

Ready for Tomorrow? Culture as an Agent for Social and Economic Transformation

1-2 October 2013, Vilnius, Lithuania

For culture policy makers, the timing of the Lithuanian presidency of the European Union comes at an interesting and important juncture of three sets of discussions. The first of them is an on-going debate about the need to restore the competitive edge of the EU and its member states and return to long term sustainable growth in the aftermath of a severe economic crisis. It centres around the European growth strategy EU 2020, which aims at smart, sustainable and inclusive growth but features culture only very indirectly.

Related to this is the on-going fiscal consolidation in many EU member states, which puts national cultural expenditures on a strict diet. EU 27 expenditure for culture, as well as also recreation and religion decreased from 1.2% of GDP in 2008 - 2009 to 1.1% in 2011, and the downward trend by 0.1-0.4 percentage points in expenditure has been observed in 20 member states out of 27. On the other hand, the overarching agreement about the parameters of the framework for the EU budgetary expenditures for 2014-2020 was reached in February 2013 by the heads of the states and governments of the EU member states. It enables the Council and the Parliament to work out the governing rules for expenditure, and the European Commission and member states to finalize the work on the concrete public interventions supported by the EU structural and cohesion funds and the EU programmes. Negotiations between the Commission and EU member states benefiting from the structural and cohesion funds over the content of planned expenditures have been going on since July 2013 with a view to finalization before the planned entry into force of the new EU budget on 1 January 2014.

The third set relates to the culture sector itself, where calls have been made to reshape the policy in order to adapt to the (i) rapid technological change of the past decade – the digital shift – which is impacting strongly on the fabric of European societies, the ways individuals interact and access culture, as well as on the ways the cultural content is created, (ii) higher, though still not full awareness about the contribution of culture and the creative industries (CCI) to economic development, (iii) increased competition for (smaller) public financing and the consequent pressure to rely on market solutions, especially during times of fiscal austerity.

There is a feeling among culture policy makers and experts that the case for culture is not adequately reflected at the EU, and in some cases, national levels. In other words, in their view the role of culture is at best seen as instrumental of the EU 2020 strategy, and, consequently is marginal in the European Commission's Strategic Reference Framework for 2014-2020 which shapes negotiations over the use of the EU structural and cohesion funds. Policy makers have been criticized for hanging on to traditional ways of looking at culture as an input provider to tourism and environmental objectives and therefore limiting the focus of interventions to heritage and cultural infrastructure.

On the one hand, even if partial and incomplete in the eyes of many culture policy analysts, there is an acknowledgement of the contribution of culture towards economic growth through culture and creative industries. However, other creativity-driven roles, such as fostering social cohesion, responsible behaviour towards the environment or creativity and flexibility as skills necessary to solve contemporary individual and social challenges (and thus ensuring smooth social change) are not yet sufficiently appreciated. Yet they are far more important, though sometimes less direct for the longer term post-industrial developmental agenda. Crucially, the prevailing argument still views culture at best as renewable and not needing much investment or, at worse as consuming resources. As a consequence, the narrow 'departmental' (sector based) approach still dominates in culture policy making without much interaction with other policy fields. The culture sector itself has contributed to such a perception, by preferring its traditional self-containing role rather than to a demonstration of the added social and economic value.

This in turn has been caused by internal struggles within the sector to protect existing infrastructure and employment. The capacity gap, not least to participate in the policy shaping of other sectors and appreciation of a wider policy context, has been evident too.

On the positive side, some EU member states have already strategically switched or decided to do so to culture-led or culture and creative industries-led long term development strategies. Some are acutely aware of the need to install culture as an engine of developmental policy. Some are attempting to apply culture as a fix to the existing burning challenges of societal cohesion. The European Commission went a step up recently (in its September 2012 communication) and put a stronger emphasis on the role of culture for growth and jobs in the EU, though within the well-established culture and creative sectors, also within the digital sector and not yet in a wider context. This agency of culture for social and economic transformation is inseparable from access to culture, or mobilization of society or particular social groups through culture.

Even if insufficient for this more ambitious role of culture, the impact of European Union structural funds and programmes has been important to the improved governance at the national level, especially for the member states still benefitting from the EU's structural assistance. It helped to achieve interdepartmental communication and co-operation and better governance within the culture sector through a shift towards result orientation and improved transparency, decision making procedures and financial management. Crucially, it expanded the planning horizon both in time and in scope and provided a stable financial framework. This needs to be continued with perhaps a higher emphasis on interdepartmental co-operation in the future.

Against this background, the Lithuanian EU presidency is organizing an expert level conference with a view to discussing the role of culture in meeting the current social and economic challenges, the need for policy change, the corresponding public investment and the evidence both to support the case for culture and measure the effectiveness of policy. This conference will be an opportunity for networking and an exchange of views between various departments of policy making within the governments of EU member states and the EU institutions, most notably the European Commission and the European Parliament. It will also engage the expert community (EENC and other working forums).

The conference presentations and discussions will lead to a Presidency Statement on strengthening the case for the culture and creative sectors as contributors to social and economic transformation (culture-led development), to be issued for the Informal Meeting of Ministers of Culture and Audiovisual Affairs on 2 October 2013 in Vilnius.

Conference Programme

Tuesday, 1 October

8.45-9.30	Conference Registration and Refreshments Lithuanian Academy of Science, Gedimino pr. 3
9.30-10.00	Opening Addresses <ul style="list-style-type: none"> ▪ Šarūnas Birutis, Minister of Culture, Lithuania ▪ Androulla Vassiliou, Commissioner for Education, Culture, Multilingualism and Youth, European Commission ▪ Doris Pack, Chair of the Culture and Education Committee, European Parliament
SESSION 1. Culture: Relevant But Not (Yet) Evident Enough	
<p>This session aims at tackling the need for cultural policy change so that both societies and the cultural and creative sector are ready to face the (developmental and internal cohesion) challenges of tomorrow (ready for tomorrow). The notion of culture as a developmental agent (driver) is relevant for many policy fields, such as, to take just the most notable examples, the economy (making European societies more competitive through a contribution to entrepreneurial skills as well as innovation) and society (making it more cohesive and happy, i.e. ensuring a better quality of life). On the other hand, the sector's adjustment to this will be explored both as a new emerging narrative (the so-called Culture 3.0) and a fix to currently existing societal problems.</p>	
<p>Keynote Presentations Moderated by Péter Inkei, Director of the Budapest Observatory, Hungary</p>	
10.00-10.20	<ul style="list-style-type: none"> ▪ Pier Luigi Sacco, IULM University, Italy <i>Culture 3.0 as a new narrative: the impact of culture on social and economic development and how to measure it</i>
10.20-10.40	<ul style="list-style-type: none"> ▪ László Bruszt, European University Institute, Hungary/Italy <i>Culture as a cause and consequence: the impact of European Union strategies in fostering social cohesion</i>
10.40-11.00	<ul style="list-style-type: none"> ▪ Andreas J. Wiesand, ERICarts Institute, Germany <i>Finally 'In from the Margins'? Cultural policy change in EU member states – comparative perspectives</i>
Coffee / Tea Break	
<p>Reflection Panel Moderated by Mikko Lagerspetz, Åbo Akademi University, Finland</p>	
11.30-12.30	With the participation of Šarūnas Birutis, Minister of Culture, Lithuania, Rein Lang, Minister of Culture, Estonia, Doris Pack, Chair of the Culture and Education Committee, European Parliament, Jan Truszczyński, Director General for Education, Training, Culture and Youth, European Commission, Anton Rombouts, Chair of Commission for Education, Youth, Culture and Research (EDUC), Committee of the Regions
12.30-14.00	Lunch

SESSION 2. Public Interventions for Culture: European and National

The aim of this session is to assess whether the EU/national level action (in designing policies supported by public investment) stands up to the social and cultural changes and challenges, the needs of the cultural and creative sector and other policy fields (and sectors) seeking inputs from the cultural and creative sector. The session will tackle several issues. How should the sector start moving from sole investments into the preservation of heritage and cultural infrastructure (where investments, national and European, are still needed and will continue to be needed), to investing in culture as an agent for social and economic innovation? How can the culture sector learn about the needs of the other sectors so it can contribute? How can the opportunities of the digital shift be realized? How can EU level action and positive experiences with structural funds strengthen and catalyse changes in national culture policy making (for those who still need it)? Is effective cross-sectorial cooperation in this regard an inherent feature of dominant public administrative cultures or can good examples and practices be imported? How can the sector be assured that going 'horizontal' (in the EU 2020 strategy and programming of the structural assistance for 2014-2020) is a winning strategy, and will not lead to the taking away of financial assistance?

Contributions from the European Commission

Moderated by Diana Vilytė, Director of the Lithuanian Business Support Agency

14.00-14.20	<ul style="list-style-type: none"> ▪ Karel Barták, Head of the Culture Programme Unit, Directorate-General for Education and Culture <i>Culture in the EU 2020 strategy and Creative Europe programme 2014-2020</i>
14.20-14.40	<ul style="list-style-type: none"> ▪ Marco Pino, Policy Analyst, Competence Centre Smart and Sustainable Growth, Directorate-General for Regional Policy <i>Negotiating Culture: the state of play of the European Commission's negotiations over the Partnership Contracts with the member states for the use of EU structural funds</i>
14.40-15.00	<ul style="list-style-type: none"> ▪ Javier Hernández-Ros, Head of Unit Creativity, Directorate-General for Communication Networks, Content and Technology <i>Digital culture: new paradigms, challenges and opportunities</i>

Coffee / Tea Break

Contributions from the Member States

Moderated by Vesna Čopič, Ljubljana University, Slovenia

15.30-15.50	<ul style="list-style-type: none"> ▪ Ragnar Siil, Undersecretary of State for Fine Arts, Ministry of Culture, Estonia <i>How to make creative industries development strategies work? The key elements for success and major pitfalls</i>
15.50-16.10	<ul style="list-style-type: none"> ▪ Ramūnas Dilba, Deputy Director of Department for Management of EU Structural Funds, Ministry of Finance, Lithuania <i>Culture as a horizontal priority in the Lithuanian long-term Progress Programme for 2014-2020: challenges and opportunities</i>
16.10-16.30	<ul style="list-style-type: none"> ▪ Clas-Uno Frykholm, Director of the Swedish Agency for Cultural Policy Analysis <i>Decentralizing distribution of state cultural funding – a way to promote cross-sectorial perspectives in cultural policy. The Cultural Cooperation Model in Sweden</i>

16.30-16.50	<ul style="list-style-type: none"> ▪ Pierre Lescure, General Director of the Marigny Theatre, author of the report 'The Cultural Exception – Act 2: Contribution to Cultural Policies in the Digital Era', France <i>Developing proactive cultural policies in the digital environment</i>
17.00	Close of Day 1

Wednesday, 2 October

SESSION 3. Tracing the Evidence in Public Interventions for Culture

This session will be twofold. In the plenary format it will look into the systemic issues of the evidence-based approach to culture policy making and considerable financial and operational benefits which could arise from better use of data and better understanding of cultural and social impact of culture. A tone-setting presentation will open the session which will later adjourn to four parallel groups which will explore concrete examples of investment/interventions in several culture areas, grouped around 1. creative partnerships and education, 2. libraries, culture houses and community participation, 3. innovative use of heritage and 4. the digital offer.

These concrete case studies will be addressed in an analytical way and will address the following elements:

- Explanation of innovation and the logic of intervention
- Results achieved and evidence of impact
- The prospects of sustainability and the possibility of replication in other countries/contexts
- If any: good practices in the project set-up and management as well as evidence collection
- If relevant: explanation of inter-sectorial co-operation and factors behind its success.

This will be useful not only for the purpose of learning from good examples, but also for testing the new approach by the European Commission in assessing the logic of intervention, in which the result indicators are directly linked to the activities of an (financial) intervention.

Introductory Presentation

Moderated by Arūnas Bėkšta, Chair of the Lithuanian Association of Adult Education

9.00-9.40	<ul style="list-style-type: none"> ▪ Paul Moore, Professor of Creative Technologies, Head of School of Creative Arts, University of Ulster, and Anthony Lilley, Chief Creative Officer and CEO, Magic Lantern Productions Ltd <i>Counting What Counts: data as an asset for cultural policymakers and practitioners</i>
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Parallel Sessions

Practical info: delegates will be asked to choose a session during the first day of the conference

10.00-11.30	Parallel session No. 1	Parallel session No. 2	Parallel session No. 3	Parallel session No. 4
	Creation of Demand for Culture: Creative Partnerships for Schools and Museums Moderated by Vilma Bačkiūtė	Re-positioning of Context for Cultural Services: Libraries, Culture Houses and Community Participation Moderated by Vesna Čopič	Heritage and Conversion of Buildings / Spaces for Innovative Cultural and Social Use Moderated by Gediminas Rutkauskas	Access to Culture through Digital Shift: from Digital Preservation to Demand for Digital Content Moderated by Zinaida Manžuch

	<p>Ida Brændholt Lundgaard Senior Advisor for Museums, Danish Agency for Culture <i>Museums as social learning spaces for knowledge creation</i></p> <p>Milda Laužikaitė Head of Programme “Creative Partnerships Lithuania”, Education Development Centre <i>„Creative Partnerships Lithuania“: challenging the assumptions about school</i></p> <p>Sybille Linke Head of Programme “Cultural agents for creative schools”, Forum K&B GmbH, Germany <i>Cultural agents for schools in Germany</i></p>	<p>Kęstutis Juškevičius Head of Project “Libraries for Innovation”, Lithuania <i>“Libraries for Innovation”: new role of libraries in digital age as model for emulation and continuation in 2014-2020</i></p> <p>Kristīne Pabērza State Agency Culture Information Systems, Latvia <i>The boundaries of public library services redefined: evidence of social and economic potential in Latvia</i></p> <p>Péter Inkei Director of the Budapest Observatory, Hungary <i>Culture houses, the Cinderella in European cultural policies</i></p>	<p>Erminia Sciacchitano Ministry of Cultural Heritage and Activities, Italy <i>Shifting the centre: people at the heart of heritage policy in Italy</i></p> <p>Przemysław Niedźwiecki Deputy Director of the Department of European Funds, Ministry of Culture and Heritage, Poland <i>The idea of 'creative cities' as a source of shaping urban space with the help of EU investment</i></p> <p>Luciano Cupelloni Architect, LCA - Luciano Cupelloni Architettura, Italy <i>Industrial heritage in Rome: from slaughterhouse to cultural complex</i></p>	<p>Jill Cousins Executive Director, Europeana Foundation, The Netherlands <i>Europeana and the cultural heritage ecosystem</i></p> <p>Paul Manwaring Creative Director, Glimworm, The Netherlands <i>Collaboration for effective digital content distribution: creating interactive mobile platforms with open culture data and cultural heritage content</i></p> <p>James Davis Program Manager Global Operations, Google Art Project, United Kingdom <i>Building a museum of museums on the web</i></p>
Coffee / Tea Break				
12.00-12.45	<p>Feedback from Parallel Sessions Moderated by Andreas J. Wiesand, ERICarts Institute, Germany</p> <ul style="list-style-type: none"> ▪ Vilma Bačkiūtė, Ministry of Education and Science, Lithuania ▪ Vesna Čopič, Ljubljana University, Slovenia ▪ Gediminas Rutkauskas, Vilnius Old Town Renewal Agency, ICOMOS expert, Lithuania ▪ Zinaida Manžuch, Faculty of Communication, Vilnius University, Lithuania 			
12.45-13.00	Concluding Remarks by the Lithuanian Presidency and Close of the Conference			

Interpretation

The language regime for the plenary sessions of the conference will be 4/4, interpretation into and from Lithuanian, English, French and German will be provided. The working language of the parallel sessions on 2 October will be English only.



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