belgrade, Novi Sad, Kragujevac and Nis are important partners in the development of cultural policy and maintenance of various networks of cultural institutions such as theaters, libraries, museums, as well as the care of free artists. The City Council of Belgrade has founded some of the most important international festivals like BITEF, FEST and BEMUS. Municipalities with local self-governance develop local cultural policies, which would in turn stimulate participation in cultural life, the work of local cultural institutions and civic initiatives.

Since 2001, one of the most important tasks set by the Government has been the re-establishment of severed connections with international institutions and organizations; individual cultural priorities were not defined but European integration was one of the key priorities. These are domains one must still work on in order to carry out the harmonization of culture and media systems with the standards set by the European Union and Council of Europe as successfully as possible and which the Parliamentary Committee for Culture has set as the most important state task. Within international cooperation, Serbia shall pay special attention to regional cooperation and access to funds and projects related to Southeastern Europe. Since other countries

in the region also come across similar impediments as Serbia does in the development of consistent models of cultural policy, and the market for cultural production itself in any one country is too small to let it develop economically, there is an opportunity for these countries to come together in the creation of a unique cultural ambience.

In pursuance to changes and reforms since 2000, Serbia adopted a new way of creating a budget, which was in keeping with international financial regulations and which enabled the public sector to manage public costs in many ways. Financing of cultural contents still faces numerous obstacles especially due to high tax. It is necessary to consider all possibilities so as to improve the present situation. One should seriously consider a proposal to introduce tax reliefs for culture, in the first period, even tax incentives, and complete tax relief in some areas. Results can be achieved by creating programs that help improve the economic status in culture if access to foreign donations is allowed and public institutions cooperate with non-governmental organizations.

It is necessary to carry out the revitalization of infrastructure at republican, regional and local level and to provide a transparent staffing policy, primarily by competition among the quality of programs and projects that are offered and by adequate expertise, and to cast away political affiliation of individuals in order to successfully implement the set priorities. In the second period, it is important to return to tax policy, which draws funds for the budget and to consider its function for 'common good' of the society.

The idea of a key role for culture in each society is supported by today's trend in developed countries towards development of culture industry. Results show that the cultural industry has become an important branch of the economy, which provides jobs. Art, artists and culture have become a strong factor of economy.

At public debates, professionals agree on the model of cultural policy that shall be applied in Serbia; an arm's length principle that relies on the combination of budget financing, market mechanisms and foundations, that is public and private sector and characteristic of countries such as Germany, Ireland, Finland, and Slovenia. Referring to basic European cultural values, strategic objectives of a new model shall include the protection and promotion of cultural identity and cultural diversity, democratization and decentralization of cultural production, renewal of infrastructure at all levels, development of industry of culture, improvement of financial situation of independent artistic work, and introduction of information technology. Systematic

work in these areas will contribute to better positioning of our cultural production and creation of a recognizable cultural identity within international frameworks. One cannot deny the enormous desire to achieve these objectives, and the fact that institutions and professionals whose task it was have not achieved noticeable results; however, there is still much unfinished business in this domain, and this is a real challenge. Cultural policy of Serbia need and must develop in keeping with principles of the Council of Europe based on which all developed democratic societies are grounded: principle of tolerance, respect and appreciation of difference, creativity and spirituality as well as creating a precondition for the development of critical thinking. The basic role in this period of transition shall be that of official cultural institutions of national interest of a country.

To ensure these principles are implemented in the right way, instruments of cultural policy must be clearly defined with a key role for the Ministry of Culture along with other state cultural institutions. While one shall not disregard the private sector whose contribution has been undisputable so far, we need to work on establishing a partnership between the state and private sector.

One of guarantees for improvement is the inclusion into international cultural cooperation, harmonization of legislation with European standards, which implies the improvement of legal regulations, as well as the implementation of documents of the Council of Europe, which rely on tolerance, spirituality, creativity, difference, and the preservation of the space for free critical thinking.

One need to create the possibility for the development of cooperation between governmental and para-governmental bodies, which includes all institutions with private sector, non-governmental organizations and market-oriented sector referring to the industry of culture.

Due to limited funds in the state budget, it is necessary to organize the collection of off-budget funds in order to be able to finance the cultural production in Serbia. Of immense importance is access to various European funds and foundations, which do not only provide funds but set certain standards that shall be respected. In that context, it is necessary to think about creating a system of para-governmental funds at republican level through which the cultural production in Serbia will be financed by providing revenues from the republican budget, from various sponsorships, special taxes on fun industry production, international foundations, and international cooperation programs. In order to implement these principles

successfully, the development of management in culture and development of professionals shall be encouraged. Problems that occur in the education and reeducation of staff are complex due to the inherited structure of employees in cultural institutions, who were not trained or sufficiently educated within their professions due to the general situation in the country and its chaotic history.

At a time when other developed countries redefine their cultural policies and come across challenges characteristic of the present, Serbia is still looking for a model national cultural policy which would help move it down the road towards joining the European Union. There is no time for wandering, it is necessary to observe and efficiently analyze recent heritage, without starting from the beginning and slowing down our own cultural streams. In a transition that requires dynamic changes, grounds for the future cultural policy of Serbia need to be set, its institutionalisms but its creativity as well. It is now time to conclude, maybe even to finish the transitional process soon as it does not allow for unlimited time, since the development of culture of a nation is unlimited and part of an ongoing process. Not only by its definition but by its essence, culture is a common good of the whole humankind, and its contribution to human living is as greater as it prevails without geographic limitations, without national barriers as it comprises what is universal, and common among each individual and all nations.

5.2. Attitude of Serbian cultural policy towards electronic media

Keeping in mind the role of media in general, their contribution in democratization and their possible abuse by many regimes and powerful media groups backed by equally powerful individuals, each country pays special attention to media conception and establishment of media policy. We are witness to the role media had played in Serbia during the 90s and the huge responsibility they carried for hate speeches, wars, intolerance and nationalism that lasted for more than a decade. After this period and in accordance with democratic changes all segments of the society were in the process of transition, which implies a transitional period and trend towards meeting existing and defined principles and standards that were already being implemented in developed countries with a long democratic tradition. Media is an

area that incites great attention in Serbia, opens a myriad of debates but also dissonant opinions among both professionals and politicians whose power and survival in authority to a great extent depend on the influence they wield on the media. In order to remove and replace various negative influences and abuse by free, independent media that need to promote certain principles of modern civilization, it is necessary to transform and reorganize the existing media structure, to adopt and implement a succession of laws, which when consistently implemented will not allow individuals or some groups to set up a monopoly, leading to concentration of media power and uniformity of ideas in the hands of a few.

Since December 2000, media associations, civil society associations and independent experts started preparing new legal regulations in the sphere of media. In cooperation with experts from the Council of Europe, European Broadcasting Union and other international organizations, two laws were proposed: The Broadcasting Law adopted in 2002 and the Public Information Law adopted in 2003. The Serbian Broadcasting Law adopted the highest standards applied in media such as: programs that are broadcasted shall be protected against any influence of authorities, political organizations or centers of economic power, broadcasting of programs intended to all segments of the society, without discrimination, and respecting rights of all minority groups, language and speaking standards by providing the use of modern technologies and realization of plans for transition to new digital technologies. “From program independency and distance from political and other centers of power to the improvement of the way of working by implementing modern technologies, everything is supported by the law”⁴⁶ Reforms in the area of broadcasting in Serbia envisage the establishment of an independent regulatory body, Republican Broadcasting Agency so as to abandon the concept of the country having a monopoly on media. Such succession of changes and new laws interrupted the recent practice of bad laws which gave huge authority to the ruling structure in the creation of media picture of Serbia.

However, the initiated reform of the broadcasting system was not completed in keeping with the stagnation period in cultural policy of Serbia since 2003. During this period there occurred a series of movements and changes in earlier regulations that

⁴⁶ Rade Veljanovski, *Javni RTV servis u službi građana*, Clio, Beograd, 2005, p 223

were in force, which jeopardized principles of absolute political and professional autonomy of the media system. Thus, instead of the envisaged domination of representatives of a civil sector in the Council of Regulatory Agency, the domination of state bodies was set up; the Council of the Republican Broadcasting Agency is considered to have too much authority. While planning the allocation of new frequencies, there appeared turbulence in relationships and changes such as shutting down BK TV and disputable frequency allocations, i.e. disharmonized criteria in decision making. According to the Law, instead of three, the national television shall have two channels and thus give over a place to another television station pursuant to the respect of media market.

A great discussion arose about the transformation of RTS into a public service broadcaster, the system of financing, the appointment of the general director and members of the Managing Board. At the end of 2005, compulsory RTS fee was introduced aiming at providing and guarantying professional independency from political influence and so as to establish a public service addressing all citizens of Serbia without any discrimination. However, it is necessary to stress that program changes are now visible and accordingly the trust of RTS viewers significantly increased to such extent that Dnevnik 2 RTS is the most viewed informative-political TV show in Serbia.

As media scene in Serbia can move towards becoming free and market-oriented, in accordance with principles of the European Union, three conditions need to be fulfilled:

1. successfully finish the transformation of RTS into a public service
2. create a strong competition between television houses.
3. set effective state regulations that will be truly implemented.

In 2002, the Ministry of Culture turned into the Ministry of Culture and Public Communication, and in less than a year it changed its name into the Ministry of Culture and Media. Finally, in 2004, the Ministry became the Ministry of Culture which as the same was responsible for media sector. One of basic strategic priorities set in the media domain by the Serbian Ministry of Culture is “raising the quality of media production, inciting the development of self-regulation and adjusting media

regulations to European standards.”⁴⁷ In order to implement these priorities, it is necessary to prepare for the transition to digital technology in the area of electronic media and adjust legal regulations to new technologies and European standards. It is necessary to perform a succession of changes, improve the existing situation, and work on professionalism and improvement of media freedoms and democracy, raising professional and ethical standards in media. Within the planning of education and reeducation of professionals in all areas, and in media as well, it is necessary to ensure the permanent education of media experts. It is important to stimulate a wider function of media, media as art producers among others, like production of played contents or order of compositions.

The participation of media houses in the conception and implementation of cultural policy of Serbia is an essential segment of the overall cultural development of society which deserves scientific-theoretical and institutional-organizational attention. Thereby, one needs to take care of the important presence in decision-making process and in coordination bodies of television media based on the principle of their real influence on the wider population of Serbia and on their participation in the TV viewing as part of the whole audience of Serbia. A special role in the conception and implementation of cultural policy shall be given to media with program orientation towards the presentation and promotion of cultural contents and cultural values. The role of certain television media in the implementation of cultural policy will depend on their ownership structure meaning whether media are an independent public service or part of bigger financial concern. While analyzing the ownership structure, one needs to keep in sight whether it is a national, foreign or mixed capital. All three forms have their characteristic advantages and a specific role in the implementation of the cultural policy of Serbia. An extremely important link in the chain of allocation of roles and responsibilities of certain media in the conception and implementation of cultural policy of Serbia is setting up potentials of media houses and determining of their true media influence. According to the latest research of the most viewed television stations in Serbia, the three most viewed are RTS1, TV Pink and B92.⁴⁸

⁴⁷ The Ministry of Culture, URL <http://www.kultura.sr.gov.yu/?p=6>

⁴⁸ Source of data: AGB Nielsen

According to the basic RTS presentation, Radio Television of Serbia is a public enterprise for radio diffusion activity in the state ownership of the Republic of Serbia. The founder of RTS is the National Parliament of the Republic of Serbia. Radio Television of Serbia is an enterprise of a common social importance whose operation is regulated by the Law on Radio Television of Serbia. Radio Television Serbia has relatively affluent cultural program and proper editorial policy. The biggest problem of this media house is the lack of financial potentials for the research of extremely ponderous organizational structure conceived and set at the time of media monopoly this television house revealed in by the beginning of the nineties of XX century. In addition, this media house is often shaken by explicit or concealed daily political interventions of ruling structures. The program policy of RTS is adopted as a basic document by the Managing Board of RTS. According to the Law, members of the Managing Board of RTS are chosen by the Council of Republican Broadcasting Agency. "This Decision is original, internationally unique, and can largely contribute to the autonomy and independence of managing structures of the public service from political protagonists."⁴⁹ By its orientation and in keeping with its program policy "as an institution of common social importance, RTS has an informative, educational, cultural and amusing mission".⁵⁰ RTS is one of the main producers of cultural programs, dramas and TV films, educational and documentary programs. Moreover, it has an affluent music production with several ensembles, so RTS does not have importance only within media and informative system, but in wider ranges it represents a cultural institution with a long tradition. As a public service, Radio Television Serbia should be one of the main promoters of the unique cultural policy of Serbia, for which it has real potential in case it succeeds in conceiving and stabilizing in the financial plan despite a delay of its reorganization.

In order to provide neutrality and impartiality and to remove a possibility of political abuse within the promotion and realization of unique cultural policy of Serbia over the Radio Television Serbia, and having in mind it is a public service, representatives of cultural institutions, scientific institutes, higher education institutions and independent experts, cultural experts and artists can take part in defining and implementing of editorial policy in culture.

⁴⁹ Rade Veljanovski, *Javni RTV servis u službi građana*, Clio, Beograd, 2005, p: 225

⁵⁰ *RTS - Informacije o nama - Orijentacija!* URL http://www.rts.co.yu/rts_orijent.asp, Radio-Television Serbia [<http://www.rts.co.yu>].

Radio Television Pink is the most profitable house in Serbia and since recently the most viewed TV channel at the territory of Serbia. The main target group of Radio Television Pink is the poorest and the most uneducated citizens. The cultural program of Radio Television Pink is mainly comprised of music shows dominated by folk music, that is turbo folk music and studio shows of an amusing character whose main subject is mostly devoted to life and work of folk stars. The program is conceived so as to suit to the most uneducated and, conditionally declared, the most unsophisticated part of society whereas the emphasis is put on the cheap fun made of circus attractions, primitive humor and vulgar erotica. The program of Radio Television Pink has a strong impact on forming the taste of wide population of citizens of Serbia as they belong to the basic target group addressed by television.

While conceiving cultural strategy of Serbia, one shall especially keep in mind the impact of such television on the above mentioned audience segment among the population in Serbia. Radio Television Pink has the potential to gradually (step by step) and continuously raise the cultural level of program it broadcasts and thereby make a huge influence on raising general cultural awareness among the most neglected but numerous part of the audience and population of Serbia. Special care would have to be taken to appreciate the negative financial back lash Pink Television would suffer if they were to try and bring about a gradual and continuous raising of cultural level of their programs; it is unreal and unjustified to expect that this media house, in the private ownership, will give up its profits in order to raise the cultural level of programs they broadcast. This can hence be one possible effect of the program policy by trying to establish cultural criteria for the citizens of Serbia, including the large segment of the population that is watching the programs of Radio Television Pink.

Media house B92 was founded in 1989 as a youth radio broadcasting station for the Belgrade audience. "In a decade and half long work, B92 has grown into a media house which includes a radio and television station, a website, an internet service provider, video and film production, a cultural center, a publishing house, music production and concert agency."⁵¹ Due to its focus and commitments to responsible journalism and positive social change, B92 has acquired an international reputation: the house and members of its team are winners of numerous prestige

⁵¹ http://www.b92.net/o_nama/istorija.html

international awards for journalists' courage and promotion of human rights. Television B92 started working in September 2000. By the mid of 2005, it grew into a very popular and continuously growing television station, especially since the introduction of extremely popular programs like reality shows, quizzes and game shows. The initial target group of Television B92 was an urbane population with democratic and pro-liberal attitudes. Those are mainly highly educated citizens, students and high-school youth. Media house B92, who owns Television B92, has a long tradition of independent journalism. Owing to its pro-democratic attitude, this media house used to often come under the attack of the current regime. This, as it turned out, directly forced this media house to clearly and precisely define its editorial policy towards the promotion of democratic and civic values; intensely opposing all forms of tyranny, national chauvinism, ethnocentrism, isolationism and primitivism. It is necessary to stress that today B92 is the leader in the areas of informative content, but at the same time it took a bow to commercial programs by including in its repertoire popular shows with high viewer ship such as reality show *Big Brother*, which, by its essential structure based on bad taste and banality, would actually belong more to the broadcast repertoire of TV Pink. Thus, while in the domain of informative program B92 has continued to display high standards and innovative programming, in the area of culture it still has no project or objectives of its own, as is evident by what is shown on its recently launched info channel.

Within the expansion and promotion of cultural policy of Serbia, Television B92 can have an extremely influential role primarily due to its effective personnel, its tradition of being proactive oriented on many occasions either alone or in cooperation with congenial institutions, initiating the promotion of certain cultural and social values in keeping with its cultural policy. Television B92 has had a clearly profiled editorial policy in the sphere of culture by promoting democratic and urbane values, tolerance, city lifestyles, certain segments of high culture and affirming some sub-cultural conceptions and movements.

Today we face pretty chaotic program orientations of TV stations. It is difficult to clearly define the objectives of some channels; one gets the impression that "everybody watches everything", what results in saturation and dissatisfaction of viewers. Thus, there are high viewer ship and popular copyright TV shows, journalists and editors usually moving from one TV station to the other, which ultimately makes

all TV stations to look like each other and have similar program concepts. Accordingly, the profile of a target group of, for instance, TV Pink and TV B92 is not as different any longer as it used to be. In order to set certain standards in overall television content, it is necessary to carefully analyze all audience segments of each TV station individually, and pay special attention to program content related to cultural content, their presence and quality, and the television station's own production capability. For now, RTS and Pink are the only television broadcasters that regularly produce all genres; a more quantitative than qualitative process. Moreover, it is necessary to analyze to what extent national TV stations really respect legal regulations related to the balance of domestic and foreign program. Whether meeting their domestic quota, usually in the form of frequent re-broadcast of old programs and a large number of talk shows, points towards a real effort and intention to respect high standards.

Today's media in Serbia have a huge task in trying to create a new audience, which lost trust in a media that for long was a source of mis- information, propaganda and abuse. Due to this recent experience, the average TV viewer hardly believes in what he/she hears on TV and does not see television as media or vehicle that would carry cultural values and make it more accessible and interactive; he/she cannot hence understand to what extent the television media can deliver positive results. One cannot help notice that television stations in Serbia do not seriously address basic strategic objectives such as a clear definition of the target audience they would like to reach, which finally affects their program selection and orientation. Once a well conceived target group is defined, it leads to a successful definition of the program, marketing activities that would be effective and a final evaluation of the results that are achieved.

Local TV stations are in a specific situation. A large number of them throughout Serbia are broadcasting their programs without required licenses, a consequence of bad and inadequate laws. The process of privatization of local television stations is now underway; some have lost their frequencies, while others managed to get privatized, and a majority are waiting for acquittal as deadline for privatization has been put off for many times. Local TV stations are often the most viewed TV stations in their regions, and it is a major responsibility upon them to promote values in keeping with the highest cultural standards. It is of immense importance for the whole media industry in Serbia to ensure these local stations are

regulated with regard to issues of program conception, structure of financing, and ownership. The role of country and its attitude towards these media is extremely important and it is essential they encourage and enable privatization. It is especially important to ensure the existence and viability of local TV stations with programs in languages of national minorities, which the government should support and finance through various projects without trying to own these stations. Moreover, the state has the option of providing support to certain cultural projects linked to an obligation by the acquirer of a local station to devote a certain number of hours of programming to local cultural projects.

It is necessary to exclude a dominant role of the state in the sphere of media and dispossess it in many areas and thereby speed up the democratization of society. It is obvious the state has powerful means it can use against abuse of power and thereby exercise control on the media. However, often private owners of media grow into great potentates and dictate the market, leading to the concentration of media. It is hence important to provide transparency while ensuring the freedom and pluralism of media.

5.3. The future development of the concept of Serbian cultural policy towards electronic media and expected results

Media has an enormously important role in the promotion of cultural policy of Serbia that is still being defined. One cannot always expect television media to start developing the initiative for the harmonization of their TV programs on their own, that dovetails with the basic principles of cultural policy. Media will not take the first initiative for their active participation in the implementation of a national strategy on cultural policy as this participation implies a bi-direction cooperation between institutions taking part in this process; it therefore involves giving up some of their internal objectives previously set by them. Having in mind a varied and different program orientation about media in Serbia, with diversity in set editorial policies, it is certain the leading and the most powerful media in Serbia will not be able, and probably neither will they try, self-initiatively and without an intermediary to reach an agreement on harmonization of their program contents for the implementation of a unique cultural policy of Serbia. Based on these reasons, one can conclude that it is

necessary to provide for an independent consulting and advisory body, a Media Council, which will intermediate among leading television houses of Serbia and ensure their cooperation. This advisory and consulting body shall not be formed within the structures of governmental management nor shall it directly depend on any individual institution since its independence could be jeopardized. The basic objective of this body shall be to conceive and ensure the active involvement among television houses of Serbia based on principles of voluntary and unconditioned cooperation with mutual respect for the promotion and implementation of the strategy of cultural policy of Serbia, which is of interest to each participating media house and to the wider social community as well. The coordination and advisory body shall conceive, plan and manage the cooperation among television houses, other media, state bodies in charge of conceiving and implementing the cultural policy, regional and local authorities, cultural institutions, scientific institutes, higher education and other educational institutions, and conceive the cooperation of all these institutions as well as institutions from economy and service sector for the purpose of more comprehensive, more organized and effective implementation of the unique cultural policy of Serbia. At least one representative from all these institutions shall participate in the work of the coordination body. It is especially important for the coordination body to determine the real and current situation among leading media in Serbia while setting its program of work, and thoroughly analyze their existing attitude towards culture and cultural problems. Objectives shall not be overambitious but after a thorough study of a program a sustainable and optimal solution need to be found. Thereby, one need to take into account and respect the individuality and authentic characteristics of all television media in Serbia and at no moment may interests of any media house be jeopardized or questioned by respecting and protecting their financial interests and freedom.

In order to allow the permanent development of culture and cultural life in Serbia, it is necessary primarily to introduce clear and precisely defined principles of free market economy grounded on the respect for general rules and laws and mutual respect of participants in the market environment. Only by respecting the state of law and mutual respect and cooperation of subjects of various social and economic lives can there be mutual cooperation among media institutions which can ensure that a

harmonized development of society in Serbia evolves, which is permanent and ensures effective implementation of the unique cultural policy, in case of media.

Serbia has started fundamental social reforms aiming at funding and strengthening the state of law and a democratic society grounded on basic values, respect of human rights, equality of all citizens before the law, inviolability of private property, and setting up a free market. An extremely important segment of the social development without which previously given objectives cannot be achieved is a general cultural development of the society grounded on precisely conceived and consistently implemented national cultural policy. One of the pillars of successful implementation of the national cultural policy is its continuous and consistent media promotion, with the support of television houses since television is a very media. It is essential that the most important and most viewed television houses directly take part in the promotion and implementation of cultural policy.

Only by ensuring direct cooperation among the most powerful and most viewed television media can effective promotion of the cultural policy of Serbia be provided and its implementation significantly improved.

The current situation of media in Serbia is insufficiently profiled and very often unclear; the allocation of national, regional and local radio and television frequencies lasted for too long and has recently expired. This allocation was an essential prerequisite for further steps leading to the final transitional process in the media sphere. Many laws in the sphere of media were waiting for long to be adopted and were repeatedly amended depending on political turmoil.

The development of the conception of Serbian cultural policy towards electronic media is related to the dynamics of general social-economic development and speed at which the whole society is transformed, i.e. moves from one system of values to another. Electronic media, an indisputably important and integral part of any policy cannot be independently shaped without the influence of other segments that are also being transformed and passing through the same phases and facing the same peculiarities, obstacles and problems that is experienced by society in general. It was necessary to face the heritage from the recent and distant past, and then to set priorities and key objectives to be achieved with in a pre-determined schedule and framework. The road to the achievement of these objectives cannot be simple and

short; the phase we are in now is a natural course that cannot be by passed and it is a necessary link with the previous period when analyzed, mistakes noticed and corrected, new guidelines and priorities set and tackled to realize the goals. It was necessary to perform huge changes and transformations in the area of electronic media, and to what extent the overall transformation of society has occurred can be best seen in the state electronic media which reflects society. When other laws in the sphere of electronic media, and in keeping with European standards, are passed and implemented, when privatization of media is successfully completed and RTS finally becomes a real public service, television stations clearly profile their programs, the latest technologies are acquired, way of financing precisely determined, electronic media in Serbia might then be a backbone and initiator for the general development of the country. These are all preconditions for electronic media in Serbia to be a free media which will respect all principles of modern civilization, be a part of a stable society which is and will be a partner to developed democratic countries, regionally connected with the rest of Southeastern Europe. It is necessary in the most democratic way, by confronting good ideas, suggestions, and programs through expert dialogue to set the strategy of the cultural policy of this country. It is importance to understand that it does not mean a state of stasis, but development; the process shall not be disturbed by any authority, any Government or, otherwise we will find ourselves in that well-known unproductive, non-developing *circulus virtuosus*.

CONCLUSION

Rapid scientific and technological advancement that marked the end of the 20th and the beginning of the 21st century resulted in tectonic changes in terms of the role of electronic media in shaping culture and cultural life. Modern culture has established a synergy with mass communication electronic media. Social studies (including sociology, psychology, anthropology and cultural theory) tend to gain insight into the rules of shaping modern culture in the present context, as well as to precisely define laws governing the interdependence between culture and electronic media.

Given that modern culture is influenced by electronic media to a substantial extent, as well as that electronic media, in turn, are product of modern culture, the very approach to the concept of cultural policy (or rather, those segment of cultural policy that refer to the relation between society or state and electronic media) must be based on findings that are consequent to systematic analysis of the phenomenon of interaction between culture and electronic media.

Culture and electronic media represent an inseparable whole, one that is extremely complex and functions according to its own, internal rules. Electronic media, on the other hand, cannot be perceived as a whole per se, functioning independently from the wider cultural context they are part of. Electronic media are not an entity that can be modeled and hastily used in order to popularize various cultural concepts.

Cultural policy must be founded on findings of systematic scientific research of the interaction between electronic media and cultural life. All forms of impact and influence exerted by media on culture and vice versa, must be explored in detail, without losing sight of the bigger picture – one of their mutual synergy and interdependence.

When conceiving cultural policy, it is necessary to consider dominant international cultural tendencies, as well as those existing within a society (that is, within national boundaries). In the modern world, dominated by globalization processes, national cultures cannot evade being influenced by global cultural trends. Globalization trends in the realm of culture are primarily dictated by the rapid

development of sophisticated technology and the readiness clearly expressed by multinational companies to accept technological novelties and use them to produce cultural goods in a very short notice.

The fact that the Internet developed and interfered with somewhat older electronic media, such as radio and television, as well as with those, more traditional media, such as press, resulted in the creation of a new media reality, which has by no means been explored systematically and scientifically enough. Defining basic goals and tasks of cultural policy includes anticipating future electronic media development trends.

Due to the rapid digitalization of electronic media, there is a definite lack of accord, as well as a fierce competition between modern technological standards of transmission, distribution and reception of media contents. Within its own cultural policy, each state needs to decide which of these standards are to be favored. Standard selection processes include investing certain funds into an infrastructure that can uphold the chosen standard.

Cultural policy should ensure that electronic media contents quality is improved, and this obligation needs to be articulated through adequate laws. In order to protect citizens (children and youth primarily) from possible consequences of consuming inadequate and inappropriate media contents, it is necessary to stipulate which types of contents may be transmitted at any time, and which can only be shown in special time slots. Also, laws and regulations are to be introduced that require mandatory classification of television programs, according to how appropriate they are. Scenes of brutal violence, drug abuse, explicit sex, etc. can jeopardize a child's healthy social development. It is agreed that a specially appointed commission comprised of professionals should recommend whether certain television programs are supposed to be watched by children of certain age. Before a program starts, each television station is required to inform its viewers on the classification of the following program.

Cultural policy takes also tries to safeguard and protect national culture, language and universally accepted civil and national values. Having in mind how significant and powerful media are in this globalized world, each state is doing its best to promote its influence and its culture within regional and global contexts. Based on

their determined national priorities and systematic scientific and theoretical analyses, governments use cultural policy to articulate their own visions of cultural development and media space evolution. Depending on a country's political, cultural and military power, and its overall global impact, it conceives and implements its cultural policy according to its potentials and capacities. Globally influential states (the Republic of France, for example) tend to provide quality cultural life to their citizens, preserve and present their cultural heritage and promote their cultural values throughout the world. Countries aware of their inability to exert global political or cultural influence (such as the Republic of Serbia) try to devise their cultural policies in a way that would efficiently use their potentials and improve cultural life of the nation. Such countries tend to promote their culture regionally, and rarely move to the global level.

Every country is responsible for the cultural life of its citizens. Every government administration's duty is to set priorities of its cultural policy and implement it consistently in order to ensure a continuous and sustainable development of society. This requires a realistic insight into current potentials and capacities and a professional, systematic, scientific and theoretical analysis. Countries need to establish mechanisms of international cultural cooperation, which is one of the preconditions for social development in the era of domination of global economic, political and cultural integration.

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BIOGRAPHY

Marija Veljanovska was born on 17 May, 1977, in Skopje. She finished primary and secondary school in Belgrade. In 2002, she graduated from the Faculty of Philology, Belgrade, at the Department for Romance languages, French language and literature. She enrolled at the post-graduate studies at the University of Arts in Belgrade, where she took the course of "Interdisciplinary studies – Culture management and culture policy in the Balkans " (generation 2003/2004). During the second year of post-graduate studies she did an internship at the French channel TV5 based in Paris, May-July 2005, as an assistant to Vice President of Marketing TV5 Europe.

Since April 2003 she has been working as an agent for TV5 Serbia and Montenegro, in charge of promoting this channel. Her other duties include cooperation with cultural institutions, media and most important festivals in Serbia.