

21 – 22 SEPTEMBER 2016
PRISTINA, KOSOVO



strengthening culture

CONFERENCE REPORT

Culture for All - Phase III



An EU funded project managed by
the European Union Office in Kosovo

Implemented by:



Under the auspices of:



Ministria e Kulturës, Rinisë dhe Sportit
Ministry of Culture, Youth and Sport

In collaboration with:



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The Strengthening Culture Conference (21-22 September, Pristina) focused on cultural policies and education as elements for sustainability in Kosovo and the Balkan region. Local and international actors discussed the strategic framework for cultural policies and the role of education in stimulating and fostering the development of sustainable societies.

By the end of the 2-day interactive conference, participants from independent NGOs and from the state institutions alike were inspired to strengthen their relationship and take ownership of the cultural and educational processes in Kosovo.

The event was organized in the framework of the “Culture for all – phase III” project, managed by the European Union Office in Kosovo and implemented by Interarts, Culture Action Europe and ARCS-Arci Cultura e Sviluppo.

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I. EXECUTIVE SUMMARY

The Strengthening Culture Conference (21-22 September, Pristina) focused on cultural policies and education as elements for sustainability in Kosovo and the Balkan region. Local and international actors discussed the strategic framework for cultural policies and the role of education in stimulating and fostering the development of sustainable societies.

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RECOMMENDATIONS OF THE CONFERENCE

- I. Finalize the national cultural strategy, involving all stakeholders: the government, the ministries, the state institutions and the independent and private sector. A shared vision of the objectives and the way forward is needed.

- II. Create a process and an environment that enables implementation of the national cultural strategy;
- III. Local ownership is needed to stand behind the Kosovan cultural strategy: all actors should commit to implementing through sincere cooperation;
- IV. Collect and use evidence to assess the needs of the cultural sector and of the audience in order to contribute to the strategy;
- V. Build or revive/ revamp the existing cultural platform and promote both independent and state financed cultural institutions participation in it;
- VI. Invest in capacity building and reinforce managerial skills within the state institutions and both the independent sector and the private sector;
- VII. 'Creative Industries Incubators' could support the creative organizations' with professional expertise in the area of financial knowledge, book-keeping and managerial skills;
- VIII. Drive the implementation of the new elementary school curriculum: schools, state institutions and the independent sector should work and cooperate together;

- IX. Build the capacity of teachers, mediators in cultural institutions, museum workers and train them in participatory approaches to work with children and youth;
- X. Improve European and international cooperation and transfer the learnings according to the specific needs of Kosovo;
- XI. Develop a communication strategy (including social media to reach the younger population) to stimulate a positive attitude of the Kosovan population towards cultural participation.

The Conference was organized in the framework of the “Culture for all – phase III” project, managed by the European Union Office in Kosovo and implemented by Interarts, Culture Action Europe and ARCS-Arci Cultura e Sviluppo.

II. DETAILED CONFERENCE REPORT

WELCOME SPEECHES

In his welcome speech, Libor Chlad, Deputy Head of Cooperation at the European Union Office in Kosovo, highlighted the EU's commitment to support culture, promote cultural and intercultural dialogue and reinforce cooperation for the preservation of cultural heritage. He emphasized the role of culture in job creation and in increasing competitiveness. The European Union Office in Kosovo has managed the Culture for All project since 2010: phase III of the project is about to be completed.

Vehbi Miftari, Senior Political Adviser at the Ministry of Culture, Youth and Sport (MCYS) of Kosovo, explained that the ministry is working with experts and the team of the "Culture for all – phase III" project on the design of a new strategy for culture. The ministry is in the process of collecting data to feed the strategy development. In 2011 the Kosovar Government adapted a new curriculum for elementary schools and currently a new curriculum for art education is being developed.

Mercedes Giovinazzo, director of Interarts, informed the participants about the “Culture for all – phase III” project funded by the EU and managed through the European Union Office in Kosovo. The project aims to contribute to the cultural and socio-economic development in Kosovo, through the promotion of cultural activities understood to have to serve the wide spectrum of the different communities established and living in the country *and* of inclusive educational and recreational services and activities enabling increased interaction between children from different communities and backgrounds. The “Culture for all – phase III” project is implemented by Interarts, ARCS-Arci Cultura e Sviluppo and Culture Action Europe.



SESSION ONE: BUILDING A CULTURAL SYSTEM

Alessandro Bollo (Fondazione Fitzcarraldo)

Annalisa Cicerchia (ISTAT)

Eroll Bilibani (DOKUFEST)

Milica Pekić (KOOOPERATIVA)

Peter Inkei (Budapest Observatory)

Moderated by Robert Manchin (Culture Action Europe)



Alessandro Bollo has, in the framework of the “Culture for All – phase III” project, supported the MCYS in the development of the cultural strategy for Kosovo. He explained the process and the ongoing work in matters related to cultural policies and strategies. In this regard, workshops and meetings with over 50 national and municipal cultural institutions representatives as well as private cultural operators and artists were carried out in January, April, June and August 2016 in Peja, Prizren and Pristina, Kosovo.

The proposed cultural strategy for Kosovo has the following 5 pillars:

- increase people's active participation in cultural life in order to enhance the country's social capital and well-being;
- reinforce the cultural sector, strengthen its capacity to evolve and to advance the understanding of culture's contribution to economic, human and social development;
- promote Kosovo's cultural life and creation, and foster international cultural collaborations and exchanges;
- provide quality art education for all, also in collaboration with the national education system and prepare the ground for the future use of artistic practices in learning;
- preserve and foster cultural diversity in Kosovo.

The national cultural strategy is about vision, guiding values and objectives; however, it will be crucial to understand how it will be put in practice. Indeed, it will be fundamental that the relevant public institutions create a process that enables implementation, while ensuring local ownership, responsibility and a shared vision within Kosovo. As an example he mentioned that reducing state bureaucracy for the use of public spaces would contribute to pillars 1 and 2.



Annalisa Cicerchia, from Istituto Nazionale di Statistica, expert involved in the development of the cultural strategy for Kosovo, explained the advantages of *evidence-based* policy-making. Indeed, evidence has the following role in the policy planning process; it can help to 1) assess the needs, 2) identify potential beneficiaries, 3) assess resources 4) provide standards and benchmarks 5) define expected results, outputs and outcomes 6) quantify targets and goals 7) monitor 8) provide basis for *ex ante*, *in itinere*, *ex post* evaluation and 9) provide for impact analysis.

According to her presentation, a *Kosovan cultural thematic map* shall be drafted mapping:

- Cultural institutions: a complete and updated list of museums, galleries and heritage resources, libraries, theatres, cinemas; and basic data about their activities;
- Cultural and creative activities: number of profit/non profit activities, turnover, cultural and creative occupations;
- Cultural access, participation and practice (detailed per social and cultural characteristics of the public: age, gender, ethnic group, location, etc. and per cultural activity).
- Cultural diversity and related tangible and intangible heritage and practices.

As a basic requirement for an evidence-based policy, an inventory of the existing data sources on cultural institutions, cultural and creative industries and cultural practice and participation is needed paired with an ad hoc exploratory survey aimed at creating a baseline picture with regular reporting activity about policies, initiatives, resources and results. Thereby, accountability will be the natural outcome of evidence-based policy-making. She highlighted that evidence never substitutes political decisions and that priorities are a matter of political choice. However, evidence is needed to assess the needs before political decisions are made.

Eroll Bilibani presented Dokufest, the international documentary and short film festival in Prizren. The initiative started off with a group of people “united by their love for cinema and their love for their city”, which grew to be one of the most important film festivals in the Balkan region blending the entire city in the festival. The organization of the festival mobilized an army of young volunteers and during the years the festival became bigger and bigger widening the activities to spheres like photography, child education, discussions, technology etc.

Dokufest brings documentary films on human rights and democratic values to the classrooms. Eroll Bilibani also highlighted the challenges they are facing, such as the difficulty to manage funding through the current mechanism, or the limited capacity of the public authorities. He furthermore shared that there is a need for Kosovo to come up with a clear strategy on mobility and international connections and highlighted the need to better understand how the Kosovar cultural strategy is aligned to Europe 2020 and other European strategies. Dokufest is also planning to apply for funding directly through the EU’s Creative Europe program.



Milica Pekic from the Croatia-based Kooperativa held a presentation on the role of the independent scene in reshaping the cultural landscape. She explained that post-Yugoslavian countries inherited a system mostly based on state funding, when slowly new independent actors appeared- people willing to invest time and also money to create cultural projects. According to a survey conducted in Croatia, these actors were from the most educated section of the population (70% had PhDs) and 40-50% of art events within the country was produced by them. She highlighted some of the issues common to the independent scene in all the different countries in the region: there is need for 1) stable financial instruments for local production, 2) spaces for independent culture 3) regional collaboration – program exchange and coproduction 4) capacities of the local actors to influence new cultural policies 5) participation in EU projects. KOOOPERATIVA, a the regional platform for culture, was thus created to ensure the framework for long-term and sustainable project cooperation and program exchange between the advocates of independent culture in the region, to strengthen the capacities of organizations through the transfer of good practice and knowledge and to empower the actors that can contribute to the development of cultural and other policies that will introduce significant changes in cultural systems of the countries of the region.



Peter Inkei, director of the Budapest observatory, was 'to the point' in summarizing his comments to the Kosovan cultural scene. He highlighted that Kosovo should not only build a cultural system, but also a 'cultural society'. The 'real essence' of the vision and of the cultural strategy needs to be formulated and well communicated to the ministries and to the government as a whole. Its actors need to make sure that the cultural strategy is 'translated' also within the national budget. He furthermore urged ministries to notice the initiatives of the "alternative or independent sector" and cultural actors to partner ministries, state institutions and build alliances with the private sector. Finally, he added that in order to be sustainable in the long term, it is advisable to apply to international procedures and processes like the EU's Creative Europe program.



PARALLEL WORKSHOP SESSIONS

WORKSHOP SESSION "PARTICIPATION IN CULTURAL LIFE"

Alessandro Bollo (leading speaker)

Eroll Bilibani

Milica Pekić

Peoples' active participation in cultural life is essential for Kosovo, and it is highly relevant for the EU agenda. The European Commission has underlined, repeated and stressed the concept of audience development. The EC supports projects which have an impact on society and communities, through the involvement of new audiences also. Why is audience development so important? Data from EU countries are quite dramatic as regards audience involvement; indeed, a large part of the population does not take an active part in cultural life. In Kosovo the situation is challenging - culture is often regarded as "something for the rich".

Culture can play a role in reinforcing and strengthening other aspects of life such as social cohesion, intercultural dialogue, etc. Cultural participation is a tool for civic participation. Therefore, in order to foster collective development, the population that takes part in cultural life must be increased.

HOW TO ENGAGE PEOPLE IN COMMUNITY PROCESSES?



In order to foster participation, the offer must be made relevant – issues addressed should focus on real needs and relevant elements for a given community. In many cases, this entails having to move out of the strictly cultural / artistic fields in order to involve citizens and attract them towards cultural participation. As underlined by Milica Pekic, the first step is to engage actors to cooperate and co-create together. In the region, independent sector operators set up a network to identify issues of concern to them all and involving Serbia, Macedonia, Croatia and other Balkan countries. The network is now addressing issues related to audience engagement: the challenge is to transform the “viewer” into a more active participant. However, participation does not have the same meaning for every citizen and there are different shades of participation (small groups vs larger group; national vs sub-national group).

Aleksandra Uzelac highlighted that knowing the audience also entails the need to understand its basic aspects such as demography, age, gender, time available for cultural activities, etc.

There have been examples when cultural activities in Kosovo were addressed to a specific community (e.g. Bosnian) and afterwards the organisers saw the importance to open them to other communities. The challenge is how to involve others and mix different communities. For instance, in sport activities it is easier than in culture. Unfortunately, donors often support activities targeted for a concrete community that make the NGOs apply with projects addressed to one community only. It was stressed that donors and the independent sector should avoid fostering these kinds of practices.

Dokufest had very successful experiences when showing films in rural areas. Although initially it was not known how many participants would show up, the project succeeded to attract many participants from villages, who then later came to the Prizren Dokufest festival as well. Sometimes “mainstream” cultural events can also be used to attract new audiences and can help in gradually educating the audience and bringing them to appreciate ground-breaking art/cultural practices.

One of the solutions could be to reach out to the diverse communities through the educational system. Currently it is difficult to create links with schools; teachers and cultural organisations would need to be trained in arts education. Extracurricular activities can help develop critical thinking and self-empowerment. Through culture, people can also become engaged in other issues (political issues, economy, etc.)

Understanding which topics are more relevant to ensure this outreach is crucial. In Kosovo, many movies about the war are produced but, nowadays, many people no longer identify with this topic. It is therefore important to make movies and artistic expressions that young people can identify with (daily life, etc.). In this respect, the role of technology is becoming more and more important.

WORKSHOP SESSION "SHORT AND LONG TERM IMPACTS"

Annalisa Cicerchia (leading speaker)

Peter Inkei

The introductory remarks highlighted that the independent scene usually cannot afford long-term thinking and that public mandates often linked to election cycles change over relatively short periods. . On the other hand, the impacts of cultural education for children tend to be seen only over the long term.

There was a lively discussion on the issue of measuring impact- many participants stressed that it is rather difficult to find meaningful indicators for culture and that it is a huge burden to report against them in projects. For example, indicators like the 'Number of tickets sold' do not tell much about the success of a given activity, as there is a limitation in the number of seats available in a concert hall – even if the event is operating with full house, it will have less attendees than a pop concert. On the other hand, complying with the requests for indicators can indeed put a burden on cultural organisations.

The director of the National Museum explained that when he took over the managing of the museum, the focus was only on artifacts and their heritage value. He felt that people were not visiting the museum so he changed the strategy and focused on the people, especially young people, academics and tourists.

The director of the National Gallery agreed, and she highlighted how difficult it is to bring young people into the museums. She said that it is sad that her success is measured only on the international funds she manages to win, and not e.g. on the number of visitors or young people that she has managed to attract to the museum.

Just as in the other workshop, participants mentioned the difficulty to include and involve communities in cultural activities. The political context of Kosovo was raised as well: 'is there something like a Kosovan nation, for whom we want to develop a cultural strategy?



SESSION TWO: THE ROLE OF EDUCATION

Aleksandra Uzelac (IRMO)

Dea Vidović (KulturaNova)

Gabriella Triantafyllis (Stavros Niarchos Foundation)

Katarina Pavić (Clubture Network)

Michael Wimmer (EDUCULT)

Zana Kranisqi (Artpolis)

Moderated by Mercedes Giovinazzo (Interarts)

Michael Wimmer from EDUCULT held the first presentation in the session. He was commissioned to write 'A situation analysis of culture as a subject within the education system in Kosovo' (together with Alexandra Uzelac and Angela Wieser), in the context of the "Culture for all – phase III" project. He explained that culture and arts education can come together in the following strands:

- Formal education - Arts education in school curriculum
- Formal education- Arts as a 'cross-subject' in schools
- Professional Artistic education
- Non-formal education - cultural sector's activities linked with extra-curricular activities and lifelong learning
- Informal learning (digital opportunities)
- Capacity building of cultural and educational professionals

In 2011 the Kosovar government adopted a new curriculum for elementary schools, supported by UNICEF and the European Commission. Aspects of arts and culture are included in several competencies in the curriculum. In realisation of this curriculum philosophy, arts in school do not only comprise obligatory music education and arts education but include also drama and dance, two subjects that are optional. Following the written curriculum the key focus at the level of primary and lower secondary school (1st – 9th grade) is mainly put on arts practice (singing, playing an instrument, poetry, dance, drama). But the students should also enjoy professional music performances, theatre plays or other performances and visit exhibitions to learn more about the arts, both in and out of school contexts. Following the curriculum text, pupils are encouraged to see different plays in their community, organize them themselves and become familiar with the authors, artists and performers from their community, both related to local and international artistic creativity.

However, the practical implementation of the curriculum is still lagging behind in Kosovo schools; only a few “pilot schools” enshrine the new educational spirit. Resources need to be improved, professional training both for school teachers and for out-of-school arts educators and mediators needs to be provided and/or further developed.

Michael Wimmer reminded that the cultural sectors can foster better relationships with education through the audiences and, given that more than half of the population is under 25 years of age, children and youngsters are to be understood as the audiences of today- and not of tomorrow. The cultural sector can also improve school development by bringing artists into schools and taking children to cultural institutions. Training should be provided for arts mediators and arts educators also by cultural institutions.

Aleksandra Uzelac, head of the Culture and Communication department of the 'Institute for Development and International Relations' (IRMO), from Croatia, explained the challenges of arts education. Arts education is often in-between 2 policies: educational and cultural. Policy objectives are not shared and there are no agreements and working plans for concrete cross-sectoral actions. Another challenge is to define against which objectives success should be measured. Arts and culture education can be linked to different kinds of values: e.g. the transmission of heritage; the development of creative abilities; which makes evaluating these actions difficult.



Dea Vidović gave an example from the Croatian cultural sector on cultural education: Kultura Nova. Kultura Nova was founded by the Croatian government with the mission to provide professional and financial support to civil society organizations in the fields of contemporary arts and culture in Croatia. The organisation's mission is to contribute to a strong, stable and diverse civil society: contemporary arts and culture are understood as tools that foster new arts practices and a critical approach by citizens, ultimately conducive to positive social changes in the country. The funding source is the lottery fund. Kultura Nova in collaboration with Ana Žuvela, of the Institute for Development and International Relations, conducted a research in 2014 and 2015, and found that cultural education in Croatia is an area of peripheral cultural policy interest. According to the findings, the cultural sector, especially CSOs illustrate their resilience and adaptability. They build competencies and capacities for organizational sustainability and overcome insufficiencies in the cultural educational areas that are underrepresented or not represented at all, in both the educational and cultural system. Kultura Nova launched an educational program for (1) cultural workers' professional development (2) for representatives of CSOs mainly in the field of cultural management and (3) educational programs in the framework of European Social Fund: for citizens, cultural workers in CSOs and students. She stressed that education in culture is imperative to further social development.

Zana Hoxha Krasniqi from ARTPOLIS in Kosovo explained that the new Kosovar curricula- for both education and arts education- gives good opportunities for the development of the pupils' artistic skills. However, the reality is that the implementation of activities foreseen in the curricula is nearly impossible. According to a study paper prepared by Besa Lusha on the topic, the aim of arts education has once again been emphasized, which is in line with the overall goals of education in Kosovo:

- Education through arts enables the development of an active and creative citizen, who creates, shapes and is actively involved in the quality improvement of his/her living environment.

- To take part in social, cultural and intellectual interaction of different ethnic and cultural groups putting as priority the human aspect of this interaction.
- basic technical and creative skills and competencies important for work and life.”

Among the challenges mentioned are (1) the fact that art teachers feel under-evaluated in comparison to other teachers, (2) in case of an art teacher vacancy often a professor of a different subject teaches arts, (3) the class schedule is inconvenient and is perceived as pastime, (4) infrastructure is not adequate thus implementation of curricula in an interactive way remains problematic. Education is oriented towards processes, instead of being streamlined towards results. Children often do not express themselves as freely in school as they do on social networks. A lot remains to be done in the preparation of teachers for the implementation of the competencies defined in the curriculum through an integrative approach where the arts are allotted its deserved position. If the increase in the number of hours is not a feasible option, further thought should be given to alternative ways of learning optional subjects or to the development of thematic and multi-disciplinary projects through which pupils can improve their art skills. The Ministry of Education, Science and Technology (MEST) and municipal education directorates should ensure that teaching of arts subjects be only done by qualified teachers. Schools also need to provide an arts-friendly environment. The agreement was reached that adequate technological infrastructure should be made available, however implementation lags behind. On a final note, Zana Hoxha Krasniqi explained the activities that ARTPOLIS – Art and Community Center has undertaken in the last 8 years to enhance cultural and social development through the arts as tools for community empowerment. They have organised theatre performances on violence against women, theatre performances, trainings and capacity building and amateur theatre performances.

Gabriella Triantafyllis from Stavros Niarchos Foundation illustrated the development of the Stavros Niarchos Foundation Cultural Center (SNFCC), in Athens. The project, designed by the architectural firm Renzo Piano Building Workshop (RPBW), includes the new facilities of the National Library of Greece, and of the Greek National Opera, as well as the Stavros Niarchos Park. The SNFCC is a testament and a commitment to Greece's future. The Stavros Niarchos Foundation will hand over the Stavros Niarchos Foundation Cultural Center to the Greek State in early 2017.



Katarina Pavić (Clubture Network) an activist from Croatia illustrated, through concrete examples of citizen engagement, how public places can be saved (from e.g. privatization etc.). These citizen movements were inspired by cultural activists, who worked together with other actors from the social and environmental fields, with youth organizations to collect signatures for a referendum to preserve public spaces, causing the government to drop its initial intentions. She showed pictures of the crowds that the movements were able to mobilize. As a final message she stressed that (1) cultural actors can mobilize other social groups and citizens in a powerful way, (2) it is important to preserve shrinking public spaces, (3) we are not doomed to be in our corners- societal transformation can happen.

PARALLEL WORKSHOP SESSIONS

WORKSHOP SESSION "CREATING PLATFORMS FOR CULTURAL AWARENESS AND EXPRESSIONS"

Aleksandra Uzelac (leading speaker)

Gabriella Triantafyllis

Katarina Pavić

Platforms can be instruments for collaboration that connect a particular profile of people or different profiles (artist – audience; culture – education, etc.). There is a need to create networks for cultural operations to exchange and expand – and the premise for any joint activity is the existence of mutual trust and the investment in responsibility. People are the biggest capital of the networks.

In Kosovo, there is a strong need for a cultural association. The 'Culture Forum' was created to be such a platform, but after the EU funding ceased, it failed to become a real network. The Culture Forum produced a series of interesting reports. It sought to become a member-based organisation but was not successful in the endeavour. Kosovar organisations have to see the benefit of belonging to a network (which is not immediate) in order to participate in it. In this sense, local ownership by and active participation of the members is crucial.

The key is to make people interact so that they can start engaging in bottom-up processes. There should be a space for people to meet. There should also be a space for small players to take part in the network.

Cooperation and networking can be very difficult and slow processes. It takes time to create something structural and useful. In Serbia it took seven years to define what are the common interests of the cultural organisations and institutions, and to organise the work in order to build a legal basis for a network.

WORKSHOP SESSION "ENRICHING CURRICULA TO DEVELOP THE SECTOR (AND CITIZENS)"

Michael Wimmer (leading speaker)

Dea Vidović

Zana Hoxha Krasniqi

Eroll Bilibani

In the Balkan region, university arts education is not taught using 'participatory approaches and teaching methods', and this top-down approach should be discontinued.

Eroll Bilibani mentioned that arts education activities would be much more effective if children were asked what they expect. He mentioned, as an example, that at Dokufest they had assumed that youngsters were interested in shooting films with a camera; they reality was that they were much more interested in shooting short videos with their phones and in telling stories. The director of the National Gallery noted that understanding children's and young people's needs and interests might make them more willing to visit museums. She also stressed that there is an urgent need to improve the competencies of museum educational workers.

Michael Wimmer proposed that new ways of cooperation between schools and out of school institutions are needed. Zana Hoxha Krasniqi explained that the new school curriculum foresees that teachers should ask what the students would like to learn; however, this has created a bit of fear in the teachers who are not accustomed to this approach. Involvement of arts in education is seen as something that NGOs should do. Thus there is a need to reconsider partnerships between artists and the existing educational system.

Several NGOs shared the difficulty they had when wanting to reach out to the pupils of certain schools: they were refused by the headmaster, despite the fact that they had a specific letter from the Ministry of Culture stating that their work was beneficial for pupils.

Besa Lusha, coordinator for the arts curriculum, said that the new curriculum gives a lot of possibilities for arts education. As with the state alone it is not feasible to implement it, NGOs will have to be brought in to help.

Also, it was noted that change can be triggered through a bottom-up approach as well, strong advocacy can convince politicians to “take up” processes.

DIGGING INTO STORIES

Marketplace of ideas with all the speakers

During this session, small ‘discussion corners’ were set up and conference participants were divided into small groups. The small groups had the possibility to talk to each speaker for a defined time, and thereafter “rotate over” to the next speaker to talk to him/her. This ‘world café style’ session gave the opportunity to further discuss the issues covered in day 1 and also laid the foundations for the final insights of the conference.

STRENGTHENING CULTURE: FINAL INSIGHTS

The final session gave the opportunity to think through and sum up the discussions of the previous working sessions. Kosovar participants said they were motivated to strengthen their connections and to take ownership of the ongoing processes in their country. Also, participants highlighted that the so-called “independent sector” should actually be called “non-institutional sector” as the division between the two is in fact not so strong. The importance of reviving the already existing platform of cultural organisations with the inclusion of both independent and state-funded cultural institutions was stressed.

The role of ‘Creative Industries Incubators’ in supporting creative organizations with professional expertise in the area of financial knowledge, bookkeeping and managerial skills was underlined.

Overall, Kosovan participants mentioned that they felt “inspired to act” and “take ownership” of the ongoing processes and they were glad that such inspiration was actually happening, for the first time, in their country. They concluded that, through sincere cooperation processes between the interested state institutions and the independent sector, a bottom-up approach might trigger the change that is needed to trigger the necessary changes, also as regards issues such as the role of arts education in fostering an active citizenship and the finalization and implementation of a cultural strategy for Kosovo.

- V. Invest in capacity building and reinforce managerial skills within the state institutions, the independent sector and the private sector.
- VI. Revive the existing cultural platform and include both independent and state-funded cultural institutions among its members.
- VII. 'Creative Industries Incubators' could support creative organisations with professional expertise in the area of financial knowledge, bookkeeping and managerial skills.
- VIII. Drive the implementation of the new elementary school curriculum: schools, state institutions and the independent sector should work and cooperate together.
- IX. Build the capacity of teachers, mediators in cultural institutions, museum workers and train them in participatory approaches to work with children and young people.
- X. Improve European and international cooperation and transfer the learnings according to the specific circumstances of Kosovo.
- XI. Develop a communication strategy (including social media to reach the young population) to stimulate a positive attitude of the Kosovan population towards cultural participation.

IV. TESTIMONIES

"It was a great pleasure to be part of the conference and I want to congratulate you for wonderfully organized sessions and successful workshops. I hope you are happy with the outcomes. Thank you all for inviting me".

"Thank you very much for your invitation and hospitality, and for all your efforts for organizing this conference. Everything was perfect and it was a great experience for me."

V. ANNEX

Biographies Speakers and Guests



The Culture For All Regional Conference
on the role of culture in developing societies
with workshops and concrete examples

National Library of Kosovo
Pristina, September 21|22

Aleksandra Uzelac



Aleksandra Uzelac is senior research associate at the Institute for Development and International Relations (IRMO), Zagreb, Croatia (since 1993), and head of the Department for Culture and Communication (since 2006). She has 20 years of professional experience in the area of cultural research – cultural development and cultural policy issues, digital culture, virtual networks and portals, digitalisation and the cultural sector, international cultural cooperation and networks. Her present interest centres around the changing environment and context that digital culture has brought to cultural policies and the impact of globalisation, convergence processes and commercialisation of society and the virtual sphere on cultural diversity.

Alessandro Bollo



Alessandro Bollo is a researcher, lecturer and a professional in arts marketing, cultural innovation, cultural economics, management of public and private cultural organizations and strategic planning. He is also the head of research and consulting department at "Fondazione Fitzcarraldo" (IT), an independent center for planning, research, training and documentation on cultural, arts and media management. Alessandro has been teaching over 15 years at a University level both in Italy and abroad. He is the author of more than 60 scientific papers.

Annalisa Cicerchia



Annalisa Cicerchia is a Senior Researcher on culture and leisure at the Italian National Statistical Institute, a Professor of Management of The Creative Enterprise at the Faculty of Economics of the University of Roma "Tor Vergata", and a Member of the Editorial Board of the journal *Economia della cultura*. Cicerchia was member of the Evaluation Unit of the Italian Ministry of Cultural Heritage (2004-2008). Further, Cicerchia was responsible for European Projects and Research at MAXXI – National Museum of XXI Century Arts Foundation (Rome).

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Biographies

Speakers and Guests



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National Library of Kosovo
Pristina, September 21|22

Dea Vidović



Dea Vidović is the director of Kultura Nova Foundation. Aim of the foundation is the promotion and development of civil society in the Republic of Croatia in the fields of contemporary arts and culture. Kultura Nova is also directing its activities towards developing various educational programmes on cultural management and leadership that will unite the gaining of elaborate theoretical knowledge and practical experience that will then allow professional advancement and the realization of educational ambitions of cultural workers in the civil sector in culture and will serve as further motivation for activism and contribute to human resources development on this sector.

Eroll Bilibani



Eroll Bilibani is a photographer and communications manager – currently the executive director of DokuFest, Prizren, Kosovo. His work is focused on the promotion of art and culture through documentary filmmaking and education, as well as the development of young filmmakers and artists through its programs. Eroll is currently actively involved in developing programs that use cinema and storytelling as platforms for social change, through creative educational packages designed to inspire young people. He is also involved in the promotion of documentary cinema in rural villages of Kosovo through DokuFest's traveling cinema "Cinema at Your Door". In 2014 "New Europe 100" an initiative of Google, Res Publica, Visegrad Fund and the Financial Times, listed Eroll among 100 people who have inspired change in Central and Eastern Europe.

Gabriella Triantafyllis



Currently responsible for the programming & producing department of the Stavros Niarchos Foundation Cultural Center in Greece, Gabriella Triantafyllis was the general manager and performance programmer at BIOS, Athens' center for today's art and cross media and is managing BIOS' annex building, Romantso, the first Greek creative industries incubator. She has worked as a producer, director and an actress in short films. She has been also awarded as one of the Young Cultural Innovators of the Salzburg Global Seminar 2015.

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Ministry of Culture, Youth and Sport
Ministry of Education, Science and Technology
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Ministry of Culture, Youth and Sport

Biographies

Speakers and Guests



The Culture For All Regional Conference
on the role of culture in developing societies
with workshops and concrete examples

National Library of Kosovo
Pristina, September 21|22

Katarina Pavić



Katarina Pavić is a cultural operator, activist and youth representative. Since 2009 she coordinates Clubture network, which is a collaborative platform gathering independent cultural organizations in Croatia. Katarina freshly started to work for Zagreb's Alliance Operation City, local collaboration platform of CSOs functioning in fields of independent culture and youth. Katarina is also vice-president of the Croatian Youth Network, structure functioning as Croatian national youth council, in second mandate since 2008. Since 2010, Katarina is a member of Council for Civil Society Development which is a consultative and expert body of the Government of the Republic of Croatia responsible for fostering co-operation between state institutions and civil society organisations.

Mercedes Giovinozzo



Mercedes Giovinozzo is the Director of Interarts Foundation. Previously, Mercedes was the Chair of the "Access to Culture", a platform organised by the DG Education and Culture of the European Commission. She served as the Director of Services and Deputy Director of Customer Services at the Universal Forum of Cultures, Barcelona; Administrator at the Division of Culture and Cultural and Natural Heritage (DG IV, Council of Europe) and Director of the Mastère Européen Management des Entreprises Culturelles at the École Supérieure de Commerce de Dijon, France.

Michael Wimmer



Working as director of the Austrian Cultural Service (ÖKS) for many years and with a background as music educator and political scientist, Michael Wimmer gained comprehensive experiences in the cooperation between the arts, culture and education. He is a lecturer at the University of Applied Arts Vienna and on cultural policy at the Institute for Theatre and Media Studies, Vienna University. He is a consultant of the Austrian Ministry for Education, Culture and the Arts and since 2007 a member of the ministerial expert committee on the New Middle School. On the international level, Michael Wimmer is an experienced consultant of the Council of Europe, the UNESCO and the European Commission, who asked him to join the EU Expert Network on Culture. He is also a member of the scientific committee of the International Conference for Cultural Policy Research (iccp).

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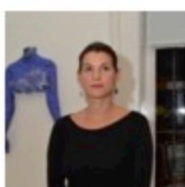
Speakers and Guests



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Milica Pecić



Milica Pekić, art historian and curator from Belgrade. After graduating Art history at Faculty of Philosophy in Belgrade she fulfilled program "European diploma in cultural management" and received USA government grant for "International visitors' leadership program". Co founder of KIOSK platform for contemporary art, and since 2002 till present actively engaged in creating and developing curatorial and art projects of KIOSK. Curator of O3ONE gallery in Belgrade from 2004 till 2007. Since 2013 she is program director of Gallery12HUB in Belgrade. Currently she also holds the positions of president of Steering committee of KOOPERATIVA regional platform for culture. As curator she participated in numerous projects on local, regional and international level.

Peter Inkei



Peter Inkei is the Director of the Budapest Observatory: Regional Observatory on Financing Culture in East-Central Europe. A non-profit organisation, it conducts comparative projects on issues of cultural policy and planning.

He is the author of the Hungarian entry of the Compendium of cultural policies; served on the Board of Cultural Information and Research Centres Liaison in Europe (CIRCLE) as well as the LabforCulture of the European Cultural Foundation. Previously, he had held various positions in the civil service, including Deputy State Secretary for culture.

Robert Manchin



Robert Manchin is the president and acting Secretary General of Culture Action Europe and the President of Europa Nova. He is also a Distinguished Senior Scholar at the University of Pannonia Kozeg Knowledge Center. Previously, Robert Manchin was the Senior Vice President of Gallup Organisation, Princeton and the Chairman and Managing Director of Gallup Europe.

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Zana Krasniqi



Zana Krasniqi is a professional Theater Director from Kosovo and the founder and executive director of Artpolis; a Kosovo-based NGO that promotes arts and diversity through social dialogue and community building. She has directed around 20 theatre performances that were produced and presented in Kosovo, in Balkans region (Albania, Serbia, Montenegro, Macedonia, Croatia) and has presented her works elsewhere. She was Head of Theatre Department of SKENA UP Festival during 2004-2011, Artistic Director of Gjakova Professional Theatre during 2011-2014 and she is the founder and Artistic Director of the first Regional Feminist Festival in Kosovo "FEMART". As an artist and activist she uses theatre to advocate for social issues that focus on awareness-raising on Gender Based Violence, Human Rights and diversity.

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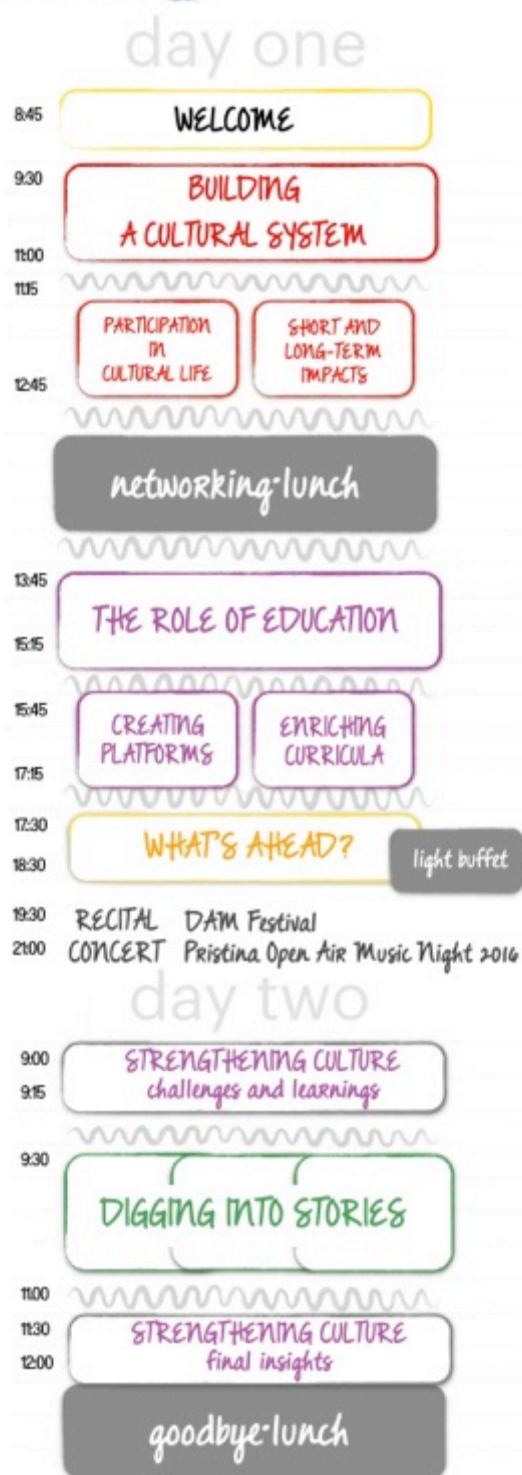
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The Culture For All Regional Conference
on the role of culture in developing societies
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DAY ONE

8.45 WELCOME SPEECHES

Vehbi Miftari (Senior Political Adviser, Ministry of Culture, Youth and Sport – MCYS – Kosovo)

Libor Chlad (Deputy Head of Cooperation, European Union Office in Kosovo)

Mercedes Giovinazzo (Interarts, Culture for All)

SESSION ONE: BUILDING A CULTURAL SYSTEM

what possible framework for the development of art and culture in the Region?
what challenges and opportunities to create a system within and outside the Region?

how to evaluate and measure the impact of cultural activities and development?

9.30 Plenary Session

with

- Alessandro Bollo (Fondazione Fitzcarraldo)
- Annalisa Cicerchia (ISTAT)
- Eroll Bilibani (DOKUFEST)
- Milica Pekić (KOOOPERATIVA)
- Peter Inkei (Budapest Observatory)

Moderated by Robert Manchin (Culture Action Europe)

11.00 transition to workshops (with coffee available)

11.15 Parallel workshop sessions

PARTICIPATION IN CULTURAL LIFE	SHORT AND LONG TERM IMPACTS
with <ul style="list-style-type: none">• Alessandro Bollo (leading speaker)• Eroll Bilibani•• Milica Pekić	with <ul style="list-style-type: none">• Annalisa Cicerchia (leading speaker)•• Peter Inkei

12.45 NETWORKING LUNCH

SESSION TWO: THE ROLE OF EDUCATION

what is the role of arts and culture in schools in the Region to support cultural development?

what is the role of arts and cultural education paths driven by cultural institution?

how to increase and improve cooperations? how to ensure transparency and measurement of the process?

13.45 Plenary Session

with

- Aleksandra Uzelac (IRMO)
- Dea Vidovič (KulturaNova)
- Gabriella Triantafyllis (Stavros Niarchos Foundation)
- Katarina Pavič (Clubture Network)
- Michael Wimmer (EDUCULT)
- Zana Kranisqi (Artpolis)

Moderated by Mercedes Giovinazzo (Interarts)

15.15 transition to workshops (with coffee available)

15.45 Parallel workshop sessions

CREATING PLATFORMS FOR CULTURAL AWARENESS AND EXPRESSIONS	ENRICHING CURRICULA TO DEVELOP THE SECTOR (AND CITIZENS)
with <ul style="list-style-type: none">• Aleksandra Uzelac (leading speaker)• Gabriella Triantafyllis• Katarina Pavič	with <ul style="list-style-type: none">• Michael Wimmer (leading speaker)• Dea Vidovic• Zana Krasniqi

17.15 transition to plenary

17.30 PLENARY SESSION: WHAT'S AHEAD? A MIRROR VIEW

18.30 CLOSURE AND LIGHT BUFFET

19.30 RECITAL DAM Festival

Youth and Sport Center - Red Hall, Pristina

Zana Abazi – Ramadani– soprano
Elena Atansovska - piano

21.00 PRISTINA OPEN AIR MUSIC NIGHTS music – light and fashion

(organised in the framework of Culture for ALL-phase III)

Skënderbeu Square –National Theater

DAY TWO

9.00 STRENGTHENING CULTURE: challenges and learnings

Plenary introduction with wrap up on issues emerged on day one

9.15 transition to marketplace

9.30 DIGGING INTO STORIES

marketplace of ideas with
Aleksandra Uzelak (IRMO)
Alessandro Bollo (Fondazione Fitzcarraldo)
Annalisa Cicerchia (ISTAT)
Blerta Zeqiri (Film maker)
Dace Kiulina (Independent cultural project manager)
Dea Vidovič (KulturaNova)
Eroll Bilibani (DOKUFEST)
Gabriella Triantafyllis (Stavros Niarchos Foundation)
Hajrulla Çeku (OJQ EC Ma Ndryshe)
Michael Wimmer (EDUCULT)
Milica Pekić (KOOOPERATIVA)
Peter Inkei (Budapest Observatory)
Zana Krasniqi (Artpolis)

11.00 transition to plenary (with coffee available)

11.30 STRENGTHENING CULTURE: final insights

12.00 goodbye lunch

19.30 WINDS ON FIRE – DAM Festival

Youth and Sport Center - Red Hall, Pristina

Theresa Fritche – clarinet
Robin Billet – bassoon
Robert Kowalski – violin
Diliana Tchervenkova - double bass
Olga Zado - piano

21.00 MIRAGE – DAM Festival

Oda Theatre, Pristina

Agron Peni Quintet



strengthening culture

OCTOBER 2016

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