

Cultural Diversity, Intercultural Communication and Digital Culture
Summary of Project Results

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Brad Paisley: American Saturday Night

She's got Brazilian leather boots on the pedal of her German car
Listen to the Beatles singing back in the USSR
She's goin' around the world tonight
But she ain't leavin' him
She's just going to meet her boyfriend down at the street fair

It's a French kiss, Italian ice
Spanish moss in the moonlight
Just another American Saturday night

There's a big toga party tonight down at Delta Chi
They've got Canadian bacon on their pizza pie
They've got a cooler for cold Coronas and Amstel lights
It's like we're all livin' in a big ol' cup
Just fire up the blender, mix it all up

It's a French kiss, Italian ice
Margaritas in the moonlight
Just another American Saturday night

You know everywhere there's something there known for
Although usually it washes up on our shores
My great great great granddaddy stepped off that ship
I bet he never ever dreamed we'd have all this

You know everywhere has somethin' there known for
Although usually it washes up on our shores
Little Italy, Chinatown, sittin' there side by side
Live from New York, It's Saturday night!

French kiss, Italian ice,
Spanish moss in the moonlight
Just another American, just another American, it's just another American Saturday night

Preface

The project Cultural Diversity, Intercultural Communication and Digital Culture is a project of the Croatian Ministry of Science, Education and Sport, which was implemented between 2007 and 2012. The project researched aspects of cultural diversity, intercultural dialogue and digital culture and their interrelations and mutual influences in both the domestic and the international environment. The project followed the European concept of promoting "unity in diversity", and was in line with the global working framework of international organizations of the UN system, such as UNESCO, the World Tourism Organization and WIPO. Within the project framework, a number of smaller research projects were undertaken, which focused on individual topics, and which were researched according to the project's envisioned annual plans, in order to synthesize their final results and present them in this publication. Thus, for example, knowledge about the dynamics of cultural change and the new approaches to cultural diversity, intercultural communication and the role of digital culture were systematized; the basic elements of the interrelation between cultural diversity and intercultural dialogue were identified, and the ways in which these elements are realized in cultural tourism and in the daily interactions of the younger population; the role which cultural networks play and the importance they have in cultural development and in the intercultural dialogue and exchange were analyzed; and the potential of cultural/creative industries as expressions of a specific culture and their role in the promotion of cultural diversity and in local development was explored, etc.

In addition, within the project framework, individual so called "commercial projects" were also realized, serving a specific purpose for the client, but also presenting an opportunity to explore themes of cultural diversity, intercultural dialogue and digital culture, particularly in the Croatian context, but also in the context of international practices. Thus, valuable knowledge about these topics was collected, which ultimately resulted in the formulation of recommendations, primarily for cultural policy, but also for scientific, educational and tourism policy. This indicates the applicability of this comprehensive survey to both local and national public policy, as well as to European and global cultural policy, in some aspects of this research project.

This publication primarily represents a comprehensive synthesis of the research results of the Cultural Diversity, Intercultural Communication and Digital Culture project. Furthermore, it presents descriptions of individual publications, scientific and expert articles, strategic documents, studies, manuals, discussion backgrounds, etc. The individually described results do not represent all the results obtained within this project, but only the most relevant ones, in our opinion. Also, Individual chapters from the books which resulted from this project are not described, but only the full publications as synthetic results of the work on this project.

In conclusion, a quantitative analysis of the project results is presented, as well as plans for future research.

The aim of this publication is to provide a complete report on all project results, thus synthesizing the knowledge gained in it, as well as to inform the reader interested in any particular topic of the project about the work conducted by the project collaborators, leading him to new perspectives on the study of these topics. Also, the results of this project represent a good basis and introduction to new research projects by the Institute for International Relations, which are planned for the coming years. Therefore, we are grateful to the Ministry of Science, Education and Sports, under whose umbrella this survey was conducted, but also to all other institutions, organizations and individuals who cooperated on this study and who supported the project, financially or in kind, by providing information, moral support and enthusiasm, or in any other way. On our planned future research projects, for which we have a great will and enthusiasm, we hope to continue the cooperation with our existing partners, and establish relations with new ones. Finally, we perceive this as a necessity, both in terms of the positioning and stronger development of Croatia in the international environment, as well as in terms of gaining insight and knowledge from global practices, which can contribute to the further development of science in general.

Daniela Angelina Jelinčić, Ph.D.

Project Coordinator

Introduction

The project Cultural Diversity, Intercultural Communication and Digital Culture is based on the hypothesis that cultural diversity, intercultural communication and a stronger development of the new media and digital culture represent the developmental resources of a society, a premise that needs to be scientifically verified by questioning the different characteristics of their interaction.

The recognition and reflection of the diversity between cultures, as an integral part of their identity and an element which enables and encourages communication and cooperation, is a phenomenon of postmodern society. The globalization processes, particularly encouraged by market expansion, by new and dynamic forms of mobility of people and goods, and by rapid technological innovations, facilitated the inclusion of individuals, communities, institutions and socio-economic regions in international communication. The globalization processes are affecting the entire world, which is becoming increasingly interdependent in all of its manifestations. It is, therefore, essential to monitor and critically analyze these emerging changes.

Under the conditions of globalization, the ubiquity of information and communication technology is changing the way people understand cultural diversity. In this context, an individual culture cannot be understood as a clearly defined system, which constitutes a "cultural mosaic" with other similar cultural systems, but needs to be seen as an open, dynamic process, based on interactive permeation, especially through the Internet and the digital media.

The promotion of cultural diversity and intercultural communication, as well as the affirmation of digital culture can contribute to a more uniform global economic development. The process of European integration is also facing new challenges, especially with the purpose of "unity in (cultural) diversity", which is becoming an increasingly important dimension of the activities of the European Union. Managing cultural diversity is put before the European Union as an imperative, which can be implemented only through a flexible and tolerant intercultural communication at all socioeconomic levels, among which, for example, a new approach to cultural tourism, to open networks of cultural cooperation and to the creation of various forms of virtual communities is emphasized.

The Croatian accession to the European Union gives Croatia access to a wide range on new initiatives based on the promotion of cultural diversity and intercultural communication. In this sense, public policy plays a strong role, and needs to be linked to the analytical background of research into cultural practices, which makes cultural and media policy the basic instruments for the promotion of the European concept of "unity in diversity".

The main aim of the project was to explore the interrelation of cultural diversity, intercultural communication and digital culture as developing resources of society. While cultural diversity is a developing resource which is considered not only at the national level, but primarily from the transnational/transcultural perspective, intercultural communication is reflected in the exchange and the flow of cultural goods and services, and is characterized by the application of information and communication technologies that encourage the creation of new forms of culture. In this sense, the project aimed to research the dynamics of changes occurring in the field of digital media and digital culture in the context of cultural diversity and intercultural communication, and to investigate the compatibility of the existing cultural policies with the evolving changes. The goal was also to define the trends that characterize youth culture in the context of determining personal and collective identity. The awareness about the intensity and the dynamics of cultural identification in Croatia is not clearly defined, which is particularly apparent among the youth population. The complexity of the global cultural and economic processes is also shaping the terms of cultural diversity and intercultural dialogue, which are gaining new, highly specific roles, especially evident in the exchange of goods and services. Accordingly, cultural tourism also plays a significant role in the promotion of cultural diversity and intercultural dialogue, thus one of the goals of the project was to define new approaches to cultural tourism.

Finally, the goal of the research is also the application of its results, which are reflected in the inclusion of issues of cultural diversity, intercultural communication and digital culture among the priority issues of the cultural and scientific policy of the Republic of Croatia, and in the formulation of strategic directions of the cultural development of Croatia. This would also strengthen the position of Croatia in the European scientific, cultural and communicative environment. In addition, these results can be used as an analytic basis for the cooperation with international organizations of different profiles, such as UNESCO, the Council of Europe, the World Trade Organization, the World Tourism Organization, WIPO, ICOMOS, etc.

In principle, the dynamics of this research involved three main phases. In the first one, cultural diversity was analyzed with regard to the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (UNESCO, October 2005), which emphasizes diversity as a common heritage of mankind. In the second phase cultural diversity and intercultural dialogue were analyzed in the Croatian context, particularly among the young population. The final phase engaged in the synthesis of the results, which considered cultural diversity and intercultural dialogue as an integral part of public policy, which sought to respond to global changes, and through which prospects of the cultural development and the international cultural communication of Croatia were analyzed.

The following text will present a synthesis of all the research project results, as well as descriptions of the individual results.

Project Research Results

In the period of 2007 - 2012, the project Cultural Diversity, Intercultural Communication and Digital Culture systematized and presented the knowledge about three main research strands: cultural diversity, intercultural communication and digital culture, and their interrelation. All three are characterized by the rapid changes taking place under the influence of globalization and digital technologies, which are inducing new ways of addressing these terms. Twenty years ago, cultural diversity was still perceived as a minority-majority issue, which, in practice, was being related to the right to culture and cultural specificity. Research has shown that cultural diversity can no longer be exclusively regarded as a minority-majority relation, because the globalization processes have created and accelerated new types of mobility and migrations. Therefore, the new forms of communication, mobility and migration were analyzed, which are leading to new types of networking, exchange and cooperation, i.e. intercultural communication. Intercultural communication is becoming a complex system of transnational and transcultural relations and expressions of diversity. The interrelation between cultural diversity, intercultural communication and digital culture has been researched on the global, European and national levels, as has the means in which their interdependence is being materialized in different areas, such as public policy, cultural networks, cultural tourism, cultural economy, local development, and the political context.

As a starting point in this research, documents by international organizations (UNESCO, European Union, Council of Europe, World Trade Organization, World Tourism Organization, WIPO, ICOMOS) were used and their work was monitored, The Convention on the Protection and Promotion of the Diversity of Cultural Expressions, a key UNESCO document, was analyzed in the book **UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions: Making it Work** (2006.), which was also used for an analysis of the work of the World Trade Organization, the World Intellectual Property Organization (WIPO) and of international contracts in the field of culture.

Further, the wider social and cultural changes that are evolving in the new context of digital networks (issues related to knowledge society, convergence, freedom of communication, public domain and copyright) were analyzed, as were the changes in the cultural sector resulting from the new ways of participation through digital networks and Web 2.0. Thus, in the field of digital culture a study called **Connecting Croatia** was undertaken on the national level, which mapped the current state of virtual culture in Croatia. The research covered the public cultural sector in the virtual sphere, based on a sample of 11 Croatian cities, the private and civil cultural sector, as well as dynamic virtual structures (cultural portals). Having in mind that the cultural contents in the virtual space are created in the public cultural sector, through civil society initiatives and by the creative industries, the research focused on issues of the interrelations between these three sectors in the creation of virtual cultural contents. The possibilities that the usage of the virtual space offers Croatia in terms of international cultural communication were identified, and recommendations were formulated for the promotion of the cultural virtual space. On the international level, research was conducted into the impact of virtual culture on the cultural tourism of Southeast Europe, covering 9 countries. The virtual space facilitates the circulation of a large amount of information, which encourages and establishes new forms of cultural tourism. Also, the challenges which the new technologies have put before the field of culture were analyzed, as was the role of cultural portals in the context of digital cultural convergence. As a result of the research conducted in the field of digital culture, three books were published in the edition of the worldwide network Culturelink: **Digital Culture: The Changing Dynamics** (2008); **Connecting Croatia-The Public, Private and Civil Sector of Culture in the Virtual Space** (2008), published as an e-book in both the Croatian and English language; and **Cultural Tourism Goes Virtual: Audience Development in Southeast European Countries** (2009).

The section on cultural diversity and intercultural dialogue was viewed from the aspect of the daily coexistence with other cultures, but also from the aspect of temporary tourist contact. Identity and interculturalism through travel was one of the research topics, which resulted in the publication of

the book **Culture, Tourism, Interculturalism** (2010). The research results were presented through three major chapters, entitled *Identity of the "Home"* (key points of the own identity), *Identity of the "Other"* in Croatia (stereotypes against foreigners and minorities in Croatia) and *Travel and Relation Towards the "Other"* (travelling abroad and perception of and attitude towards tourists). Within the same study, and as a part of a larger project, a manual for school children entitled ***Hit the road!*** was published (2009). Also, in the course of 2011, a pilot-study was conducted on a sample of tourists in Zagreb, with the aim of detecting **Tourist Preferences in the Cultural-Tourism Offer of the City of Zagreb**. The objective of the study was to detect the type of cultural offer that particular nations may prefer, which would help identify products of local cultural diversity interesting to particular markets. Based on these results, a future larger research is planned.

Furthermore, the project's research explored cultural diversity as realized in various cultural expressions, through the economics of culture (cultural tourism, cultural management, cultural/creative industries, cultural entrepreneurship). The work on the project in this field resulted in the publication of the books **The ABC of Cultural Tourism** (1st edition in 2008; 2nd edition in 2009; recognized by the City of Zagreb Award) and **Culture in the Shop Window** (2010), and the study **Zagreb as a Cultural Product** (2010). The first book provides theoretical knowledge in the field of cultural tourism, and the second one in cultural management (more specifically, heritage management). The study, in turn, focused on local specificities, exploring their economic potential and possible contribution to the international recognizability of the city in field of culture, i.e. to its tourist attraction. In addition, the **Strategy of Preservation, Protection and Sustainable Economic Development of the Cultural Heritage of the Republic of Croatia for the Period of 2010-2015** was elaborated (2010), analyzing the current state, and defining the goals and measures for the potential use of the local and national heritage diversity to serve economic development as well as for its preservation and protection. In terms of the local development based on culture, in 2010 the first phase of the data collection for the work on the **Strategy for Cultural Development of the City of Dubrovnik** and the **Strategy of the Development of Museum Activities in Dubrovnik Museums** was conducted.

Within the project, special attention was given to themes of cultural diversity, intercultural dialogue and digital culture in the framework of public policy. Thus, the role of cultural networks in cultural policy was investigated, and the results were published in the book **Networks: The Evolving Aspects of Culture in the 21st Century** (2011), the predecessors of which were previously studied and published in the book **Dynamics of Communication: New Ways and New Actors** (2006). In addition to cultural policy, the need was recognized for the inclusion of cultural diversity in the scientific, educational and tourism policy, as recommended in the book **Culture, Tourism, Interculturalism** (2010). The different approaches of certain cultural policies towards the financing of culture, or encouraging of private investments in the cultural sector, were presented by the results of the study **Encouraging Private Investment in the Cultural Sector** (2011), which was undertaken for the European Parliament.

Although the political context was not originally in the project's research focus, a turn in some European and world public policies has led to a revision of the policy of multiculturalism. Therefore, this project resulted also in several papers dedicated to the issues of cultural diversity and intercultural dialogue in the political environment.

Generally, the results can be summarized in eight categories which are briefly presented here. It is necessary, however, to also emphasize their interrelations, since their mutual influences are greatly intertwined.

Cultural Diversity and Intercultural Dialogue in the Context of International Organizations

Cultural Diversity and UNESCO

The basis for UNESCO's first official documents in the field of cultural diversity lies in the report *Our Creative Diversity*, from as far back as 1995. This report reflects the new approach towards the development of culture and cultural policies, one that is moving away from the concept of the protection of culture and towards the concept of cultural growth and the promotion of the creative potential. The topic of cultural diversity is viewed as one of the basic elements of the entire sustainable development, which is also reflected in the title of the report (Obuljen 2006: 23-24).

The report *Our Creative Diversity* played a key role in changing the perception of culture in our society, and it certainly is, in addition to the Council of Europe's report *In from the Margins*, a valuable foundation for the creation of an international movement of cultural diversity. Both reports are, however, criticized for advocating a positive idealistic cultural development, instead of clearly pointing to the source of the trouble, without presenting a real solution to the problems, which themselves are also not entirely clear. This does, however, not mean that the new paradigm of cultural policy does not have good intentions.

In 2001, the ideas from this report became part of the **Universal Declaration on Cultural Diversity**, UNESCO's first document that enacts the respect and promotion of cultural diversity. Just a year earlier, the Council of Europe also adopted a **Declaration on Cultural Diversity**. The goal of the Declaration is to provide support to those countries which wish to create favourable conditions for open cultural dialogue, and, thus, for quality coexistence of its citizens.

UNESCO's *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* was adopted at the 33rd session of the General Assembly of UNESCO in October 2005, as the fundamental step in the struggle towards the achievement of the protection and promotion of cultural diversity. The goal of the Convention is to assist states in creating, in their own environments, respecting and promoting cultural diversity, favourable conditions for the dialogue between cultures and civilizations under the circumstances of globalization.

In addition to giving a comprehensive analysis of cultural diversity and highlighting its significance in different areas, UNESCO's latest report, *Investing in Cultural Diversity and Intercultural Dialogue*, published in 2009, aims to convince decision makers of the importance of investing into cultural diversity, in order to facilitate new approaches to sustainable development, ensure human rights and freedoms, and reinforce social cohesion and democratic governance (*Investing in Cultural Diversity and Intercultural Dialogue* 2009: 1). Thus, through it one again aimed at concretizing the theme and introducing specific measures in cultural, educational and communication policies.

Cultural Diversity and the Council of Europe

The European Cultural Convention of 1955 was the first instrument by which the European states, regardless of their membership in the Council of Europe, expressed their commitment to cultural cooperation in the fields of cultural research, cultural heritage, education and science. At the same time, the convention confirmed a common cultural heritage and a pronounced common need for the promotion of intercultural learning. Even though intercultural dialogue was not the central point of this Convention, it may be said that it established the basis for other future projects and documents on this topic.

The underlying theme of all documents, projects and activities in the field of culture is related to the search for and emphasis of a common European heritage of all member States. In this sense, as early as 1960 within the Council of Europe the idea of discovering the "Other" through travel was born, with an emphasis on cultural tourism as the best way of spending leisure time. The project *European Cultural Routes* was developed with the aim of raising awareness of and respect for the European cultural identity. The project promoted predetermined travel itineraries through two or more countries or regions, organized around a theme of clearly European historic, artistic or social

interests. In this respect, travel and tourism were perceived as the ideal means of promoting the European identity, while at the same time preserving and respecting diversity.

One of the key documents of the Council of Europe regarding the necessary changes related to cultural policies is the aforementioned report *In from the Margins*, which represents a supplement to UNESCO's report *Our Creative Diversity*. The document highlights the key points with which creators of cultural policy in Europe met at that time (1997). The central themes of this report were two interrelated priorities: to bring millions of needy Europeans in from the margins of society, and to bring cultural policy in from the margins to the centre of management (*In from the Margins* 1997: 7). The special significance of this report lies in the emphasis of the developmental role of culture, which is directly connected to the sustainable development. In the report, culture is seen as a concept which in every society marks the human values in contrast to the growing intolerance and unemployment of an increasing number of individuals in Europe. In this sense, the cultural policies of the European countries were supposed to respond to these challenges. The investment in the human capital and the implementation of the cultural rights of various marginalized groups (primarily ethnic and cultural minorities, but also women, the youth, etc.) are therefore a key topic of European development. The acceptance of a cultural policy of inclusiveness, rather than exclusiveness, is considered to serve as support to a new social ethics. Therefore, the need was felt for a European Declaration of Human Rights. In this sense, it is the key report that expresses the need for change in cultural policies, which, for the first time on a European level, places abstract debates about cultural diversity, multiculturalism and intercultural dialogue into a concrete developmental context.

The key question this report is trying to answer is to which degree the development of culture, and particularly its influence on the overall development, should be left to market forces, and whether, or when, public intervention is needed, onto which areas it should focus and what form should it take on? By what criteria should the role of public intervention be measured? (*In from the Margins*, 1997: 239-240). This is an old question for the new cultural policy: the loss of faith in the hierarchical standards of cultural values versus the dynamics of commercial culture and its popular attraction of self-financing, that makes the quest for the answer to the question more difficult (McGiran 2004: 101).

Such a situation rightly raises doubts about the necessity of cultural policy. The report *In from the Margins*, however, argues that cultural policy is needed more than ever, and its object became the promotion rather than the prevention of diversity. It is the task of the public sector to accept heterogeneity, and that of cultural policy to manage this change.

In the year 2000, the Council of Europe adopted the *Declaration on Cultural Diversity*, and continued with the development of several other interesting projects on this topic (such as *Culture and Neighbourhoods* and *Creating Cultural Capital*).

Cultural Diversity and the European Union

The preservation of cultural diversity has been emphasized and defined among the fundamental principles of the European Union, specifically, in Article 151 of the EC Treaty and in Article 22 of the Charter of Fundamental Rights of the European Union, which state that the Union will respect the cultural, religious and linguistic diversity. The declared goals are directed towards the preservation and protection of the cultural heritage, the dissemination of knowledge about the cultures and history of the European nations, and the promotion of artistic and literary creation, including the audiovisual sector.

The true origins of the protection of human rights and the fight against discrimination, and thereby of the acceptance of the "Other", lie in the European Convention for the Protection of Human Rights and Fundamental Freedoms, drafted in 1950, which refreshed and renewed human dignity in the post-war period. Among the right to life, the prohibition of torture, the right to liberty and security, the right to respect of private and family life, the freedom of opinion and expression, and the freedom of assembly, Article 14 also includes the prohibition of discrimination. With the

establishment of the European Court of Human Rights in accordance with this Convention, another prerequisite for their protection was created.

The problem of cultural diversity was also recognized in the European cultural strategy, the *European Agenda for Culture*, adopted in 2007. In addition to its declared goals, which are associated with the promotion of creativity, the importance of intercultural dialogue and cultural diversity is emphasized, as culture has always played an important part in the process of European integration. Therefore, the accent was placed on the ability of society to be open towards other cultures, which can be achieved through an increased mobility of artists and participants in the cultural sector in general, and through the encouragement of lifelong learning about other cultures. All significant participants of cultural sector should jointly encourage intercultural dialogue, in order to create favourable conditions for a better understanding of cultural diversity.

Aiming to promote a European cultural strategy, which should respond to the challenges of globalization, platforms have been established, organized in three areas: intercultural dialogue, access to culture, and cultural industries. This strategy is also based on UNESCO's documents, the *Universal Declaration on Cultural Diversity* and the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*.

The goal of the European Commission's ongoing framework programme Culture 2007-2013 is the advancement of a common European cultural space, through the promotion of the cross-border mobility of both cultural workers and works of culture and arts, and the encouragement of intercultural dialogue. Thereby, the new programme of culture has shifted the borders of mutual respect, encouragement of creativity, and mutual cultural enrichment. In addition to this programme, a number of other programmes with a strong influence on culture are also being encouraged (for example *Europe for Citizens*, *Television without Frontiers*, research within the *Research Framework Programmes*).

In order to recognize and emphasize cultural diversity as a unique advantage, 2008 has been declared the Year of Intercultural Dialogue.

Cultural Diversity and the World Trade Organization

According to the Universal Declaration of Human Rights "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts". Yet, many countries are economically dependent on the Western world, and their communication tools are subordinated to the rich parts of the world, thus it can be said that independence, especially regarding information and culture, is limited. Wishing to change these cultural and communicational relations in the world, the movement called the *New World Information and Communication Order* (NWICO) was born. The report that was drafted on this subject upon the request of UNESCO, recommended the restriction of the processes of concentration and monopolization; the increase of the number of decision-makers at a time of growing media audiences and the strengthening impact of communication; the reduction of the impact of advertising on editorial policies; and the improvement of models that secure a greater autonomy in the management and the editorial policy of the media. However, UNESCO did not have sufficient time for the development of the proposed legal instruments, which would favour the development of what we know today as cultural and media diversity. The United States oppose this, arguing that such information and cultural policies would interfere with the so-called *free exchange of information*. From the American point of view, in this principle economic and cultural freedoms mix, so the economic freedom often results in a dominant position on the market for particular cultural conglomerates. In this way, in the 70's many independent countries very much felt the effects of the "free exchange of information". Moreover, bearing in mind the new world order based on the economic principles of a free market, the United States again capitalized from the market liberalization at the time of the establishment of the World Trade Organization in 1995. A first resistance to this liberalization appeared in Canada, but not in Europe. A bit later, however, a French answer to this liberalization was given, specifically as a response to its disastrous consequences for

the French cinematography. In their negotiations, America and European Union finally reached an agreement about the so-called exemption of culture (*l'exception culturelle*), which implies that the country (i.e. the EU) will continue its regulations in favour of cultural diversity. Hence, culture should not belong to the area of trade, and should be excluded from the liberalization. However, the reality is different, and culture has not been exempt from the WTO agreements. How do we find a balance between the interests of commerce and those of culture? One of the results of activities on the cultural side is UNESCO's new instrument on cultural diversity, the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*.

Similarly, issues of liberalization are raised in the framework of the World Intellectual Property Organization (WIPO), with the opposing parties seeing intellectual property rights as the right of the author (*copyright model*) on the one side, and as the right of society to benefit from the work of the author (*copyleft model*) on the other.

Cultural Diversity and the World Tourism Organization

The World Tourism Organization (WTO) is the leading international organization in the field of tourism and travel, and the United Nations have assigned it the central role in making decisions regarding the promotion of the development of responsible, sustainable and widely accessible tourism, that contributes to the economic development, international understanding, peace, prosperity, to mutual respect, and to the monitoring of human rights and freedoms (Jelinčić 2008: 136). From the understanding of the role of the WTO, it is clear that this organization is not exclusively concerned with the promotion of the economic aspects of tourism, but rather sees this branch of economy also as a platform for intercultural dialogue, which promotes tolerance towards cultural diversity.

This organization's fundamental document is the *Global Code of Ethics for Tourism*, the role of which it is to ensure that member countries, tourist destinations and the tourist industry strengthen the economic, social and cultural effects of tourism, and at the same time decrease the negative social and environmental effects (Jelinčić 2008: 137). *The Code* lists ten principles of the conservation of the resources on which the tourist industry depends, ensuring that the economic benefits they bring are distributed appropriately. Some of the principles, even though they do not mention the phrases of cultural diversity and intercultural dialogue, do outline the "rules of the game" in just this area in a more or less direct way. These are the following principles:

- Contribution of tourism to the mutual understanding and respect between nations and societies;
- Tourism as a means of individual and collective satisfaction;
- Tourism as a factor of sustainable development;
- Tourism as a consumer of the cultural heritage of mankind and its advancement;
- Right to tourism;
- Liberty of tourist mobility.

The first principle relates to the tolerance towards and respect for the diversity of religious, philosophical and moral beliefs, and the diversity of cultures and cultural practices. The second principle is in line with the quality programme in tourism, and is linked to the equality of men and women. Sustainable development, as the basis of the third principle, is continuously present in all of today's tourist programmes, and concerns almost all forms of tourism, from ecology to culture (Jelinčić 2008: 143). The fourth principle applies to tourism as a consumer and guardian of cultural heritage, which includes the promotion of cultural diversity. The right to tourism and the freedom of tourist mobility include equal opportunities for all, be it regarding the offer of tourist services or the travel itself, which includes tolerance, equality and dialogue.

Accordingly, the Code serves as a sort of recommendation to member states, and the principles it prescribes are desirable in national tourism policies.

Cultural Diversity and ICOMOS

The International Council on Monuments and Sites (ICOMOS) is an international non-governmental organization which deals with the conservation of the world's historic monuments and sites. Although it is specialized for specific tasks related to the preservation of heritage, its work may also be viewed from the angle of promoting cultural diversity and intercultural dialogue. The organization set out on its way of promoting cultural tourism through the International Committee for Cultural Itineraries and the International Scientific Committee for Cultural Tourism. These important ICOMOS bodies are concerned with the conservation, but also the promotion of heritage through tourist activities. The fundamental document of ICOMOS' activities in this sense is the *Charter on Cultural Tourism*, which dates back to 1976, and represents the basis of any present-day usage of heritage for tourism purposes. In addition to a balanced relation between the interests of the tourism industry and the cultural sector on the one hand, and the preservation of the heritage resources on the other, the tasks of the *Charter* also include the presentation of the heritage to the local community and visitors, and the advancement of the heritage and the living culture of the receptive community, and these tasks are indirectly related to the promotion of cultural diversity.

Cultural Diversity and Intercultural Dialogue in the Political Context

Even though the original idea of this project did not include the study of cultural diversity and intercultural dialogue in the political context, certain events (such as Chancellor Angela Merkel's statement that "multiculturalism is dead", or the Swiss referendum No vote to building a mosque in Zurich) and publications (such as the book by Munira Mirza, Cultural Adviser to the Mayor of London, entitled *The Politics of Culture: The Case for Universalism*, which examines cultural relativism and cultural diversity) encouraged us to also explore the political environment in which the policies of multiculturalism were acting. This was also important for the study of the same issues in the public policies, in which this project engaged.

The basis for defining multiculturalism is cultural diversity. This is not a new phenomenon, but it is difficult to define, as there is no unique approach to this term. Thus, different terms are often used that describe aspects of cultural diversity: multiculturalism, cultural pluralism, interculturalism or melting of cultures, and their sometimes different understanding is placed in the geographic context. Multiculturalism, for example, has entirely different points of origin and determinants in North America and in Europe. The U.S. policy towards minority communities does not have the same connotations as the European one, since the inhabitants of the North American continent are all immigrants, regardless of which wave of immigration they belong to, while the European population on the old continent is indigenous. In other parts of the world, it is often not even possible to talk about multiculturalism as a policy or ideology, but only about multiculturalism as a factual state. In Europe itself there are also different approaches to this problem, with the British and the French model serving as examples of diametrically opposite models of integration until only a few years ago. While the British model granted extensive freedom to the way of life of minority communities, the French one demanded assimilation. Following the terrorist attacks that the United Kingdom experienced in 2005, however, an increased tendency towards abandoning the "old" British model is visible.

The differences of the various European models are also based on the difference between the ethnic and the civic paradigm of the nation. The ethnic paradigm is based on the myth of a common origin and blood kinship of the people (and nation), while the civic version is based on the place of birth and an element of voluntarism, i.e. on the autonomous and conscious decision of an individual about (not) belonging to a certain people and nation. The ethnic concept of a nation developed in Germany and the civic one in France, which is why these two models still carry a German and French

connotation. The ethnic model is particularly present in Eastern Europe, which results from historical facts: in this part of Europe, it was primarily the people who created the states, and thus rose to the status of nations, while in Western Europe the process took place conversely. Communist regimes preferred the ethnic concept, although only as a transitional phase towards a new socialist man, to whom tribal differences would become pointless.

The historical determination and the contemporary differences in the models that influence the approaches to multiculturalism still lead to disagreements regarding the basic terminology, so that many authors refuse to use terms such as multiculturalism, replacing it with the more acceptable term of cultural pluralism.

Another stumbling block is the meaning of culture for the formation of the individual identity, which does not necessarily always correspond with the collective identity. It is precisely this anarchic situation, in which everyone is interpreting the key terms in his own characteristic way, that is leading to the politicization of the topic and to the degradation of the discussion into a debate. Moreover, the debate is going around in circles, and the old ideological division into the left and the right is losing or changing its meaning. The left traditionally held multicultural views, but since the 90's the position of the left split into those who still hold these views, and those who began to criticize multiculturalism from the universalist position. The right continuously adhered to its monocultural model. It is, still, necessary to define the basic concepts as starting points for an easier understanding of the situation in the political context.

The distinction should be emphasized between culturalism (in all of its various forms), which starts from the premise that (national) culture is crucial for the development and preservation of personal identity, and universalism, as conceived by the European Enlightenment, which refutes this view. Monoculturalism, as the first and oldest in the series of culturalisms, holds the rigid view of a compact and monolithic national culture that is firmly based in the *Volksgeist* - the national spirit, and which must be clearly delimited and "protected" from the "negative influences" of other ("less valuable") cultures, so as not to become *entartet* - degenerated. Multiculturalism does not find itself too far from this explanation, as it also sees cultural groups as closed units, its most important difference, however, lies in the fact that it believes in the possibility of a peaceful coexistence and equal treatment of different cultures within one society, i.e. on the territory of one state. Interculturalism goes one step further, seeking out common features in different cultures, which, in addition to a peaceful coexistence and tolerance, facilitate a dialogue and cooperation between cultures. Transculturalism, in comparison to monoculturalism, represents the other extreme among culturalisms, because it involves the melting (fusion, hybridization, syncretism) of two cultures into one, new(!) transculture.

What is common to all these culturlisms is their insistence on the crucial role that a certain culture plays in the creation and the preservation of an individual identity. The universalism of Enlightenment negatively characterizes these convictions as culturally relativistic or particularistic, advancing the view of an abstract and universal human nature that transcends cultures and remains unchanged throughout history. In other words, the universalism of the Enlightenment emphasizes the role of the individual, who is not and should not be determined by any collective, but who, by its own free will, enters into a relationship with other individuals through a social contract - *contract social*.

The different concepts of culturalism can be contrasted to the concept of universalism. The multiculturalist approach that prevailed from the late 1980's to the early 2000's, is now compromised because it is considered to have contributed to the cultural segregation and ghettoization of European immigration societies. As an alternative, interculturalism is considered, which, on the scale of interaction between two cultural groups, lies much closer to the extreme of melting, while multuculturalism remains trapped in the half closer to the extreme of conflict. Politicians and experts across Europe are moving away from the view that treats cultural diversity as

an absolute value, and gradually towards a view that emphasizes the need for finding a common ground among different cultures, within the framework of liberal democracy and secularism.

In the Croatian context, we studied the terms "pluralism" and "respect for diversity", which are often distorted in the terminology of Catholic associations in terms of the health and sexual education in Croatian schools. This use of the terms, which aims for the separation, i.e. the segregation of children, is not justified, because it can serve as a precedent for all organizations that hold different views than the ones sealed in the Croatian constitution. In addition, it inevitably leads to an anarchy of values and a dissolution of the political community. Thus, views and beliefs beyond the constitutional umbrella fall into the domain of the private, not the public, and should be treated as such.

Cultural Diversity and Intercultural Dialogue in Everyday Life

Cultural diversity and intercultural dialogue were explored in Croatia through the everyday interactions of the majority culture with minority cultures. Even though the constitution guarantees the respect for minorities, and states that "Ethnic and multicultural diversity and a spirit of understanding, respect and tolerance contribute to the promotion of the development of Republic of Croatia", in practice this is often not the case. In addition, little is known about the depth of these contacts, thus, in 2009, a study was conducted with the aim of exploring the domestic population's relations towards and perceptions of the "Other". Possible stereotypes about strangers and minorities in Croatia and the degree of tolerance towards them were examined.

On the national level, the results show a high degree of stereotyping the Italians and Germans at the national level, of negatively stereotyping the Roma as members of a minority, and of negatively stereotyping the citizens of Zagreb at the regional level. Individual groups are subject to both negative and positive stereotypes: 52% of respondents consider Italians talkative, 55% regard Germans as diligent, 42% think of the Roma people as thieves, and 43% think that the citizens of Zagreb are conceited.

In terms of regional stereotypes, most of those interviewed stereotype only the citizens of Zagreb, while for members other regions the situation is generally positive.

Considering the degree of tolerance towards individual nations, minorities and religions, the own nation and religion is glorified (Croats and Catholics) in most Croatian regions. Stereotypes about the Czechs (stingy), the English (cold) and the Russians (drunkards) are generally not deeply rooted.

The degree of stereotyping certain nations or minorities is higher among those respondents who are more familiar with them. Such is the case in this study, for example, with the Italians, who are stereotyped in a high percentage by the populations of Istria and the Zadar County; with the Roma, who have a very bad reputation in the region of Međimurje and in the city of Zagreb and its surroundings; with the Czechs in the continental counties, where they live as a minority; or with the Hungarians in the Osijek-Baranja County. Hence, more frequent contacts with members of particular nations/minorities sometimes result in a higher degree of negative perception about them. It is, thus, essential to back superficial contacts with actual knowledge.

While mostly positive or neutral opinions prevail about the Bosniaks and the Albanians, about the Montenegrins and the Roma the opinions are either neutral or negative. The Serb minority meets with the most negative perception: 71% of the respondents expressed a negative opinion about this minority (28% of the opinions was bad, and 43% extremely bad).

In terms of religious affiliation, while Catholics were nationally perceived positively among 79% of those interviewed, the Orthodox (42%), Muslims (49%) and Jews (42%) were predominantly perceived as neutral, which shows that religion plays a less negative role for the perception than

nationality does. Yet, the percentages of negative opinions about these religions are quite significant (Jews 28%, Muslims 32%, Orthodox 32%).

Hostility towards certain minorities at the regional level is very evident, especially in the Šibenik-Knin and the Zadar County. In most counties in which direct contacts with individual minorities occur, stereotyping is obvious, be it positive or negative. The reason for this can be found in the persistence of certain stereotypes in the majority population, which may sometimes have their foundations, but also in the low level of tolerance and education of the majority population, and the unwillingness to accept minority integration.

We conclude that the respondents' perception of the majority nation (Croat) and the majority religion (Catholics) in the Republic of Croatia is extremely positive. Although this result was expected, owing to the fact that Croats and Catholics form a majority population/religion in Croatia, it is also an indicator of the local bond with the territory and the church as expressions of identity. Due to the rather high degree of stereotyping and intolerance towards the "Other" and the "different", a strengthening of the education about tolerance towards the "Other" is recommended, including topics regarding other nations and religions in the formal and non-formal education.

In the European geographic framework, the vast majority stereotypes Western Europe positively, which indicates a set of values close to Western culture, which is considered desirable.

To increase the amount of travelling is one of the recommendations of this study, although this depends on financial, social, personal and other circumstances which need to be met, and it is not realistic to expect that this goal can easily be realized. However, much can be achieved through proper programmes information and education in Croatia, be it via formal education through school curricula or via informal forms of education. In many ways an intensified teaching about the value of the own culture can make a difference, already foreseen in the curriculum of primary education, but not sufficiently. Learning about other cultures needs to be increased, in order to avoid the strong stereotyping, found by this study.

The possibility of genuine intercultural dialogue assumes knowledge about individual cultures. Ignorance is the prerequisite for the creation of stereotypes and superficial perceptions of the "Others". In this sense Croatia is a xenophobic country, thus stronger information and education in this regard is a preferable solution.

Cultural Diversity and Intercultural Dialogue in the Virtual Environment

The interrelation of cultural diversity, that is of intercultural communication and the virtual environment is explored and presented in the book **Digital Culture: The Changing Dynamics**. It brings articles that focus on issues related to the trends in the field of digital culture, which, through processes of convergence, are increasingly linking the virtual and the real space into a new experiential dimension, and which are characterized by communication as the major aspect of contemporary culture. The intention of the publication was to explore whether the entire context of digital culture is developing in the direction that will ensure it to serve as open resource for a sustainable society of knowledge, in which a relation between the digital context and the preservation of cultural diversity is inevitable, and that in turn is dependent on the processes of intercultural communication in the network environment. The changed context that evolved with the penetration of ICT and digital networks into all areas of our life and work, determined the evolution of culture to a digital (technologically and experientially conditioned) culture. The new social ecology determines the experiences and possibilities that citizens today have, and determines the further directions of social and cultural development. The ecology of the media investigates how the media affect human perception, the understanding of reality, feelings and values, and how our interaction with the media facilitates our survival and development. The changes taking place are examined through questions concerning ambient intelligence, the public sphere and copyright issues, the

development trends of digital culture and its influence on the social ecology that we are creating through the establishment of a new institutional and legislative framework. Problems are arising concerning privacy, the protection of copyright, and institutional and legal frameworks that are attempting to regulate the newly established relations. We find a certain ambivalent attitude among most users, who, on the one hand, fear the loss of their privacy (the "Big Brother" syndrome), various forms of monitoring their requirements or physical presence via mobile phones or satellites, and, on the other hand, consciously place most private information (photos, videos, etc.) from their everyday life on the Internet through the various social networks. The situation is similar with the battle for content control, judicial processes against piracy (especially of music and videos), but also with the increasing amount of free contents and programmes. This free content is, of course, also paid, usually with the loss of privacy or time, but this already belongs to the standard business models of the digital media.

The new context brought on by digital culture offers new possibilities for action through the virtual network structures, which also requires a new conduct of cultural policies towards the new virtual structures. It is significant to note, that in the process of the evolution of digital future, cultural policies are more concerned with the digitalization of heritage, than with the appearance of new cultural forms, in which interactivity and convergence are at times becoming more important than the content itself. The development of digital structures in the cultural sector is also analyzed, especially with a view towards cultural portals, which are becoming the new communication structure of the cultural sector in the digital space. Emphasis is placed on the importance of establishing an institutional ecology that will enable the building of a democratic society which will allow its citizens free access to and free exchange of information, and that will support new opportunities of virtual cooperation to the benefit of all. The term "solidarity" appears in most of the contributions as a leitmotiv of digital culture. Certain assessments of future processes in this area are also given. Some followers of the Internet religion believe that digital globalization is the final stage of the human evolution. But, it is still difficult to even anticipate all coming changes. The revolution is less related to what we do, and more to the way we do it, and the machines of the future will no longer deal with physical objects, but only with digital meanings.

The same topic was explored in the Croatian context through the project **Connecting Croatia**, which revealed that some efforts in creating virtual cultural content have been made. A sample of 11 Croatian cities that were analyzed showed evidence of continuous investment in the computerization of public cultural institutions and in programmes of digitalization, especially in museums, libraries and archives. Cities are thus receiving new forms of presentation, which reflect on the history and contemporary life. The area of cultural tourism is also being redefined: the presentation of cultural products in the virtual space is creating new profiles of cultural, so-called post-modern, tourists.

The creative industries that belong to the private sector show an increased interest for their own presentation in the virtual space. Cultural associations are also making use of the potential of the new technologies for their own promotion. Cultural portals, as new structures that are being born in the virtual world, are present in all sectors: public, private and civil. Through their activities, portals contribute to the visibility of the cultural sector and its virtual resources, as well as to the dissemination of information about cultural events, projects and possibilities of cooperation.

The results of the study emphasize the importance of the positive aspects of digital culture at the national level, and the openness towards the international community. Digital culture in Croatia is providing these possibilities, yet many issues of its development remain open. Croatia, except in the field of cultural heritage, does not have a strategy for the development of digital contents and digital cultural services. Neither does a strategic document exist, that would analyze the importance of the development of e-contents and e-services in the field of culture in a broader social context. Digital culture is perceived as an "additional", only partially integrated aspect of cultural activities. In this way, Croatia has not adopted the experiences of the EU countries which use innovative approaches in their strategies for digital content and resources to encourage participation in culture and art.

The analysis of the public sector, i.e. of public cultural institutions on a sample of 11 cities, indicates that the three basic factors of content communication (multilingual presentation, interactive/multimedia content, *on-line* services) do not provide opportunities for a more exhaustive intercultural communication and collaboration, which is primarily prevented by the language barrier and an insufficient amount of interactive and multimedia content. In principle, intercultural communication is open only towards the so-called sister-cities, but even then content is rather inaccessible in the virtual space. Many cities do not present programmes of international cultural communication in the virtual space.

Even companies from the creative industries do not make use of all the features of virtual space. Their virtual presentations are static and without interactive content; websites are designed as brochures, and not as complex systems of information presentation, which offer the possibility of communication. As more companies are oriented towards the domestic market, the sites are mostly in Croatian, which does not do their export capabilities justice.

Cultural organizations use the virtual space for purposes of identification, and not as a means of interactive participation and communication. Cultural portals, similarly, mostly use the Internet as an online equivalent of their own printed publications, instead of promoting the participation of (and the interaction with) the users, thus the collaboration of cultural portals at the international level is also rudimentary.

If we analyze the virtual space in relation to tourism, it is evident that the globalization brought many changes affecting the activities and habits of people during their vacations: the growing industrialization and, consequently, the higher earnings, resulted in increased leisure time, which is often used for travelling. Focusing on the type of the new tourist, studies show that the post-modern tourist tends towards using individual programmes ("do-it-yourself") and online booking services (Tourism Highlights 2003: 1). These changes are also visible in the sector of cultural tourism, where three types of virtual activities have appeared: before the vacation, during the vacation, and after the vacation. The virtual activities before the vacation concern reservations or on-line sales that are available via the Internet, but also include the search for information using various online resources. Numerous ICT systems have appeared that serve as a supplement to or have direct influence on tourism activities during the vacation period, while the Internet also offers the possibility of extending the vacation experience by promoting the destination through posting one's impressions in the virtual space after the vacation itself.

The virtual space plays a major role in modern-day tourist activities, and the tendency of tourists to make use of the Internet when organizing their own travels are forcing us to rethink traditional, but also modern marketing methods. It is believed that without a quality website it is not possible to do business, although research that would prove the web's real impact on cultural tourism is virtually non-existent. How should then the impact of websites on the cultural tourism market be measured? The answer lies in e-business. Taking into account the individualized cultural and tourist profile of their visitors, some cultural institutions and organizations have realized the importance of a quality Internet presentation of their activities, not only to improve the sales of their programmes on the domestic market, but also aiming to do so at the international tourist market. With this goal in mind, they do not focus only on the presentation of their institution, but also offer a variety of multimedia activities, virtual tours, and possibilities of on-line bookings/sales.

Research into sales reports of cultural institutions shows that Internet sales are growing rapidly, and even overtaking "traditional" sales (box-office), having a growing and powerful impact on attracting the cultural tourism market. The more web sites are attractive and rich in technological possibilities, the more tourists they attract to a destination. Most American and Western European cultural organizations offer online sales on their web sites, while the situation in Southeast Europe is significantly different in these countries online sales are more an exception than a rule. Only a small number of web sites of cultural institutions that are technologically advanced use online sales, or

even more frequently only online reservations. The majority of cultural websites, however, is only of presentational nature, which includes static text and images. The changes needed in the countries of Southeast Europe in this field, do not concern only the fulfilment of the necessary requirements (law, computer literacy, etc.), but are a matter of raising the awareness about the possibilities that the virtual space offers.

Research has shown that the younger audiences are generally more inclined to using the Internet to buy tickets for cultural events, and cultural programmes which are preferred by both mass and younger audiences are more successful in online sales. Although the data on the share of online sales in the total sales in countries of Southeast Europe still show a small percentage, it is possible to predict their growth. Online shopping is dominated by the domestic market.

Generally speaking, one can say that in the countries of Southeast Europe, with the exception of Slovenia, an encompassing vision of development of the ICT in the field of culture is missing. According to many indicators, Slovenia is above the EU average, but in other countries of Southeast Europe the position of e-business in the cultural sector is rather low.

It is a fact that the countries of Southeast Europe do not fulfil the same prerequisites, which need to be met in order to make full use of the opportunities that the virtual space offers. The rate of Internet penetration varies from country to country, as does the rate of broadband Internet penetration. In part, the reasons for this situation lies in the rather high prices of broadband Internet access .

On the other hand, Internet access in the business sector is quite high. Although this provides a platform for e-commerce, not many companies in the countries of Southeast Europe are actually using this possibility. Therefore, the share of online sales in retail transactions is low.

Legislation that regulates e-commerce exists in five of the surveyed countries (Bulgaria, Croatia, Macedonia, Romania and Slovenia). In the other countries relevant laws either do not exist, or are still insufficient to allow trading in the virtual space.

Digitalization is present in some public policy documents, but not for all cultural sectors and not with the purpose of developing cultural tourism, and in some countries there is no harmonized data on the current state of the ICT sector.

Thus, in many countries of Southeast Europe e-commerce is still in its infancy. Good examples of online sales in the cultural sector exist in Bulgaria, Croatia and Slovenia, however, these are not part of a systematic public approach to the subject, but merely good initiatives by individual institutions, which are not the result of strategic planning. The best practice example presented in this study is certainly that of the EXIT Festival in Serbia, whose success stems from its creators' innovative consideration of online sales. Conclusions based on examples of good practice, however, may not be considered to be representative of the situation in any of these countries. Nevertheless, they do indicate that the preconditions for this type of business have been created.

Cultural Diversity and Intercultural Dialogue in the Local Geography

Many cities use the autochthonism and diversity of their own culture in order to boost their economic, social, cultural, tourist and urban development. Although in the political environment, in spite of examples of good practice, still a lack of confidence in the strength of culture as a major generator of local and regional development prevails, its potentials are undeniable. Cities (such as Newcastle and Gateshead, Barcelona, Austin/ Texas or Hergiswil in Switzerland), regions which include several settlements (eg. Nybro, Costa, Emmaboda, Eriksmåla, Strömbergshyttan and Aseda in Sweden) or urban districts (like London's East-End) have developed their social, cultural, tourist, urban and economic life in general based on cultural capacities.

As part of this project, therefore, we studied the cultural potential of Zagreb and Dubrovnik, in order to obtain a basis for the systematic development of these cities based on culture, but also including

other related sectors. Thus, the mostly static role of culture as an "extra" to the quality of life of citizens is turned into a dynamic element of development, associated with other sectors, such as business, industry and tourism for example.

Zagreb as a centre of cultural/creative industries has an economic potential that is a potential of creating the city's visibility in just this area. In the short term, thus, the cultural/creative industries can define contemporary key elements of the cultural identity of Zagreb, which may promote the city's international visibility and serve as a key point of its tourist attraction, sales and competitive advantage in the tourism market (branding). In the long term, on the other hand, they can also affect the establishment of foundations for cultural planning in Zagreb, which requires a strategic alignment of the public sector with the cultural/creative industries sector, the establishment of a set of criteria ("identity index") of an identity system for Zagreb, and the inclusion of the cultural/creative industries in the overall cultural sector of Zagreb.

The research results show that the development of cultural/creative industries in Zagreb is random, dispersed and fragmented and without contact with the public administration. Zagreb does not invest in the systematic production of contemporary (local) cultural products, nor in the promotion or "export" of existing cultural products, and the economic importance of the cultural sector is treated as an expenditure in the budget. The cultural identity of the city of Zagreb is not formed systematically, but is linked to different forms of cultural traditions, heritage and ethnic elements that are often not even autochthonous to Zagreb.

According to all indicators, a potential certainly exists, ranging from human resources to financial means, but what is lacking is the political understanding and professional determination to organize and systematize the current state of chaos, and to focus on a concrete direction of development. The collected data call for the creation of a system for the cultural/creative industries, which would range from the collection of statistics to necessary initiatives and public support. Public support does not mean the inclusion of the cultural/creative industries in the current parameters of the cultural policy and the management modes in culture (in the sense of making them an additional budgetary burden), but a clear definition of the public significance of the cultural/creative industries for the development of the local cultural and socio-economic capital.

In this way, cultural policy should respond to the new trends in cultural creativity and adapt to the new situation in the field of culture. Zagreb has a significant competitive advantage in the creation of cultural products by cultural/creative industries, simply due to the large concentration of cultural and creative resources in the city. However, these resources are not specifically targeted and used for developmental purposes.

The identity of Dubrovnik, on the other hand, relies on its cultural and historical heritage. It meets with a strong inflow of tourists visiting the city, but the management of tourists, just as that of the heritage, is often random, and not systematically following a predefined plan.

One of the great risks of developing tourism as a primary economic activity is the loss of a city identity, and the creation of a new destination or resort identity at the same time, which relies on cultural heritage as the main attraction for mass tourism. In such a new context, in which basic urban characteristics of the city of Dubrovnik are vanishing rapidly, strategic local cultural development planning is a complex and demanding task, encompassing the harmonization of tourism market interests, which imposes the commodification of the local cultural offer, with tendencies to safeguard and develop the local cultural identity as well as economic prosperity through cultural heritage and local contemporary art creation. The analysis of the current situation, from the first phase of the project "Development Strategy of Culture in Dubrovnik", shows that, in relation to its number of inhabitants, Dubrovnik is the city with the largest cultural infrastructure, largest budget for culture, and largest cultural income (Dubrovnik Museums and Dubrovnik Walls for example) in Croatia. The city administration, which manages the local cultural sector, has decided to elaborate a strategic plan of Dubrovnik's culture, and, after the completed situation analysis, is in the process of

making a decision on the development priorities in the cultural sector. Those priorities represent economic and political issues of Dubrovnik, its capabilities, directions and perspectives for future development.

At the same time, with local strategic cultural planning, the main museum institution and the skeleton of Dubrovnik's cultural tourism offer, Dubrovnik Museums, completed its museum activities development plan. Studies have shown that of all cultural institutions museums have the greatest potential in the tourist business, as they often represent focal points of the interpretation of local history, but also of contemporary life, it can, thus, be concluded that the Dubrovnik Museums (DUM) are the central backbone of the presentation and interpretation of Dubrovnik's identity. With respect to the problems detected in this institution, and to the aim that the role of the museums correspond ideally to such a vision, it is necessary to increase the excellence in their primary activities (collection, processing, research, conservation, presentation and interpretation of cultural heritage), to improve the development of the human resources, to increase cultural participation and the satisfaction of the visitors, to work on the adaptability of their own activities, and to increase their own revenues and investments in the development of the museum. With the same purpose, it is necessary to introduce changes to the institutional framework, i.e. the organizational structure of the museum. These changes, in turn, depend on changes to the Statute of the DUM. Apart from regulating the internal organizational structure, changes to the Statute need to prescribe the specific relationships, rights and obligations of the founder.

Regarding the internal organization of the Museum and the functioning of its five organizational units, a greater autonomy of the organizational units is suggested, primarily regarding their programming, promotional and financial activities. Accordingly, the managers of the organizational units - the curators, should hold higher authority and responsibilities over their organizational units, answering for their work not only to the Director but also to the DUM's Management Council, and being required to submit an independent report to the Management Council and Dubrovnik's City Department for Culture, as well as contribute to the integral work report that the Director submits to the founder, i.e. to the City Council of the City of Dubrovnik. Also, it is proposed that the organizational units be required to articulate permanent plans and programme guidelines of their activities through documents foreseen by the Statute. All of these documents should include the principle of orientation towards the audience, audience development programmes, the diversification of the organizational units' capacities and human resources, technological development plans regarding the digitalization of the organizational units, and creative and inventive planning of their programme activities.

A strengthening of the role of the Professional Council is necessary, and the de-politicization and decentralization of the decision-making process is proposed, as well as expert evaluation and monitoring of museum activities by a professional cultural body.

For a local development based on culture, the elaboration of strategic plans of all cultural institutions in Dubrovnik and their coordination into a common territorial development plan would be desirable.

Cultural Diversity and Intercultural Dialogue in Tourism

The contact between two or more cultures which is realized through the tourism process, represents an opportunity to reflect about one's own and the others' identities. The contact can have both positive and negative consequences, such as stereotyping, the commercialization of culture, the destruction of heritage, social conflict, etc.

The study that resulted in the publication of the book **Culture, Tourism, Interculturalism** dealt with just this type of contact and its consequences. The foreign nations that were subject of this study, represent mostly the common Croatian tourist market (Slovenes, Germans, the English, Italians, the Czech, Hungarians, Americans), and some of them are at the same time minority nations living in

Croatia (Slovenes, Germans, Italians, the Czech, Hungarians). At the national level, there is no considerably lower level of tolerance towards these nations, with the exception of the Slovenes. The most positive attitudes are towards Germans, the English, Americans and Italians.

Since the relationship with the tourists is of a transitory nature and is not constant, this relationship is extremely susceptible to the creation of stereotypes. It is needless to say that tourists provide economic revenue to the residents of particular counties, making a bad attitude towards certain tourism markets (e.g. the Czech) an especially sensitive issue. In this sense, it is necessary to learn to break certain stereotypes through direct contact with the tourists. Thus, it is recommended to strengthen education about members of other nations, which may be integrated as part of the formal education in existing school curricula, but also to use the opportunities for informal ways of learning about the "Others".

Through travels abroad, the relationship with the "Other" was explored in order to measure the contact established through travelling. Also, perception was explored and the relation towards tourists and travel itself, in order to determinate its potential as a platform for learning about "Other" cultures and for promoting intercultural dialogue.

Data about travels abroad reflect a diversity and inconsistency of the sample. More than a fifth (23%) of the respondents has never travelled abroad, which shows that a large number of the persons questioned never had a chance to get to know other countries and cultures through travel. On the other hand, more than a third of the respondents (36%) have travelled to three or more countries, and one quarter has travelled to one foreign country. Thus, the largest group of persons has travelled to several countries, which represents a sound basis of opportunity to learn about the "Other", yet, it the number of respondents who have not had such an opportunity is also significant.

The most visited countries are those which border with Croatia and those which are home to significant Croatian diaspora, such as Slovenia, Bosnia and Herzegovina, Austria, Italy, Germany, Hungary, Serbia. The respondents from the City of Zagreb have travelled abroad most (more than a fifth, i.e. 23%), followed by those from the Medimurska (11%) and the Split-Dalmatia (7%) Counties with a significantly lower percentage, while from the Virovitica-Podravina, Vukovar-Srijem, the Brod-Posavina, the Sisak-Moslavina and the Požega-Podravina Counties people are travelling least.

Generally, children from cities are travelling more than those from villages.

The majority of respondents has a positive attitude towards tourists in general. Although stereotypes about tourists may be read from the answers, these are mostly positive. Similarly, the majority of respondents (82%) positively stereotypes travel, which shows that travel is perceived as a positive phenomenon.

Research has, thus, shown that travel provides a good platform for intercultural dialogue, learning about one's own and others' cultures, that is about cultural diversity. Although a considerable number of respondents did not have a chance to travel, abroad or within Croatia, this does not mean that contacts with other cultures do not exist. For some respondents, these contacts are realized through tourism in their own country, and for others through everyday life with a minority population. It was shown that the contacts realized through tourism and travel mainly have a positive connotation because of the positive perception of travel itself. Yet, the attitude towards certain tourist markets coming to Croatia is negative, although not predominantly. This, however, cannot be explained solely through contact itself, but rather depends on a number of other factors which were not part of this study.

Exploring the impact of cultural diversity on cultural tourism, through a series of smaller studies published through articles, a growing segmentation of the market has been noticed. Although cultural tourism itself is a market niche for a specialized market, the global processes, which often result in uniformity, have induced the demand for even more specialized products. In this sense, cultural tourism itself is being fragmented into more specialized subgroups, such as hobby tourism or

creative tourism. Creative tourism is defined as learning particular skills or making products that belong to the culture of the local community (Raymond), and is thus becoming a type of travel in increasing demand, since it promotes local products and skills which are an expression of cultural diversity. In this regard, the cultural tourism business can no longer rely on travel agencies and tour operators. On the contrary, travels are highly individualized, although arrangements for larger groups of tourists still exist, which, however, do not belong to the profile of the "real" cultural tourists, i.e. those that literature calls culture-motivated tourists (whose main motivation for travels is culture). The same individualization is reflected in the virtual sphere, since cultural tourists usually organize their travels online by themselves. Therefore, the Internet is becoming one of the most important promotional tools in the field of cultural tourism.

Hence, the results of a pilot study about tourists' preferences conducted in Zagreb show potentials of tourist development based on culture, with the most sought after points of interest being history and architecture. In this sense, the segmentation of the cultural tourist offer is again evident, but for a final confirmation of these results, a research based on a larger sample is proposed, to be included in future research plans.

Cultural Diversity in the Economy of Culture

As a foundation for the research of the economy of culture within the project the book **The ABC of Cultural Tourism** was published, which defines the basic concepts of culture, tourism, cultural tourism, and introduces new concepts of creative and hobby tourism, which represent the fragmentation trends of cultural tourism and the increasing specialization of the market. The description of the work of international organizations in the field of cultural tourism served as basis for the analysis of the role of the state in cultural tourism, the results of which were later presented in the book, thus "preparing the ground" for the reflection about cultural tourism policies.

The economic access to cultural goods based on cultural diversity is further elaborated in the book **Culture in the Shop Window**. Although the book focuses on the economic valorization of cultural goods, it also advocates other types of their usage. If we want to ensure the sustainability of cultural goods, we primarily must determine their purpose. Any intelligent use of cultural goods is better than none at all. By using goods we ensure the duration of their lifetime, but it is also necessary to continuously raise public awareness about the need to preserve heritage. So far, the most effective way of promoting heritage protection, i.e. of raising awareness of the need for its preservation, is precisely its economic valorization.

Each step in the management of cultural goods, however, is specific for each particular cultural good. General rules should represent beacons, not laws "carved in stone". It is sometimes necessary to be open to compromise, but it must never be forgotten that the primary focus of management is the preservation of the piece of heritage or the heritage site. Therefore it is important to develop the ability to adapt to given situations, sites, communities or characteristics of a certain cultural good. For effective management, specific knowledge is required, hence the book promotes the idea of an education for cultural entrepreneurship.

The management of heritage was studied within the framework of the elaboration of the **Strategy for the Preservation, Protection and Sustainable Economic Development of the Cultural Heritage of the Republic of Croatia for the Period 2011 – 2015**, which provided guidelines and measures for specific development projects for the sustainable use of cultural heritage. This document contains an analysis of the state of cultural heritage in Croatia, concerning both tangible and intangible heritage, conservation and restoration activities, a cultural heritage information system, and investigates the relations of civil society and the church towards heritage, and its financing. In the area of economic usage of the cultural heritage, it especially deals with cultural tourism and entrepreneurship based on cultural heritage. After a discussion of relevant issues, the Strategy publishes its vision and

objectives, as well as measures. In order for the Strategy to begin with the implementation, the elaboration of an action plan is also expected.

Thus, the potentials of cultural heritage in the economy of culture were studied on the one hand,, and the potentials of cultural/creative industries on the other. The results of the study of Zagreb as a Cultural Product, mentioned above, have already been partly outlined, and we here present only those that focus on the economic component of the cultural/creative industries. The potential of nine activities for the economic development of Zagreb was investigated (architecture, design, film, music, performing arts - theatre and dance, visual arts, publishing, crafts and advertising).

The basic term that the Study operates with is the cultural product. This term refers to a product that embodies or transmits a cultural expression regardless of the commercial value it may possess. It relates to creations stemming from the activities of the cultural/creative industries, such as books, audio recordings, films, built objects, visual design, etc. The term of cultural products accurately points to the contrasting characteristics that make creations by the cultural/creative industries problematic: on the one hand, we can define them as expressions of the cultural values of the society from which they arise, while on the other hand, they can be interpreted as economic goods that are created, distributed and consumed in line with market rules and conditions. Owing to these characteristics, cultural products may exert a great influence on the aesthetic and ideological formation of society (communities) as well as on the social economy.

The research results indicate that in Zagreb culture is treated in a fairly static and anachronistic way, and every mention of the term "industry" in the context of culture is being rejected. However, it should be emphasised that the idea of linking industry with the concept of culture does not necessarily mean the commercialization of culture, but rather offers an opportunity to approach a large market, with the necessary protective mechanisms in place. Even though Zagreb represents the centre of the cultural/creative industries in Croatia, the cultural sector of Zagreb hardly recognizes its own potential and strength, and the lack of understanding of the concept of cultural/creative industries is evident on several levels, ranging from the local administration, via the professional associations and the cultural creators themselves, to the key stakeholders in the promotion of the development of cultural/creative industries.

In the context of profit-making and strengthening the city's recognizability, the profession considers music, film, architecture, theatre, dance and design to be the most relevant cultural/creative industries in Zagreb, or rather those with the greatest development potential,. The quality of some of these cultural industries (e.g. architecture, design) is visible through international indicators (numerous awards), but real industrial, or at least, for a start, manufacturing production does not exist. Other cultural/creative industries also have a potential for development, but are less recognized by the profession.

Processes similar to those occurring in the field of cultural tourism, related to the fragmentation of the product range into narrow market niches (in line with the fragmentation of the market), are also visible in the area of economics. Although globalization has affected the unification of cultural tastes and styles, today changes are becoming noticeable in response to such a "sameness". The once strong branding of individual products or companies today results in an opposite process, the so-called debranding. This is a strategy of omitting the company's name in all communication materials, ranging from the product packing to advertising, in order to soften the corporate impression, and to give the brand a more "humane" face. It is the animosity towards the corporate culture, which has recently been spreading, that created the preconditions for the process of debranding, and a significant individualization of products adapted to the costumer (Starbucks, for example, even prints the customer's name on the cup of coffee it sells). Customers are becoming increasingly demanding, and companies are adapting their products to these very individualized tastes. It can, thus, be argued that globalization, due to the uniformity that it has brought to the world market, is now reversing these processes and causing the opposite effect: the market's growing demands and increasingly

specialized products. Generally speaking, the process of debranding might also be considered a kind of branding, but one that is adapted to a very narrow market. This presents certain difficulties for products intended for the mass market (which will never fade, just like mass tourism), but at the same time it also presents an opportunity for culture, and in the Croatian context also for the cultural/creative industries, which are still in an environment of manufacturing production and even production of individual products. If we draw parallels to cultural tourism, the research of which has shown that its market is very individualized, higher educated, with higher incomes, and thus increased spending at the destination, tending towards the consumption of very specific cultural products, then, once again, the potential of culture for such a narrowly specialized market can be recognized, not only in the field of tourism. However, in Croatia today this still remains on the level of potential, since the placement of such individualized products requires the fulfilment of an array of additional preconditions.

At the level of cultural policies, research into the economics of culture is often a very interesting topic, as we have been witnessing the reduction of public spending on culture for years now. Cultural policies are, therefore, often interested in alternative ways of financing culture, in order to relieve the public budget. The study *Encouraging Private Investment in the Cultural Sector*, which, within the framework of the project has been undertaken for the European Parliament, researched the situation regarding these issues in five European countries (Italy, the Netherlands, Poland, Slovenia, the United Kingdom) and compared it to that of the United States. The results show that in the European model it is the public sector that is mainly responsible for sustainable models and the promotion of private investments in culture, in a number of different ways, ranging from direct promotion (such as in France), through making use of so-called *arm's length* organizations (independent bodies such as the Arts Council in the United Kingdom or Ireland), to non-governmental incentives. It is, thus, evident, that the European system of cultural funding is mainly state-oriented. Due to the mentioned constraints in public budget spending, stronger experimentation with systems of private financing of culture would be expected, however cultural policies lag behind in responding to these trends and challenges. Of the countries studied, the Netherlands and the United Kingdom have the most elaborate mechanisms and measures of encouraging the private sector's investment in culture. In Slovenia and Poland these systems are poorly developed, and Italy is halfway (still with a powerful state dominance, but also with the possibility of involving the private sector).

Therefore, in the European cultural policies three main sources of the funding of culture exist: public support, private support and income. National cultural policies emphasize an economy of mixed funding to achieve the sustainability of the cultural sector. Public support is mainly directed towards the cultural infrastructure and production, but is recently focusing also on the consumption. Indirect public measures through tax incentives are well developed, but their use by citizens, cultural organizations and businesses is of variable intensity in different countries. The reduction of VAT on the purchase of cultural goods and services is the most common measure in the field of cultural industries, and sponsorship by the private sector is present in all of the researched countries, although in a fairly small proportion. In addition, in many countries lotteries are also used in the funding of culture.

Yet, the tendency of exaggerating the potential of private investment, as an alternative to public sector investment, is controversial since private funds are also rapidly diminishing. On the other hand, the professionalization of raising funds for culture is not adequately developed, and the recruitment of professionals in this regard is very rare, due to a lack of funding of central cultural and artistic activities.

The differences in the financing of culture between Europe and the USA are great, both in the size and in the structure of private donations. Some of these differences stem from the political and legal environment, while others derive from the amount of resources dedicated to raising funds. Yet others form part of the tradition and culture of donating.

Cultural Diversity and Intercultural Dialogue in Public Policies

The preservation of cultural diversity, facing the processes of globalization and the EU enlargement, faces many challenges, which also affect the creation of new and the adaptation of old cultural, educational, tourist, social, economic and other EU policies. How do we find the answers to the questions concerning the importance of cultural policy in the enlargement process in terms of cultural diversity, the challenges and limitations of the European Union's cultural policy, the measures necessary to reduce the gap between different cultures, the degree of exclusion of minorities in the case of a large number of opened intercultural dialogues?

Globalization has influenced cultural tastes and styles and has limited the role government can play in the provision of cultural products (*Our Creative Diversity* 1995: 237). It represents new challenges for cultural policy. The old instruments of national cultural policy are worn out, incapable of dealing with the predominance of global culture. Hence, the need for universal principles of, shall we say, *cultural resistance*? But, to what exactly? (McGuigan 2004: 100). Today, it is mainly directed towards corporate culture and neo-liberal economics, but its results are difficult to achieve. Therefore, the need to change the paradigm of public policy is expressed throughout the world. Where, however, is Croatia?

The shifts that have occurred on the international level of cultural policies in the mid-90's, visible through the documents of the Council of Europe and UNESCO's *In from the Margins* and *Our Creative Diversity*, which suggested new approaches to the development of culture and cultural policies according to the concept of cultural growth and encouragement of the creative potential, were not at the time visible in Croatia. This discrepancy in trends is evident not only in the cultural, but also in the educational policies, as was proven by the research results presented in our study that was published in the book **Culture, Tourism, Interculturalism**.

In terms of cultural policies, the socialist legacy of culture serving for "the transmission of the party's ideological or political will", went through changes in the 1990's. Culture changed with the war: from a Yugoslav (multinational), single-party system, to a Croatian (national), multi-party one (Vujić 2003: 9). Though partly understandable, as in the 90's culture was serving the newly independent state and needed to promote national values, this had a negative impact on the multicultural society. At the time, the Croatian cultural image was deemed conservative and nationally closed, alternative and youth culture was neglected, and decision-making in culture was kept non-public and non-transparent (Vujić 2003: 11). It was also marked by the monopolization of the decision-making.

Preoccupied with the national idea, and confined to its own borders, culture in Croatia at that time did not follow the trends that were taking place in cultural policies at the international level. Changes in the perception of culture in terms of growth and development, in which cultural diversity is seen as one of the basic elements of the overall sustainable development, started to take place in Croatia with the new millennium, marked by one of the most important events, the Ministerial Conference of the International Network for Cultural Policy that was held in Opatija in 2003. The conference aimed to determine a way of positioning culture in relation to other elements of the globalized world, in order to ensure equitable development of both trade and culture, avoiding the reduction of culture to a unified good.

This event was immediately followed by the Ministerial Conference of the Council of Europe with the theme of intercultural dialogue, at which the *Declaration on Intercultural Dialogue and Conflict Prevention* was adopted.

These were certainly the key moments in which Croatia was catching up with the world, although a decade later. It cannot be said that they were followed by rapid changes in the field of culture, but they represented a significant turning point, which is why even today certain incentive measures favour projects that have a dimension of multiculturalism, intercultural dialogue and emphasis on

cultural diversity. Not only ideologically, but also specifically through the development of cultural enterprise or cultural tourism, for example. Since multiculturalism is Croatia's reality, both in the everyday coexistence with minority communities, and through seasonal tourism contacts, such a policy could and should be expected.

Regarding education, the Croatian national policy has not experienced such a turning point as the cultural policy has. Of ever since the 90's, and throughout the present, Croatian education is marked by an ethnocentric approach, which is a hotbed for the propagation of stereotypes. The primary education was going through a reform based on the so-called national educational standard, which should have encouraged creativity and interdisciplinary learning, thus integrating a multicultural approach, but it was quickly dropped owing to a lack of appropriate teaching resources for the new teaching methods. On the tertiary level of education, the Bologna process was formally completed, which also in practice allows and encourages education in a multicultural environment, but the substantial transformation of higher education has not been undertaken (Flego 2005: 165).

European educational policies mainly emphasize the need for lifelong learning, which fosters cooperation, language learning and intercultural dialogue, with the aim of individual development, as well as social and economic development (Žiljak 2005: 72), which results in increased competitiveness and the overall development of society. From the Lisbon strategy stems the term "knowledge society", an idea which was initially expressed by the term "learning society". The Croatian educational policy accepts these European trends declaratively, and the phrase "knowledge society" is still present as a buzzword with a negative connotation. Individual reforms in the educational system have often had a good basis, but their hasty implementation, bypassing scientific and professional verification, did not result in the desired effects.

The progress in education, achieved beyond the curriculum, was made only at the level of individual schools or teachers that were more open towards programmes by international organizations and civil society, but not at the level of the entire educational system.

The question of redefining cultural policies is particularly to be considered in terms of the convergence of culture and the digital environment, and in light of the overall global connection between economical, political and social change. In this sense, logical changes in the relation of cultural networks and cultural policies are imminent. In addition, the technological development significantly affects the changes taking place in the cultural sector, making it, therefore, necessary to redefine the role of cultural policies in this development. The technological development greatly influences the deterritorialization of artistic creation and business, creating the so-called hyper-territory, and leading to artistic innovation and virtual museums. Thus, art organizations are facing changes, as the new creators require specific skills and knowledge. The role of the author is changing, and the tasks of art are becoming increasingly pluralistic and interdisciplinary. Art in the virtual space is leading to the creation of works that are changing the art – society relationship, resulting in collaboration between artists, computer specialists and internauts. Therefore, the creation of art in the virtual space unites artistic work and technological expertise. An increased inventive experience of amateur groups is also evident, which is consequently reflected in the tourism sector, particularly through the emergence of new forms of tourism, such as creative tourism. Creativity is, thus, not only in the artistic, but also in the representative, interpretative and business sense, again coming to the forefront, a fact that cultural, as well as media/information policies should adapt to.

What Is Next?

The unified and integrated democratic European Union can only be diverse and multicultural. However, no unique way exists to assist in overcoming the problems. The established measures and programmes intended for financing, supporting and maintaining cultural diversity can only be evaluated after all activities under these programmes have been completed. The results of this evaluating will indicate how close the goal is and how much work still lies ahead.

The best example is the evaluation of the Culture 2000 programme (Culture 2000, 2008), which includes all projects financed in the period between 2000 and 2008. Promoting intercultural dialogue, education and the encouragement of creativity, the programme also advocated the recognition of culture as an important economic factor, as well as factor of social inclusion and active citizenship. Even though the Culture 2000 project had some common points with other programmes (Media, Europe for Citizens), it occupies a unique place within the initiatives due to its promotion of cultural cooperation. According to the mentioned report, the Culture 2000 programme was not encouraging enough to initiate similar programmes, or a better exchange of good practice, but it has strengthened already existing initiatives of cultural cooperation and increased the awareness of the importance of intercultural dialogue. Turning the attention to the importance of intercultural dialogue is no negligible achievement of the programme, as the number of people focused on cooperation and dialogue has increased. Thus, the results of the Culture 2000 programme show that no big step forward was made, but the small steps of progress achieved are not negligible, as they contribute to the further development of the preservation of cultural diversity in the long term.

Though the European Union is aiming to preserve the cultural diversity and respect the national cultural diversity of its member states, the common cultural heritage is still placed at the fore. Thus, the Member States, at their own national levels, play an important part in the preservation of their cultural identity. To this purpose, a model of agreed upon common principles and approaches is promoted, that respects the autonomy of the state and local governments.

The study by the European Institute for Comparative Cultural Studies entitled *Sharing Diversity: National Approaches to Intercultural Dialogue in Europe*, released in 2008, demonstrates the way in which, at the states' national level, intercultural dialogue can be accomplished, that is recognized as a real, not an abstract concept. Thus, Finland and Italy are among the countries that have placed intercultural education as a target within their educational policy. Austria, Finland, Ireland, Italy, the Netherlands, Slovenia and Great Britain have developed guidelines for intercultural dialogue in schools. Some countries, such as Great Britain, did not stop at just the educational aspect of promoting intercultural dialogue, resulting in the development of comprehensive strategies within the cultural policies. For example, the Netherlands have adopted a cultural policy that, among other objectives, strives towards a closer relation between cultural institutions and minorities, providing financial support to young immigrant artists, bearing intercultural dialogue in mind. New intercultural strategies for the arts were developed in other countries, such as Belgium, Ireland, Latvia.

This is also evident through the project of the Council of Europe and the European Institute for Comparative Cultural Studies (ERICarts) entitled Compendium of Cultural Policies and Trends in Europe. This is a transnational project established in 1998, which aims to monitor but also direct cultural policies and trends through comparative analyses, consulting and education. It, thus, gives an overview of the competences for intercultural dialogue in different European countries, and of the implementation of intercultural education in practice.

These examples go to prove that there are individual countries which recognize the importance of cultural diversity and intercultural dialogue in their cultural policies. This importance is, however, also recognized at the EU level, which deals with it through quotas on cultural goods (music, movies), that are set in place to protect cultural diversity within the European Union, and to promote local production. This allows Member States to produce cultural products, such as films, within the European Union, financed through the *Media* programme. In this case, it is not only about the preservation of identity, but also about doing modern business. Through the creation of European cultural goods the cultural diversity is preserved, but also the industry is strengthened, which thus becomes more competitive on the international level. In this way, the economic development is strengthened, but also that of society in general.

The mid 1990's marked a turning point in the world consideration cultural policies which included diversity. The abovementioned documents, *Our Creative Diversity* and *In from the Margins*,

challenged the traditional formulations of cultural policies, which cried out for change. Although these documents are of undoubted importance, it is a fact, that they did not carry the final solutions, and have proved to be unrealistic. It is difficult to foresee in which way a moderate approach to cultural development and diversity might counteract the problems associated with the brutal neo-liberal globalization. The solution seems to have shifted from the problem of racial exclusion to that of the oppressive domination of purely economic power and thought in all aspects of life (McGuigan 2004: 103).

In this sense, in *Towards Cultural Citizenship – Tools for Cultural Policy and Development*, Colin Mercer seeks a happy coincidence between neo-liberal structural adjustment, privatization and the market on the one hand, and civil democracy on the other. From this perspective, the task of the new cultural policy would be the training of citizens properly adapted to life in a neo-liberal world (Mercer, according to McGuigan 2004: 103). In this way, education comes to the fore in all respects.

Recommendations for the further development of cultural policies are related to the importance of the promotion of further research into the problems of intercultural dialogue, the harmonization of the different definitions of the concepts of cultural diversity and multiculturalism, and the inclusion of these topics into concrete measures defined by cultural policies. Alone the difficulties of definition complicate specific activities and measures, which cultural policies should include.

The direct promotion of cultural diversity is obvious in cultural tourism and the cultural industries. As these cultural activities are often carriers of content, which simultaneously is the bearer of cultural identity, incentives are recommended for the development of just these cultural sectors, i.e. interdisciplinary areas. It is no simple task to promote creativity and innovation, that is to set up measures that will result in an increase of creativity, and, thus, in the creation of cultural content and products, which may exert a strong impact through cultural and tourist activities or through channels of their mass distribution. Incentives can also be of the financial type, what is important is to think in long terms and to build the entire society on new foundations, which will result in the development of the creative potential. This can primarily be achieved through education starting from the earliest age, in order to ensure a long-term creative social capital. In the short term, it is possible to introduce incentives that will increase the number of those trained in creative professions (scientists, artists, engineers), and to involve existing representatives of the creative professions in the work on development and priority projects. Also, creativity should be encouraged in existing public cultural institutions, linking them with the private cultural sector. This would help strengthen not only the individual identity of different institutions and their specialized products, but also the business activities of those institutions, while the cooperation with the private sector would secure the distribution of these products to a wider market. For the private sector, the cooperation with the public one would represent a market expansion, while the joint work of the public and the private sector aims to increase the visibility of individual cultural events on the global market, to promote diversity and the general social and cultural development.

Encouraging creativity and innovation in general contributes to the creation of new products, which is not necessarily in conflict with the neo-liberal economic settings. Normally, it is necessary to step away from the division of the individualized neo-liberal and the romantic socio-democratic, and turn the current state of corporate domination to one's own benefit. New cultural products contribute to the diversity of cultural contents, and their commercialization at the same time means greater visibility on the global market. Here, commercialization does not necessarily signify mass production, but rather the use of specific expressions of culture in, so far maybe, unusual ways. The global consumption itself does not necessarily imply the unification of the cultural content. It is precisely the saturation of the market with "same" products that will generate the need for "other" and "different" ones, which represents an opportunity for new creative cultural content and products.

Creativity and innovation do not concern solely the product itself, but also the method of its presentation, distribution and marketing. The introduction of measures to promote creative

education, thus, does not only denote measures that aim to "produce" creative class products, but also includes creative/innovative ways of problem solving. The focus is thus on the encouragement of thinking, of work methods, and not merely on the encouragement of creativity in the sheer production of the cultural product, which is the bearer of diversity and, thus, of cultural identity.

The strengthening of intercultural dialogue within the European Union is as important as is the strengthening of the cooperation with neighbouring countries, with the aim of preserving cultural diversity and reducing racism. The further development of policies that recognize intercultural dialogue as two-way communication is also required. For example, the inclusion of intercultural dialogue in national tourism policies is of particular importance. Even though certain international tourism documents, such as the Global Code of Ethics for Tourism, indirectly refer to intercultural dialogue that occurs in the course of tourist contact, specific tourism strategies that include this dimension are not common. For example, the 2007 Agenda for a Sustainable and Competitive European Tourism does not contain measures that would include intercultural dialogue, and neither do they exist in the national policies, despite the fact that tourist contact often has negative consequences for both the tourists and the local population. To avoid these negative effects that occur in the tourism industry, some measures need to be undertaken, which may be part of either national or local policies. For this reason, for example, different pricing policies for different markets should be avoided. While in Croatia, officially, this is not the case, it will commonly occur that some tourist operators price their goods and services differently for domestic and for foreign guests. Sometimes they will even differentiate between individual foreign markets. Even though the payments of goods and services are regulated by price lists, individual retail outlets may still be found that will operate under principles of the grey economy, arbitrarily determining prices for individual markets. In this regard, the reinforcement of repressive measures is proposed, as this practice not only violates economic laws, but does damage through stereotyping individual nations and creates an impression of a xenophobic country, which has much deeper consequences.

Similarly, opinions of tourism workers that categorize guests who visit Croatia as "low quality" tourists will frequently appear. Such attitudes are sometimes directed at foreign tourism markets in Croatia in general, but more often they are directed towards individual tourism markets (e.g. the Czechs), as this study has also shown. In this sense, it is necessary to intervene in the educational policies for tourism, in order to eradicate such attitudes, because there is no low quality guest, but a poor quality product certainly can exist, one that is not successful in attracting a certain tourism market, and, therefore, in generating income from it.

As an incentive measure for the preservation of cultural diversity, continued financing of indigenous crafts is recommended, and their stronger promotion at the tourism markets at which they have the opportunity to prove themselves directly.

In the educational policies, it is necessary to change the approach to primary education in accordance with a study model that will allow and encourage creativity, break stereotypes and ethnocentric notions, and respect multiculturalism and intercultural dialogue. It is desirable to involve the parents in this process, as they can greatly contribute to multicultural knowledge and ways of life. To achieve this, it is also necessary to educate the teachers through informal ways of learning, such as seminars, courses, discussions and cooperation with the scientific community. A diversification of the teaching methods is desirable, and culturally diverse groups need to be included into the educational process. In this regard, especially in the tertiary level of education, transnational learning through international exchange and mobility programmes can be helpful, but this requires a restructuring and rationalization of the higher education network.

Also, in order to promote and support diversity, and simultaneously encourage integration and unity, in addition to the constitutional order, it is necessary to establish a range of flexible policies as well as a series of additional measures. For example, the provision of a better financial support of immigrant associations, who are actively involved in encouraging the dissemination of knowledge about cultural

diversity in a society, the establishment of a strong anti-racist and anti-discriminating legislation, in order to ensure the best possible multicultural democracy, and the strengthening of the education on cultural diversity (learning of language, culture and history of the country).Multicultural societies are complex, and the existing diversity within them can only be preserved by joining forces, through mutual understanding and respect. It is only by promoting intercultural dialogue and a model of an open society, ready to understand and accept different cultures, that it is possible to create a quality coexistence of diverse identities.

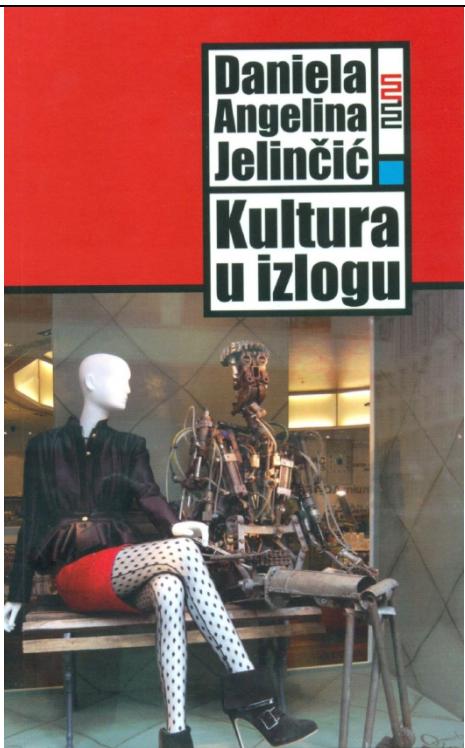
Research Results Generated Through the Project

Author's Books

Jelinčić, Daniela Angelina; Gulišija, Deana; Bekić, Janko. **Culture, Tourism, Interculturalism.** Zagreb: Meandarmedia / Institute for International Relations, 2010.

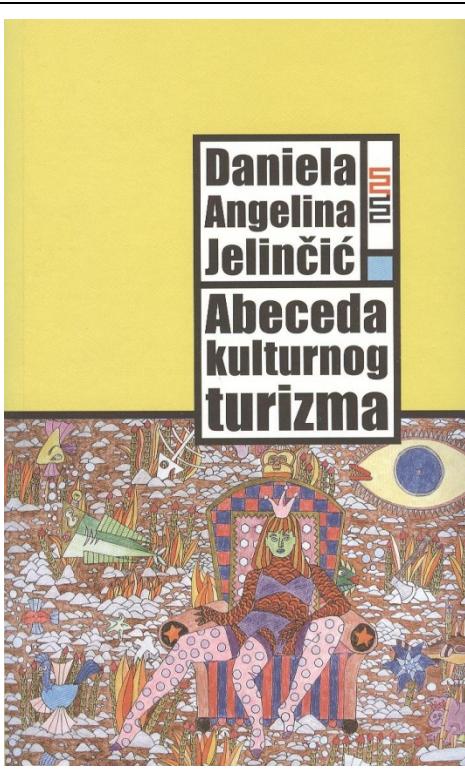
 <p>... studija će biti korisna znanstvenicima i stručnjacima na području turizma i obrazovanja... njezini rezultati morali bi biti zanimljivi kreatorima kulturnih, obrazovnih, gospodarskih te osobito turističkih politika na nacionalnoj i na regionalnim razinama...</p> <p>Kultura, turizam, interkultural- izam</p> <p>Daniela Angelina Jelinčić Deana Gulišija Janko Bekić</p> <p>IMO Institut za međunarodne odnose Meandarmedia</p>	<p>The book examines the role of cultural diversity and intercultural dialogue in the tourist contact. It identifies stereotypes that are created and/or established in everyday life and in tourism, wherever two or more communities come into contact. In conclusion, it provides recommendations for the development of cultural, educational, scientific and tourism policies, with an emphasis on issues of cultural diversity and intercultural dialogue.</p> <p>The book emerged as a result of the project Identity and Interculturalism Through Travel, popularly entitled <i>Hit the Road</i>, which was implemented in Croatia during 2008 and 2009, with the aim of educating elementary school children about their own cultural identity and heritage, and teaching them respect for other, and different cultures. Within the project, research was conducted whose results were used as the basis for this book. At the same time, they are also the basis for possible further research in the future.</p>
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Jelinčić, Daniela Angelina. **Culture in the Shop Window: A Short Guide to Cultural Heritage Management.** Zagreb: Meandarmedia, 2010.



This book represents a "generic" model of sorts, for the planning, analysis, implementation and controlling of managerial and marketing knowledge and skills, essential for a successful management of cultural goods. It starts out with the basic terms of cultural heritage and cultural resource management concepts, and describes the common usage of cultural goods. A special focus is placed on the economic approach to cultural goods, and especially on cultural tourism. Procedures of the preservation and protection of cultural goods precede the process of cultural resources management. In this process heritage is seen as an expression of cultural identity, thus the process of heritage preservation is also the process of preserving cultural diversity. The book, hence, explains the need for, the typology and the challenges of the preservation of heritage. In the process of cultural resources management, it is necessary to consider the management of (in)tangible goods, but also the human resources management, both of visitors and local residents. At the same time, the role of the interpretation and marketing of cultural goods is essential in the presentational part of the process. Finally, the book emphasizes the need for a specific approach to every cultural good, as well as for specific skills of applying general knowledge to each particular case.

Jelinčić, Daniela Angelina. **The ABC of Cultural Tourism**. Zagreb: Meandarmedia, 2008; 2009. (2nd ed.)

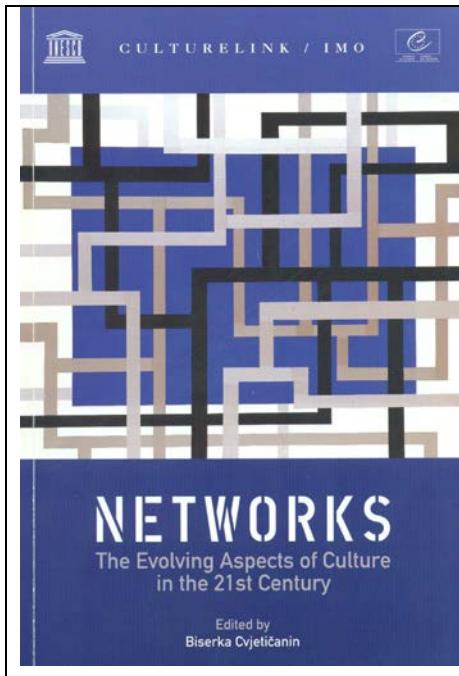


The book sheds light on the development of tourism in the last decades of the 20th century, in order to underline the growing trend in the development of cultural tourism, and defines this type of tourism and the terms used for its definition. The basic concepts of culture, tourism, cultural tourism, creative and hobby tourism are analyzed, and the results of previous studies synthesized. The description of the work of international organizations in cultural tourism served as a basis for the analysis of the role of the state in cultural tourism. Thus, the following organizations are analyzed: UNESCO as the pioneering organization of cultural tourism in the world, which emphasized the importance of tangible and intangible heritage; the Council of Europe and the European Cultural Routes project; the European Union and the European Capital of Culture project; the World Tourism Organisation, as the parent organization of world tourism, as well as specialized organizations such as ICOM, ICCROM and ICOMOS. The research part of the book focuses on several European countries (Great Britain, the Netherlands, Finland, Italy, Cyprus), the results are compared to the situation in Croatia, and recommendations for the creation of cultural

tourism policies are presented. Owing to great interest, the book was printed in its second edition, and was awarded by the City of Zagreb Award in 2010.

Editorial Books

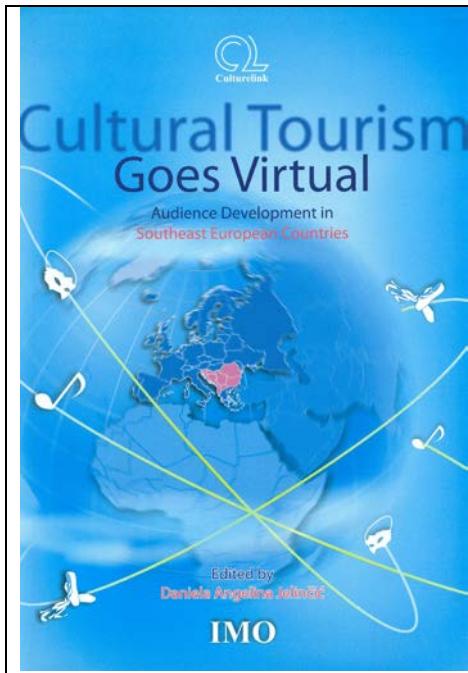
Networks: The Evolving Aspects of Culture in the 21st Century / Cvjetičanin, Biserka (ed.). Zagreb: Institute for International Relations, 2011.



The book presents an array of papers on issues concerning cultural networks, and on aspects of culture in the 21st century. It analyzes the role and importance that cultural networks have in cultural development and intercultural dialogue, i.e. in the exchange that leads to a better understanding of different cultures. In the course of the last two decades, cultural networks served as important support to international cultural communication and collaboration. The basic question dealt with by all researchers in this book concerns the new prospects of cultural networking in the 21st century. A special focus is placed on the position of cultural networks in cultural policies and the effective use of innovative information and communication technologies, which in many respects shape the ways and scope of the activities of cultural networks.

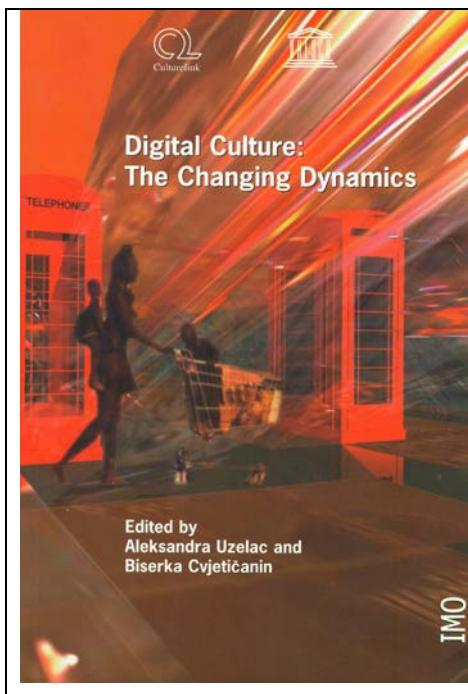
The papers published in this book were previously presented at the Third World Conference of the Culturelink Network in 2009.

Cultural Tourism Goes Virtual: Audience Development in Southeast European Countries / Jelinčić, Daniela Angelina (ed.). Zagreb: Institute for International Relations, 2009.



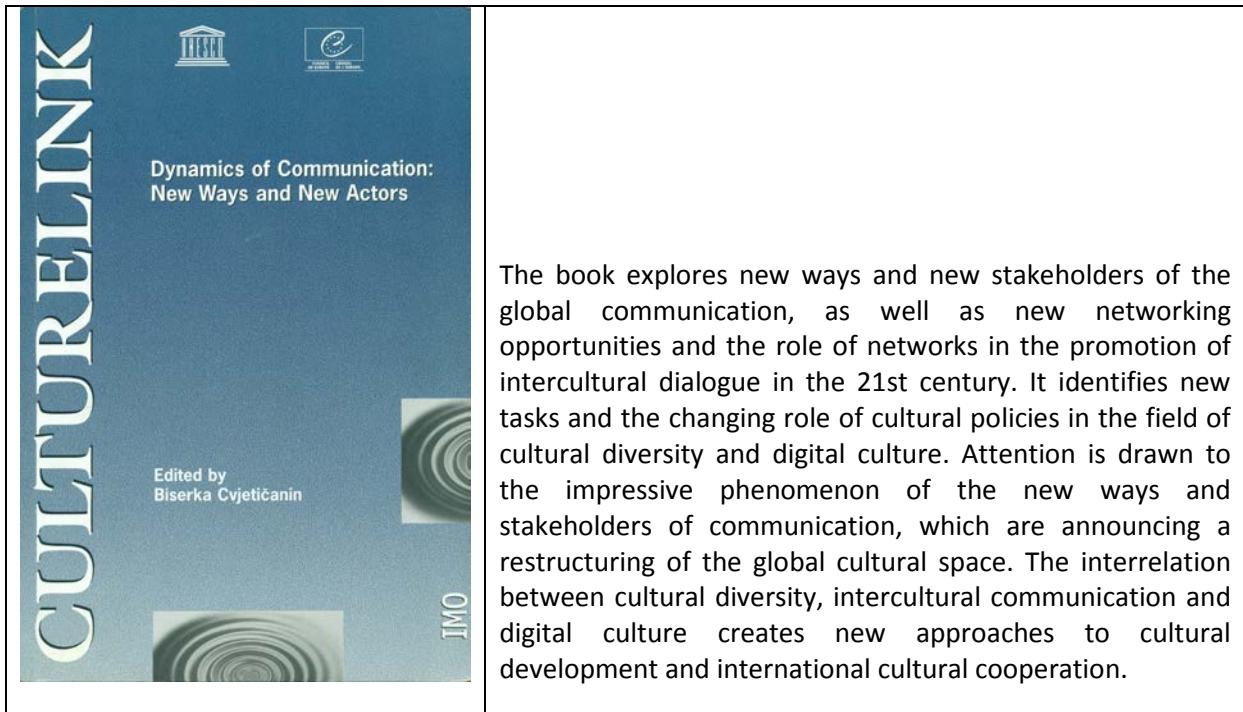
The book presents the results of research into the presence of cultural institutions / organizations / heritage sites in the virtual space, and the impact of that presence on attracting cultural tourism markets. To collect data in the field of virtual culture in the countries of Southeast Europe (Albania, Bosnia and Herzegovina, Bulgaria, Montenegro, Croatia, Macedonia, Romania, Slovenia and Serbia), a specially designed methodology was used, to prove the concrete impact of the Internet on the development of cultural tourism which can be measured by online sales.

Digital Culture: The Changing Dynamics / Uzelac, Aleksandra; Cvjetičanin, Biserka (eds.). Zagreb: Institute for International Relations (IMO), 2008.

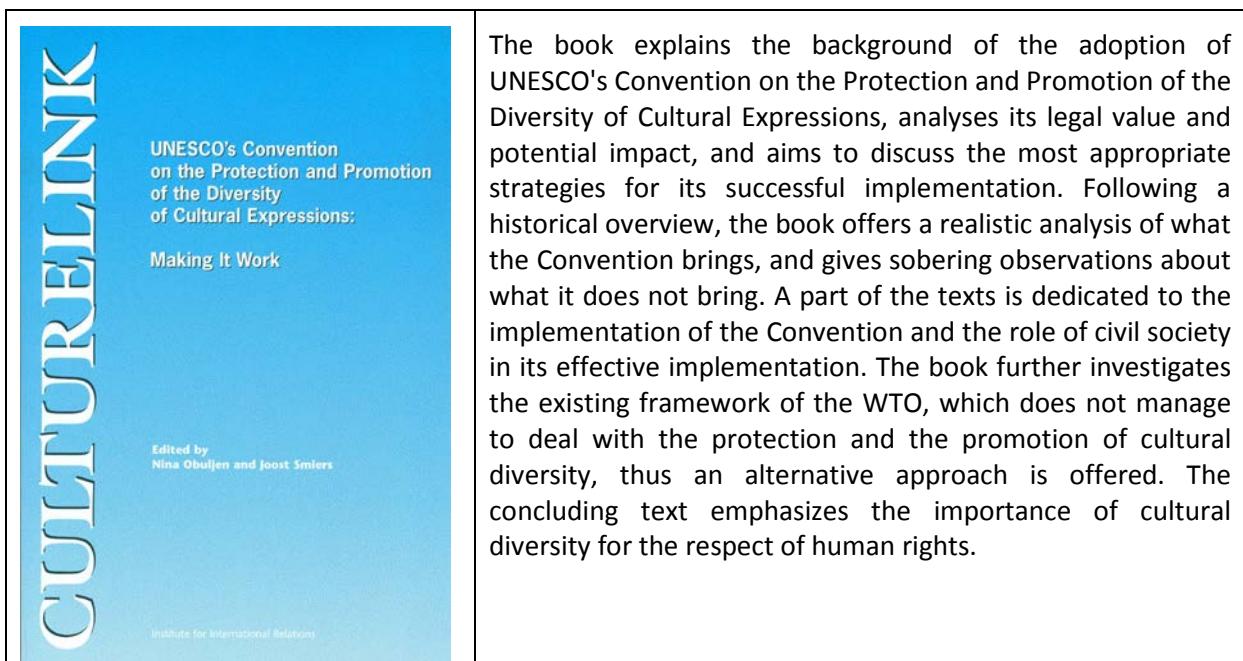


The works presented in this book examine the integration of the new technologies and digital culture in the processes of cultural diversity and intercultural dialogue through various case studies and trends analyses. The changes resulting from the new context of interactive and participatory Internet, and the responses of the cultural sector to these challenges are explored. Also, the way in which cultural policies deal with digital culture is analysed. With insight into these interrelated aspects, the book attempts to answer the question of "Can we talk about cultural diversity in the digital domain and which are the current trends in this area?". In order to allow us to understand the connection between the local and the global, the works in this book analyze existing practices in the digital space. Part of the book is devoted to the context of Southeast Europe, offering founded research into the trends of digital diversity concerning cultural policies of the region.

Dynamics of Communication: New Ways and New Actors / Cvjetičanin, Biserka (ed.). Zagreb: Institute for International Relations, 2006.

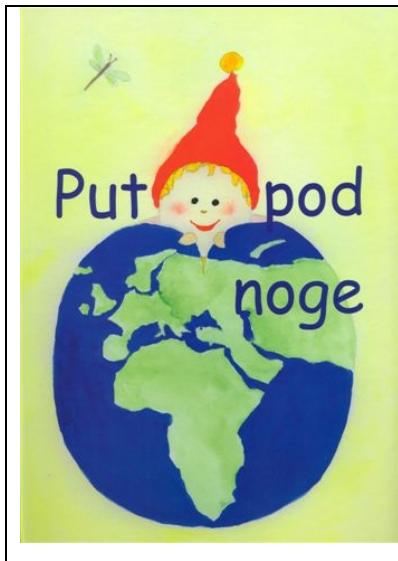


UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions: Making it Work / Obuljen, Nina; Smiers, Joost (ed.). Zagreb: Institute for International Relations, 2006.



School Manual

Jelinčić, Daniela Angelina. **Hit the Road**. Zagreb: Institute for International Relations, 2009.



This illustrated booklet represents an educational manual for the elementary school's 4th graders, which aims to promote cultural diversity and intercultural dialogue through travel. It is a collection of proverbs, sayings and quotations related to travel, which have a strong impact on everyday life. It is divided into several themes, which promote travel and tourism (such as friendship, success, travellers and tourists, learning, cultural prejudice).

The book is an integral part of the Identity and Interculturalism through Travel project, which was implemented with great success in several Croatian schools (in Zagreb and the Split-Dalmatia County), and which still raises interest (in the Vukovar-Srijem County) and is used in student education (in the Osijek-Baranja County).

Book Chapters

Jelinčić, Daniela Angelina and Žuvela Ana. **Arts Market in Croatia** // Western Balkans: regional art market, and not a fiction? / Rikalović, Gojko (ed.). Novi Sad: Artprint media, 2012. pp. 53-70.

The paper is a result of a larger project entitled „Towards the art market in the Western Balkans“. It focuses on the art market in Croatia: most of art market transactions in Croatia are done in the so called grey zone. Cultural policy has no clear determination towards this subject which is also reflected in the disharmonized and uncoordinated legislation. Although public financing is approved from the national, regional and local levels, the budget is still very low. Stronger initiatives in private sector are missing and the system of auction houses is practically unknown. Education in this sector is rather good but preparatory courses for students' future work on the market do not exist. Most of the institutional infrastructure is located in the capital city, Zagreb, which also implies a rather large share of public finances. Further on, this is reflected in the strong centralization of the sector. Opportunities brought by the Croatian accession to the European Union are seen not only in the stronger financing but also, having a clear national cultural policy, on the possibilities of the sector's restructuring.

Jelinčić, Daniela Angelina. **Contemporary Identity: A Drive for Successful Cultural Tourism Management** // Cultural Policy and Management Yearbook (KPY) 2011 / Ince, Ayça (ed.). Istanbul: Istanbul Bilgi University Press, 2012. pp. 66-72.

The paper focuses on the research of cultural diversity expressed through cultural heritage, and its role in tourism. The potential of cultural heritage as a promoter of cultural diversity in tourism is explored through the case study of Zagreb. Taking into account previous research, the paper also carries the results of a special research conducted in Zagreb in the course of 2011, which focused on the cultural preferences of the city's tourists. Authentic expressions of Zagreb's culture served, among other things, in researching the tourists' preferences towards them, at the same time trying to decipher the inclination of individual tourist markets towards specific types of products. General preferences for history and architecture are seen, but a specific inclination of individual tourist markets could not be detected. Being aware of the limitations of this pilot study, the results obtained call for a greater number of research participants and for a more specific categorization of individual cultural products of Zagreb. At the same time, they are indicative, as they offer a foundation for the development of the cultural tourism policy of the city of Zagreb.

Cvjetičanin, Biserka. **The Role of Cultural Networks in Intercultural Dialogue** // Different Perspectives - One Gate / Prentoska, Biljana (ed.). Skopje: Ministry of Culture of the Republic of Macedonia, 2011. pp. 15-20.

The author analyses the new cultural policy profile, in which mutual understanding and the respect for different values and traditions will play a key role.

Jelinčić, Daniela Angelina. **Celebrating Diversity through Different -isms** // Cultural Policy and Management (kpy) Yearbook 2010 / Kutlu, Ülkü Zümray; Smithuisen, Cas (eds.). Istanbul: Istanbul Bilgi University Press / Boekmanstudies, 2010. pp. 68-75.

The article describes cultural diversity through dialogue, education and tourism, and presents the results of a research study conducted in Croatia in 2009. The aim of the research was to detect the Croats' relations towards and perceptions of the "Other", especially in the framework of tourist contact. Strong stereotyping was noticed, both positive and negative. On the level of nations, Germans are positively stereotyped, while, besides them, the highest level of tolerance was shown towards the British and Americans. The majority has neutral attitudes towards the Czech and Hungarians. On the level of minorities, negative stereotypes are directed towards the Roma, while Serbs merit the lowest level of tolerance. The majority of respondents had a neutral perception of Albanians, Montenegrins and Bosnians. As Croats, the respondents perceived themselves extremely positively. The situation was same with the religious affiliation to the Catholic denomination. Generally, it can be said, that the affiliation to any religious denomination is appreciated, which is obvious from the relatively high (Orthodox, Muslims) or neutral (Jews) percentage of tolerance towards other religious denominations.

The article closes with an overview of cultural diversity in the enlarged Europe, and offers recommendations for the development of cultural, educational, scientific and tourism policies.

Cvjetičanin, Biserka. **La place de la culture numérique dans les politiques culturelles** // Tendances et défis des politiques culturelles: analyses et témoignages / Audet, Claudine; Saint-Pierre, Diane (eds.). Québec: Les Presses de l'Université Laval, 2009. pp. 97-108.

The traditional approaches of cultural policies need to change: the changes currently taking place are rapid, and, under these new conditions, cultural policies can no longer function in the same ways they did before.

Cvjetičanin, Biserka. **Le dialogue interculturel, facteur de cohésion sociale?** // Le dialogue interculturel en Europe: nouvelles perspectives / Labadie, Francine; Lauret, Jean-Marc; Pignot, Lisa; Saez, Jean-Pierre (eds.). Grenoble: Observatoire des politiques culturelles, 2009. pp. 213-219.

Intercultural dialogue represents a long-term structuring function: without this dialogue, immigrants would remain deprived of a minimal, globally recognized legitimacy.

Jelinčić, Daniela Angelina. **Cultural and Archaeological Tourism** // Arheologija i turizam u Hrvatskoj / Archaeology and Tourism in Croatia / Mihelić, Sanjin (ed.). Zagreb: Archaeological Museum in Zagreb, 2009. pp. 16-32.

The paper defines the concepts of cultural and archaeological tourism and the profile of the cultural tourist. It explains the history of cultural tourism since the 1980's, discerning three types of cultural

tourists: those attracted by culture, those inspired by culture and those motivated by culture. In line with the different types of cultural tourists and their broad interests, the paper explains the difficulties in defining the very concept of cultural tourism. Furthermore, it describes more narrow, specialized niches within the concept of cultural tourism creative and hobby tourism. Archaeological tourism (or archaeotourism) often involves hobby interests, but also creativity, so that it may be classified into these niche markets. In practice, it is generally divided into two types: the presentational one and the hands-on experience. Both have significant educational potential in the promotion of cultural diversity. Finally, the paper places the concept of the development of archaeological tourism in the Croatian context, comparing it to international examples.

Jelinčić, Daniela Angelina. **Cultural Tourism: Present State and Development Prospectives in Croatia** // Zaštita okoliša i regionalni razvoj - iskustva i perspektive / Tišma, Sanja; Maleković, Sanja (eds.). Zagreb: Institute for International Relations, 2009. pp. 335-347.

This paper describes the position of cultural tourism in Croatia. It provides an overview of the state of Croatian cultural tourism, i. e. culture itself. The article focuses on the problems of the Croatian cultural-tourism sector, which are broadly explained, presenting a clear image of the sector (underdeveloped cultural statistics, low level of knowledge in the field of cultural management, bureaucratization of procedures, lack of a clear cultural tourism product, shallow knowledge about the own culture, badly organized promotion, poor cooperation between the culture and tourism sectors, non-existence of counselling institution). Superficial knowledge about the own culture, for example, compromises the own identity and its promotion in a globalized world, that is based on cultural diversity. The paper further questions the existence of the cultural-tourism sector in public policies, and briefly presents the main strategic documents and institutions of cultural tourism. Furthermore, it analyses the role of the state in the cultural tourism of Croatia. Some results of the analysis of this interdisciplinary sector's problems are presented and possible solutions suggested.

Jelinčić, Daniela Angelina. **Cultural Tourism between State and Civil Society** // Kultura, mediji i civilno društvo / Peruško, Zrinjka (ed.). Zagreb: Naklada Jesenski i Turk; Croatian Sociological Association, 2008. pp. 127-141.

This paper focuses on collaboration as a core value of civil society, which is essential for the functioning of the sector of cultural tourism. It defines the concept of civil society, and examines its different characters, especially in terms of involving profit-oriented economic actors. The presented problems of cultural tourism in Croatia are compared to the situation in the sector of civil society, recognizing parallel problems. Furthermore, the paper describes the impact of academic research and of civil society on the policy and strategic development of cultural tourism in Croatia, which led to the establishment of the Office for Cultural Tourism. In conclusion, the work points to the need for cooperation among all actors as an essential prerequisite for the creation of an environment that will lead to true and systemic change, in order to overcome the problems of this sector.

Obuljen, Nina; Žuvela Bušnja, Ana. **Civil Society and the Decision Making Process in Croatian Cultural Policy** // Kultura, mediji i civilno društvo / Peruško, Zrinjka (ed.). Zagreb: Jesenski i Turk, 2008. pp. 107-125.

The paper brings insights into cultural policy as a specific public policy that requires and depends on civil society's involvement for a successful implementation. Several examples from Croatian cultural policy are used in order to illustrate existing discrepancies in the levels of civil society's inclusion in the national cultural policy formulation and decision-making processes.

Jelinčić, Daniela Angelina; Žuvela Bušnja, Ana. **The Role of Media in Presenting, Changing and Creating of Tradition** // Predstavljanje tradicijske kulture na sceni i u medijima / Muraj, Aleksandra; Vitez, Zorica (eds.). Zagreb: Institute of Ethnology and Folklore Research and the Croatian Ethnological Society, 2008. pp. 51-63.

Within the framework of UNESCO's documents, the paper defines the concepts of tradition, folklore and intangible heritage, and focuses on the presentation, promotion and consumption of forms of traditional culture in the media and cultural industries. Through the examples of the Irish music and dance phenomenon *Riverdance* and the Croatian *Lado* ensemble of traditional song and dance, the consequences of exposure and adaptation to the mass media for the authenticity, importance and preservation of traditional forms of culture and folklore are shown. The examples were analyzed in relation to television, as the most powerful media accessible to all. The presentation of traditional culture through the media is explored through three basic aspects: the consumption of culture, changing culture, and changing audiences. The first of these aspects serves culture itself; the second changes it, which may even result in the loss of a unique cultural expression, while the manipulation of the audience is the most dangerous, and even disastrous, aspect of the power of the media. Adequate knowledge about the own culture is the only censorship that may alleviate, or even prevent the destruction of culture through the media.

Peruško, Zrinjka; Popović, Helena. **From Transmission to the Public Good: Media Policy for the Digital Age in Croatia** // Public Service Television in the Digital Age: Strategies and Opportunities in Five South-East European Countries / Sükösd, Miklós; Isanović, Adla (eds.). Sarajevo: Mediacentar, 2008. pp. 141-189.

The public policy for digital television is delayed in Croatia, and does not consider the content of public services in any significant way. It is mainly focused on "transmission", i.e. the government either does not understand, or does not want to tackle the issues of content of the future digital media and new platforms. The probable result will be that economic and technological interests will dominate future policy decisions, while the social interest in a balanced, impartial and diverse public service will be set aside. Public policy regarding the new digital media environment emerged rather late in Croatia, with the first activities appearing only after the turn of the century, and the first public debates taking place in 2005. As the Croatian telecommunications and cable television are almost entirely foreign owned, just as commercial television at the national level is, public policy will have to act quickly and carefully, in order to establish firm conditions for a public service of future digital media. Currently, it seems that the public policy makers do not understand the importance of the Internet, cable television and other new media platforms for the development of the "traditional" media, such as television. Perhaps it is for this reason, that (party) politics is avoiding the discussion, and digital media policy is not a disputed issue in the public sphere.

Uzelac, Aleksandra. **Information Society - Market or Civil Society?** // Mediji, kultura i civilno društvo / Peruško, Zrinjka (ed.). Zagreb: Naklada Jesenski i Turk, Croatian Sociological Association, 2008. pp. 75-104.

In the article "Information Society –Market or Civil Society?", the author contemplates information society and reflects upon the possibilities and consequences of its market or civil orientation. The paper represents a contribution to the analyses of complex social changes taking place as a result of globalization, digitalization and networking. The new context in which civil society operates is determined by the information society, by globalization processes and international organizations, and by an Internet environment in which it is necessary to guarantee the freedom of speech and free expression, as well as the citizens' right to influence the direction of the future development of information society. This paper examines whether modern-day information society can counteract

the market as the dominant regulator, and whether it can preserve democracy in which public interest would be stronger than the commercial one. It also discusses issues of the citizens' communication and information competence within a networked public sphere, and analyzes the framework that the international environment represents in the domain of cultural and media policy.

Jelinčić, Daniela Angelina. **Creative and Hobby Tourism as Cultural Industries and Cultural Tourism Products** // Social Innovations in Cultural Process: Art of Management / Malafeev, Anatoly V.; Ionesov, Vladimir I. (ed.). Samara: Samara International Society for Cultural Studies; Samara Branch of Moscow State University of Service, 2007. pp. 268-281.

Within the framework of cultural tourism and cultural industries, the paper defines the relatively new concepts of creative and hobby tourism, which appear as niche markets. Even though these are narrowly specialized forms of cultural tourism, they do have their market, the growth of which is very probable, taking into account the changes to everyday work and to the values of human activity in general. These changes are also reflected in the sector of tourism, which is apparent through the growing fragmentation of the tourism market and the forms of tourism. The concept of cultural industries is associated with mass production, while cultural tourism refers to more specialized markets. Still, changes in these relations are happening. The pilot study presented here, as well as some market trends indicate new developments in this field. Seen as product of the cultural industry, the specialized forms of cultural tourism, i.e. creative and hobby tourism, have lately been receiving increasing attention, resulting in the development of new tourism programmes, rich in creative activities, which are slowly winning over the market. The paper also suggests the possible application of push/pull factors to the creative/hobby tourism.

Uzelac, Aleksandra. **Kul'turnye blaga v islovijah elektronnoj kyl'tury meždu obščestvennym dostojaniem i častnoj sobstvennost'ju** // Elektronnaja kul'tura i ekrannoje tvorčestvo. Moskva: Akademičeskij Proekt i RIK, 2006. pp. 48-62.

Through connecting the space of culture, communication and technology, the paper analyzes the new context that is characterized by digital networks and their impact on the contemporary understanding of culture, cultural products and cultural communication. It explains how the basic characteristics of the new media, such as numerical representation (i.e. the digital code), modularity (i.e. the facts that an object can make up another, more complex object), the possibility of the automation of operations on the new media and its variability (i.e. the existence of numerous versions of the same object), change our experience of objects from the real sphere. By analyzing how these characteristics of the new media and the technological context have changed the context of the cultural sector, the paper analyzes the changes of the legislative and conceptual framework, aiming to ensure that cultural goods still be available in the public domain and public sphere, in order to maintain the function of culture as a mechanism of preserving our cultural memory, which is based on communication. In this context the role of collaborative networks and the implications that the digital network context has for the organization of the cultural sector were analyzed. The author warns, that networks can be established as both a means of cooperation and a means of information control, and that the commodification of culture changes the working conditions of cultural creators, and poses a potential threat to creative and civil liberties.

Scientific Conference Papers

Jelinčić, Daniela Angelina. **Culture as a Remedy for the Extinguished Industry** // *Kulturna dediščina industrijskih panog. 11. Vzporednice med slovensko in hrvaško etnologijo / Industrijska kulturna*

baština. 11. Hrvatsko-slovenske etnološke paralele / Černelič Krošelj, Alenka; Jelavić, Željka; Rožman, Helena (eds.). Ljubljana: Slovene Ethnological Society, 2011. pp. 58-69.

The paper describes the use of industrial heritage in the revitalization of urban space, based on culture. The examples are three-fold: the regeneration of cities (Newcastle and Gateshead), the regeneration of city neighbourhoods (East-End in London) and the regeneration of single buildings (the Baltic Centre for Contemporary Art, the Tate Modern Gallery and the Knitting Factory in New York). The case studies present not only opportunities for the use of industrial heritage, as well as the use of culture in the urban context, but also introduce unique elements of individual city districts, or even of entire cities, expressing cultural and urban elements of cultural diversity. Further, industrial heritage can present a great attraction for foreign visitors and the development of cultural tourism. The benefit, which such projects bring to the cities, is enormous, since they can base their development on culture and cultural diversity. With this aim, it is necessary to harmonize cultural and urban policies.

Jelinčić, Daniela Angelina. **Kultura i turizam u virtuali: "Uradi sam" u jugoistočnoj Evropi** // *Mediji i turizam: Zbornik radova s međunarodnog znanstvenog skupa / Krpan, Tomislav; Sušac, Vlado (ed.). Zadar: Odjel za turizam i komunikacijske znanosti Sveučilišta u Zadru, 2010. pp. 25-35.*

Globalization has brought numerous changes to the people's everyday lives, which also affect their vacation activities and habits. The post-modern traveller is inclined towards individual ("Do-It-Yourself") programmes and Internet bookings. Research into the cultural institutions' sales reports shows that Internet sales have rapidly grown, surpassing even "traditional" (box-office) sales, but they also have an increasingly strong impact on attracting cultural tourism markets. The more attractive and rich in technological possibilities web sites are, the more tourists they attract, bringing them to the destination. It is possible to obtain measurable data about the concrete impact of websites on attracting cultural tourism markets by counting their online sales. Many American and West European cultural organizations offer online sales on their own websites, while the situation in Southeast European countries greatly differs. Online sales in these countries are an exception, rather than the rule. A small number of websites of cultural institutions, that are technologically advanced, uses online sales, or more commonly only online booking. Most of the cultural websites are only of presentational character. The paper publishes data on e-business in the cultural sector of SEE countries, providing a basis for digital culture policy guidelines, to be used also in tourism.

Uzelac, Aleksandra. **La cultura digital: la nueva ecología social para la sociedad del conocimiento** // *Cooperación Cultural Euroamericana: Papeles Iberoamericanos*. Madrid: OEI - Organización de Estados Iberoamericanos para la Educación, la Ciencia y la Cultura, 2010. pp. 109-124.

The penetration of digital networks into all areas of our lives and work generated a new social ecology, which is determining the directions of further social and cultural development. In order to analytically comprehend the complexity of the changes taking place due to their penetration into all areas of our lives and work, the paper focuses on the role of digital culture in contemporary society and on the impact of digital technologies on the cultural sector. The meaning of the concept of digital culture in today's society has been analyzed, and the changes caused by the omnipresence of digital networks as our communication and work infrastructure have been identified and analyzed. The new opportunities that the digital context creates for the citizens have been explored, as well as the new potential threats to the civil liberties and the present ways of doing business. The changes brought on by the convergence and the new context of the interactive and participatory Internet environment have been researched, as have the responses of the cultural sector to this new situation.

Žuvela, Ana. **Arts Education and Cultural Policies in Europe** // *Obrazovanje, umetnost i mediji u procesu evropskih integracija* / Daković, Nevenka i Nikolić, Mirjana (eds.). Beograd: Fakultet dramskih umetnosti - Institut za pozorište, film, radio i televiziju, 2008. pp. 219-229.

This paper analyzes the levels of interconnection and intersectoral cooperation between culture and education. Arts education, the proportion of arts subjects in the mandatory curriculum, is one of the pillars of cultural development. In addition to creating the grounds for new directions in art, new creators, or producers of culture, knowledge about art and culture is imparted, which empowers the cultural audience, i.e. the consumers of culture. In this sense, arts education is the foundation of the cultural policies development. Cultural policies should be interconnected with educational policies related to culture and art. The method of analysis employed here was a comparative overview of the interrelation between arts education and cultural policies for 39 countries, whose cultural policies were featured in the Compendium for Cultural Policies and Trends in Europe database. The research findings show that arts education is included in the cultural policies structures of only few European countries (mostly in North Europe and Scandinavia), while in the majority of countries arts education is included in the educational policies, and has scarce relational links with cultural policies, if any. The concluding remarks recommend the creation of a framework for a better interconnection between cultural and educational policies in the field of arts education.

Žuvela, Ana. **Developing Cultural Strategy in the City of Dubrovnik** // *Cultural transitions in Southeastern Europe. The creative city : Crossing visions and new realities in the region: collection of papers from the course* / Švob-Đokić, Nada (ed.). Zagreb: Institute for International Relations (IMO), 2007. pp. 151-165.

This paper defines cultural strategy (strategic planning and management of culture) in the national and local context in Croatia, and focuses on the case-study of the city of Dubrovnik. The paper largely builds on research that was conducted through a series of interviews and meetings with representatives of the cultural sector in Dubrovnik. The research findings show that no strategic guidelines for the cultural development of Dubrovnik exist, in spite of the fact, that Dubrovnik is the city with the largest cultural infrastructure and cultural public expenditure per capita in Croatia. In Dubrovnik cultural heritage and local culture serve to attract the mass tourism industry, which is simultaneously endangering and disrupting all attempts to direct and plan the local cultural development. The conclusions and recommendation of the paper underline the imperative need for strategic planning and management of the culture of the City of Dubrovnik, and call for a rational and functional allocation of public budget funding and its distribution to the local cultural sector. Strategic planning in the field of culture would enable a stronger positioning of local cultural expressions, with the aim of the promotion of cultural diversity and the development of cultural tourism.

Scientific Articles in Academic Journals

Jelinčić, Daniela Angelina; Zović, Irides. **Knjižnice u turizmu: shhhh, quiet please! Nein, herzlich willkommen! Si accomodi!** // *Liburna: međunarodni znanstveni časopis za kulturu, turizam i komuniciranje*. 1 (2012) , 1; 37-47

Cultural tourism is a selective form of tourism that needs to be systematically introduced to certain aspects of the library business and represents another example of underutilized potential in creating a cultural tourism policy. This paper presents results of a research into public libraries that was conducted in the County of Istria in 2010 with the aim of detecting the state and the level of participation of public libraries in cultural tourism services. As a response to the detected problems,

the paper carries suggestions for further development according to which libraries can find their own growth model, while respecting different development levels and the local communities' context. Recommendations for the development of public libraries in cultural tourism are founded on the creation of new library system structures, on the introduction of new services, and on cultural management. They are harmonized with the needs of the local community, obtained through a demographic survey and analysis of the administrative-territorial structure of the County. The presented model of the County's public library development in cultural tourism can be reflected through the development of new contents for digital libraries, connected to publicly available catalogues through contents and services of a developed, cooperating consortium of public libraries.

Jelinčić, Daniela Angelina; Žuvela, Ana. **Facing the Challenge? Creative Tourism in Croatia.** // *Journal of Tourism Consumption and Practice*. 4 (2012) , 2; 78-90

In the last decade, creativity has become a buzz word in the developmental context ranging from creative industries, creative classes, creative economy, creative cities, creative business, creative governance to creative tourism. Creative industries have often been used in the context of the development of creative cities, creating their image internationally especially through tourism. In order to attract visitors, a new type of tourism has been developed: creative tourism. The article questions its definition as it also questions the need of cities to be re-branded through creative tourism. Two Croatian case studies are featured, aiming to re-think the position of creative tourism in local development: the city of Dubrovnik, which relies on heritage as its main resource in tourism, and the city of Zagreb, which still needs to define its main tourism resource, but has a lot of potential in the cultural/creative industries. The article argues that creativity does not always mean introducing new types of trendy developments in the destination, but rather knowing how to create new development models which suit the local context.

Demonja, Damir; Čupić, Renata; Jelinčić, Daniela Angelina. **Contribution to the Research of the Internet in the Service of Tourism – Situation in Croatia and in the World.** // *Croatian International Relations Review*. XVI (2010). pp. 58-59; 35-48.

The presence of tourist destinations on the Internet today is a prerequisite of business sustainability. This period of recession undoubtedly resulted in better exploitation of the potential of the Internet as a comprehensive communication tool, which provides more demanding customers with a choice of desired services at any time, from any place. The Internet is not only a communication and marketing tool, but it offers direct access to the client, having a global reach, and in this way provides the destinations themselves also with numerous possibilities to market themselves as diverse and unique. The possibility which even before the arrival of the tourist at the destination, provides him with a choice of destinations, represents a significant advantage over other, "traditional" ways of doing tourism business. In spite of this, the underdeveloped usage of the Internet possibilities in Croatia indicates the need for a business change. Only a joint action of all participants in the tourist sector, backed by the knowledge and support Internet and communication technology experts, may gradually lead to the achievement of the desired progress in tourism, presenting the entire country as a destination different from others.

Jelinčić, Daniela Angelina; Tišma, Sanja. **Linking Cultural and Natural Resources for Tourism Development in Protected Areas in Croatia.** // *Geoadria*. 15 (2010). 2, pp. 327-341.

National parks and nature parks in Croatia abound with cultural resources. They are extremely diverse, and their possibilities for increasing the number of visitors vary from one area to another, yet in most parks they are not used to their full potential. Examples of good practices from abroad

show, that cultural resources are an integral part of the programmes which are offered to visitors within the national parks, and that they pose a relevant potential to increase the number of visitors. Also, these examples show a great involvement of the local communities in the park projects, which also include areas outside the boundaries of the parks themselves. In this way, the potential of a larger area is taken into account regarding tourism development, and cultural programmes are not isolated, but are linked to the programmes of other sectors, such as sports and leisure, ecology, education or entrepreneurship. The paper analyzes the situation concerning tourism in protected areas of nature, offers a SWOT analysis, analyzes the demand, and publishes the results of a research completed in 2010, with the aim of detecting the socio-economic potential of the protected areas of nature. The results indicate that the cultural resources in those protected areas are not sufficiently researched, neither in a scientifically nor professionally, and are not systematically included in the tourist offer. Also, a systematic connection of all resources in the protected areas is missing, as are planned marketing activities, at both the institutional and the national strategic level. Intersectoral cooperation is also mostly missing, which is why activities supporting the development of sustainable tourism are recommended. These include the establishment of an *Office for Green Tourism*; the establishment of permanent voluntary working groups in the protected areas; the establishment of necessary databases, analyses and studies; the linking of thematic projects into tourist routes; and stronger promotion. In this way, cultural and natural resources would be systematically made use of, creating the basis of the cultural and natural diversity of Croatia.

Žuvela, Ana. **The Transition of a Cultural Institution from Socialist Communism to Democratic Capitalism: Dubrovnik Summer Festival Case-Study.** // *Mi 121 Meno istorija ur kritika/Art History & Criticism, 3. Menas ir politika: Rytu Europos atvejai/Art and Politics: Case-Studies from Eastern Europe. UDK 7(05)* (2007).pp. 217-224.

This paper uses the case of a single cultural institution, the Dubrovnik Summer Festival, as a constructive platform for the comparison of cultural policies derived from opposing and ideologically divergent social contexts, supposedly implicating contrasting sets of cultural values. It identifies the key characteristics of the socialist (pre-transitional), the transitional and the post-transitional cultural policy in Croatia, and follows their application on a cultural institution that has had a status of national cultural relevance in both systems. The results indicate that, despite the radical change in the political and social contexts, cultural policy is yet to undergo a reformative transition.

Uzelac, Aleksandra. **La cultura digital, un paradigma convergente donde se unen la tecnología y la cultura: desafíos para el sector cultural.** // *DIGITHUM Les humanitats en l'era digital (The Digitum, humanities in the digital age).* 12 (2010). pp. 27-33.

Digital culture is a complex concept. This paper explores the role of digital culture, marked by the context of convergence, in which it is evident that, owing to the process of media convergence and to the networking environment, the area of culture and art is changing, leading to new forms of communication in the virtual space. The paper analyzes the changes that took place, where "culture" is no longer detachable from "digital culture". Digital culture represents a new experience, a new system through which new cultural practices are being realized, that determines the experience and expectations of the user, as well as new practices in the work organization of the cultural sector. Furthermore, the new networking and digital context is analyzed, as well as the adaptation of the cultural sector to the work in the digital environment, taking into consideration the new opportunities and threats that arise within it.

Uzelac, Aleksandra. **The Role of Cultural Portals in the Context of Converging Digital Culture.** // *Medijska istraživanja (Media Research).* 16 (2010). 2, pp. 5-42.

This paper examines the role of cultural portals in the context of convergence and digital culture, in which it is evident that, owing to the process of media convergence and to the network environment, the field of culture and art is changing, leading to new forms of communication in the virtual space. The paper analyzes the results of international research on cultural portals, which the author conducted within the framework of the Culturemondo Network and the Culturelink Network in 2009, that included over 100 portals from all continents. The research was carried out with the aim of gaining insight into the international context of the activities of cultural portals, in order to recognize current trends related to their work and the dynamics of their development. The focus of the research was directed towards the participatory trends, in order to determine whether the cultural sector followed the changes that have resulted from the context of digital networks, and whether new ways of working and communicating with the user existed. The research results provided insight into the standard working modes of cultural portals, made possible the location of cultural portals within the developmental phase of digital culture in general, and allowed the identification of the trends and challenges in their work and development.

Jelinčić, Daniela Angelina. **Fragmentation of Tourism Market: New Appearing Forms of Cultural Tourism as a Consequence of Changes in Everyday Lives.** // *Collegium Antropologicum*. **33** (2009). 1, pp. 259-266.

The paper analyzes the fragmentation of cultural tourism that is evident in practice, the causes of which are sought in the changes visible in people's everyday lives. These changes are related to the growing tendencies towards hobby and creative activities, which is resulting in the development of new specialized forms of cultural tourism (hobby and creative tourism). Results of the analysis of several leading home, lifestyle and creativity magazines are presented (Brava Casa, Casa e Giardino, Casaviva, Gioia Casa, Art et Décoration, Maison & Travaux, Garten & Wohnen, Burda Wohnen, Creare, Création Passion), which show an ever growing specialization of interests in everyday lives, and which then in turn is linked to tourist travels. In this way, specific expressions of culture, which we may call "hobby art" (such as lace-making, embroidery, ceramics, stencil, mosaics, *decoupage*, silk painting, etc.), are becoming cultural tourism niches, offering their markets additional education and creativity development during the vacation. Many destinations offer such courses or workshops, however, if they were to teach a special local skill or the making of a local product (which literature recognizes as creative tourism), they could count on an increased number of tourists. In this way, through their uniqueness and cultural diversity, they set themselves off from other destinations, while authenticity secures them a more successful development of cultural tourism. The further development of cultural tourism niches, thus, represents an opportunity for communities which can offer authentic products, and which have not previously been on the tourism map, to develop narrowly specialized forms of creative tourism.

The article was published in a CC-reviewed journal.

Cvjetičanin, Biserka. **The Main Challenges of the UNESCO Convention and its Implementation.** // *Economia della Cultura*. **XVIII** (2008). 3. pp. 343-353.

With the adoption of the Convention on the Protection and Promotion of Diversity of Cultural Expressions, a new international legal instrument was set up, promoting the diversity of cultural expressions in the world context. The paper analyzes the implementation, the expected results and the challenges of the Convention. In every one of its articles, the Convention puts forward challenges for all countries of the world – developed and developing alike. One of the main challenges lies in encouraging the key role of civil society in promoting and evaluating the Convention. The Convention advocates new forms of cooperation and innovative partnerships, which require the formulation of new cultural policies and development strategies for international

cooperation. The recognition of the distinctive nature of culture is one of the most valuable aspects of the Convention. The implementation of the Convention is a long-term process, and its expectations may be realized only progressively.

Jelinčić, Daniela Angelina. Agrotourism in the European Context. // *Studia ethnologica Croatica*. **19** (2008). 1. pp. 269-291.

The paper focuses on agrotourism as a selective form of tourism, and offers some definitions. The non-existence of a unique model of agrotourism in today's Europe is reflected in its diverse organization on national as well as regional levels. The popularity and demand for this type of vacation, on the other hand, results in the rapid development of agrotourism, aiming to respond to market needs. The lacking unity of European policies in this field results in various states of development of the individual models. The paper describes the agrotourism models of Italy, Austria, France, the United Kingdom, Cyprus and Romania, and compares them to Croatian agrotourism. In contemporary tourism trends, thus, ethnology occupies an increasingly relevant place, since rural economy is developing as a relevant tourism niche. In addition, authentic products, which are part of the tourist offer in agrotourism, reflect cultural diversity that can be utilized as an attractive element in the tourism industry.

Jelinčić, Daniela Angelina. Cultural Tourism in Croatia and Some European Countries – Croatian and European Experiences: Recommendations for Sustainable Development. // *Croatian international relations review*. **XIV** (2008). 50/51. pp. 11-15.

The paper analyzes the burning issues of cultural tourism in Croatia and some European countries. It focuses on drawing an overall picture of Croatian cultural tourism and its brief history from the institutional point of view. It gives an overview of tourism in Croatia, followed by an overview of culture. The article focuses on the issues in Croatian cultural tourism, which are explained separately, thus giving the reader a wider picture of the sector. The main strategic documents are briefly presented, and the role of the state in Croatian cultural tourism is analyzed. The paper also focuses on research conducted in several European countries (Great Britain, The Netherlands, Finland, Cyprus, Italy), with the aim of detecting the possible roles the state can assume in regulating the cultural tourism sector. The findings are compared to the research results from Croatia, concluding with possible solutions for this interdisciplinary sector. The results show decentralization trends in tourism activities, although the role of the state as the coordinator of local activities, as well as the marketing coordinator is of great importance. The poor cooperation of the cultural tourism sector with other sectors is seen on all levels, and in practically all researched countries. Legislation can regulate the "physical" aspects of cultural tourism (such as the appearance of buildings, hotels, etc.), but the "non-physical" ones are difficult to regulate. Recommendations include local partnerships, based on the "cluster" system, destination management systems, and interdisciplinary approaches.

Uzelac, Aleksandra; Jelinčić, Daniela Angelina. ICT as Interface for Cultural Consumption and its Application for Cultural Tourism. // *ADÖZ - Revista de Estudios de Ocio (Journal of Leisure Studies)*. **32** (2008). 32, pp. 73-81.

The paper represents a contribution to the analysis of the changes caused by digitalization, the introduction of digital networks, and the mobility of access to digital content in the area of cultural tourism. The case studies of two projects have been analysed (Mobile Guide and VIP Tourist Guide), which through using technology based on a combination of mobile phones and digital networks, allow customers/tourists to use new kinds of services *in situ*. The paper analyzes the offer of mobile tourist audio guides, which users may use for tours of cities or museums. Two projects developed in

Croatia have been evaluated through an analysis of their established services, and through a mapping of their established collaborative networks, which form the basis for the establishment of a functional network, required for the operation and development of such projects, i.e. for their long-term sustainability. The analyzed examples were placed in the context of Web 2.0 services, and the possibilities of their further development towards multimedia, multi-platform and participatory services were analyzed. It was concluded, that the implementation of ICT in cultural tourism requires the cooperation of all those involved in the project, including the private and the public sector, and tourism and cultural professions. If only one sector is in a leading role, this may affect the sustainability of the entire project, considering the lack of motivation of other project stakeholders. In this way, cultural consumption makes use of the ICT, which provides new dynamic ways of information presentation, individualized access to specific areas, and a new type of marketing.

Uzelac, Aleksandra. **Cultural Networks and Cultural Portals – A New Infrastructure of Cultural Sector.** // *Muzeologija*. 2004/2005 (2007). 41/42, pp. 42-51.

This paper analyzes the case study of a national portal for culture, culturenet.hr. It describes the development of the portal so far and its established services, aiming to determine what the role of the portal is today, whether it managed to encourage networking and cooperation between cultural workers, and what sort of relationship it managed to create with its users. The statistical indicators of the portal's visitors provide some insight into its popularity, but to determine the efficiency of such projects according to their set strategic goals, it is important to analyze them on different grounds. The portal's activities were evaluated through the analytical framework of networking models, in order to determine whether the expectations outlined in the development strategy of the portal were achieved, and what future improvements needed to be undertaken to achieve these goals. The analysis clarified the conceptual difference between the portal (an information structure) and the network (a cooperative structure), and guidelines were presented for the various development options - towards an information infrastructure for information in the field of culture, or towards a cooperative decentralized virtual network covering various areas of culture. The scientific contribution of this paper lies in the application of a new evaluation methodology of virtual projects, which is not based on statistical indicators of the project's success, but rather which evaluates the achieved results through an analysis of the development of the project's logical structure.

Uzelac, Aleksandra. **El Reconocimiento de las Redes en el Campo Cultural: Modelos de Redes en el Ambito Real y Virtual.** // *Periférica - Revista para el análisis de la cultura y el territorio*. 8 (2007). 8, pp. 133-155.

This paper analyses the different models of cultural networks in the real and the virtual environment. Network theory is applied to cultural practices, and through an analysis of existing relations among cultural networks and of established services, different logical meta-models were recognized, which represent the scientific contribution of this papers. The conception of structurally logical models allows us to recognize different types of networks and their various effects, and to distinguish between networks that represent the information infrastructure (information networks) and cooperative networks, which can be defined as communities, i.e. social networks.

Cvjetićanin, Biserka. **Enjeux et méthodes d'observation et d'évaluation de la diversité culturelle dans le monde.** // *L'observatoire : observatoire des politiques culturelles*. 11 (2006). 30, pp. 26-30.

The diversity of cultures, recognized as a component of their identity and contributing factor to the promotion of their interaction, is a phenomenon of our age. Its existence is, of course, not new, as different cultures have long been seen coexisting within one country, but the valorization of this

phenomenon marks a significant change in the approach to cultural diversity.

Jelinčić, Daniela Angelina. **Tourism vs. Identity – Globalization and Tradition**. // *Etnološka istraživanja = Ethnological Researches*. - (2006). 11, pp. 161-207.

The paper discusses the question of identity through the globalized emergence of tourism. Tourism is a phenomenon of unavoidable cultural contact, with positive and negative effects. The contact of two different identities, that of the tourist and that of the host, can result in numerous changes to the local community, but also to the tourist's view of the destination. Here stereotypes will frequently arise, as well as the questioning of authenticity and invented traditions. The dangers that these phenomena bear if not recognized and possibly eliminated, can have extremely negative influences on different aspects of the tourism business (economic, social, cultural, or psychological). The research conducted in 1999 in Croatia, on the topic of tourism as a factor of change, proved some theoretical hypotheses, and pointed to possible guidelines, i.e. the important role of ethnography in the creation of the tourist image of the local destination.

Articles in Other Journals

Bekić, Janko. **The Specter of Segregation Haunts Croatia**. // Zarez: dvotjednik za kulturna i društvena zbivanja (1331-7970) 14 (2012). 331, pp. 7-7.

The paper deals with the progressive policies of the new centre-left government and the opposition it faces, primarily from new social movements that advocate conservative values. Concentrating on the topic of health and sex education in Croatian schools, the article deals with the misrepresentation of concepts such as "pluralism" and "respecting diversity" by catholic associations. The author stresses that such a deliberate misuse of terms, with the goal of segregating children, is not acceptable, as it can be used as a precedent by associations, who hold views different from the ones enshrined in the Croatian constitution. Also, it inevitably leads to an anarchy of values and the dismemberment of the political community. The article concludes that beliefs and persuasions, which fall outside of the constitutional umbrella, belong to the private and not the public sphere, and should be treated as such.

Bekić, Janko. **Mono vs. Multi – Culturalisms in Science and Politics**. // Politička misao: Croatian Political Science Review (0032-3241) 47 (2010). 1, pp. 223-228.

The paper analyzes different culturalisms and compares them to the concept of universalism. Special attention is given to the multiculturalist approach which was *en vogue* from the late 1980's to the early 2000's, but which today is compromised, since it is widely considered that it has contributed to the cultural segregation and ghettoization of European immigrant societies. As an alternative, the notion of interculturalism is considered, which, on the scheme of interaction between two cultural groups lies much closer to the extreme of fusion, while *multiculti* remains locked in the half closer to the extreme of open conflict. The article stresses the fact that politicians and professionals across Europe are retreating from the stance that treats cultural diversity as an absolute value, moving instead towards the idea that stresses the need of finding common traits in different cultures within the framework of liberal democracy and secularism.

Bekić, Janko. **From Ethnic to Civic Nationalism**. // Zarez: dvotjednik za kulturna i društvena zbivanja (1331-7970) 12 (2010). 294, pp. 8-8.

The article compares the ethnic and the civic national paradigms. The ethnic paradigm is based on the myth of common ancestry and blood kinship of the members of an ethnic group (and nation), while the civic version is based on the place of birth and the element of voluntarism, i.e. the independent and conscious decision of an individual (not) to belong to a certain ethnic group and nation. The article further describes how the ethnic notion developed in Germany and the civic one in France, which is the reason why these two concepts today still carry a German and a French connotation. The ethnic model is dominant in Eastern Europe due to historic facts: in this part of Europe it was mostly the ethnic groups who created nation-states, whereas in Western Europe, on the contrary, it was the already existing states that built nations; there is also the fact that communist regimes preferred the ethnic concept, even though only as a transitory phase towards creating the socialist man, unbothered by petty tribal differences. The article concludes with the recommendation that Croatia, too, should follow Germany's footsteps and gradually abandon its ethnic concept of the nation, slowly approaching the French model.

Jelinčić, Daniela Angelina. [Virtual Cultural Tourism and Emigration](#). // *Hrvatski iseljenički zbornik*. 19 (2010). pp. 52-59.

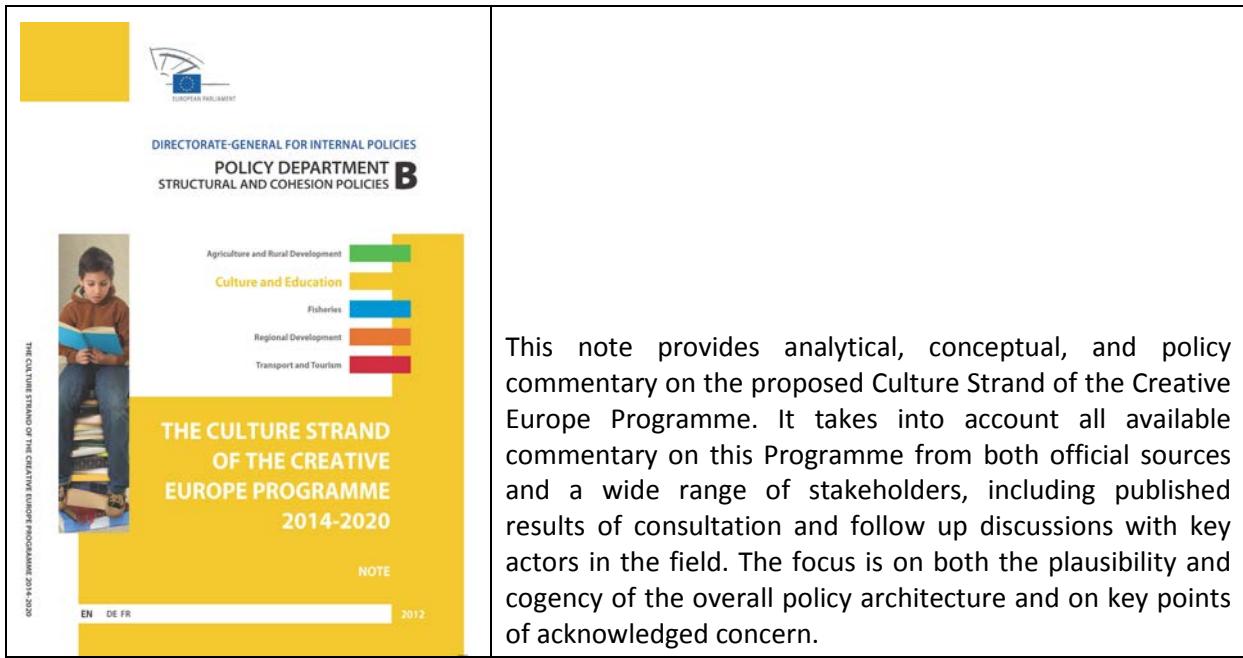
The article leans on the research of virtual cultural tourism in the Southeast Europe. Having in mind Croatia's great tourism market, referring to its emigration, it is necessary that cultural and tourism institutions/organizations in Croatia reflect upon and position their own businesses differently. In addition, the article also presents some results obtained by the Ivo Pilar Institute, which reveal a negative perception of Croatia by a large number of Croatian emigrants. Such a perception could be changed by stimulating visits to some of the top cultural events that contemporary Croatia can offer, however, in order to achieve this, it is important to modernize the virtual presentations of Croatian cultural institutions, organizations and events.

Bekić, Janko. [Separate but Equal in Macedonia](#). // Zarez: dvotjednik za kulturna i društvena zbivanja (1331-7970) 10 (2008).,231, pp. 7-7.

The article in the context of a UN project in Macedonia analyzes different approaches to the resolution of ethnic tensions between Albanian and Macedonian communities. One of the main issues is the linguistic question, especially when it comes to primary and secondary education, which feature ethnically "clean" classes. One of the suggestions foresaw a debate class in a neutral language, i.e. English. The author of this text designated this proposal to be an extremely damaging and corrosive suggestion, which will only deepen the divide between the groups, and additionally alienate the Albanian community from the state it lives in. As an alternative to the introduction of a *lingua franca* the author considers "positive bilingualism" i.e. the practice that encourages both groups to learn the language of the other, in order for bilingualism to thrive not only in the public (government), but also in the private (market) and, most importantly, in the civil sector (civil society).

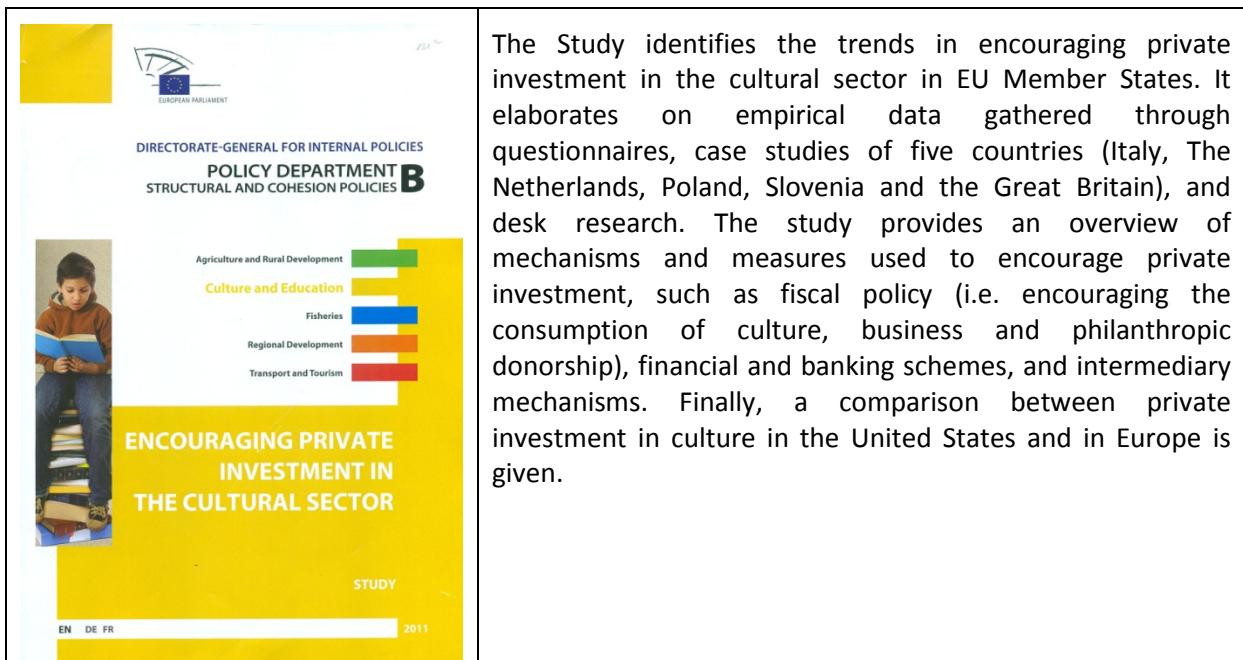
Studies

Mercer, Colin; Obuljen, Nina; Primorac, Jaka; Uzelac, Aleksandra. [The Culture Strand of the Creative Europe Programme 2012-2020](#), 2012.



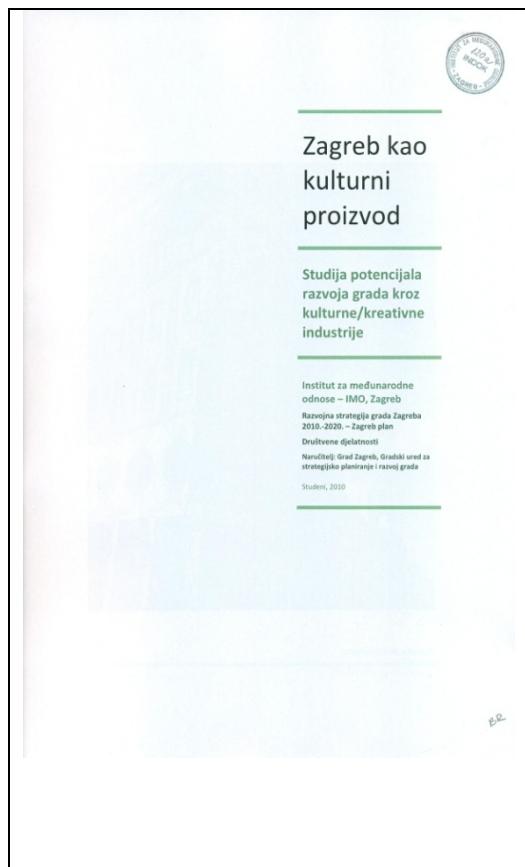
This note provides analytical, conceptual, and policy commentary on the proposed Culture Strand of the Creative Europe Programme. It takes into account all available commentary on this Programme from both official sources and a wide range of stakeholders, including published results of consultation and follow up discussions with key actors in the field. The focus is on both the plausibility and cogency of the overall policy architecture and on key points of acknowledged concern.

Čopić, Vesna; Uzelac, Aleksandra; Primorac, Jaka; Jelinčić, Daniela Angelina; Srakar, Andrej; Žuvela, Ana. Encouraging Private Investment in the Cultural Sector, 2011.



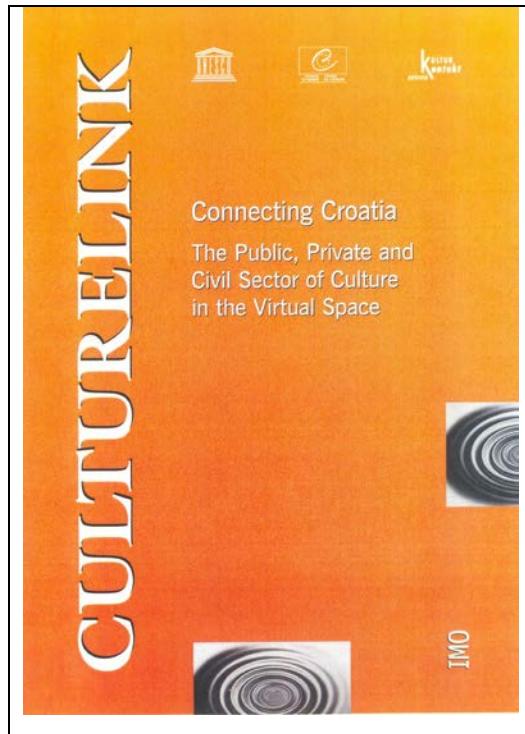
The Study identifies the trends in encouraging private investment in the cultural sector in EU Member States. It elaborates on empirical data gathered through questionnaires, case studies of five countries (Italy, The Netherlands, Poland, Slovenia and the Great Britain), and desk research. The study provides an overview of mechanisms and measures used to encourage private investment, such as fiscal policy (i.e. encouraging the consumption of culture, business and philanthropic donorship), financial and banking schemes, and intermediary mechanisms. Finally, a comparison between private investment in culture in the United States and in Europe is given.

Jelinčić, Daniela Angelina; Žuvela, Ana. Zagreb as a Cultural Product, Zagreb: Institute for International Relations (IMO), 2010.



The Study detects the potentials of creative industries and offers guidelines for the creation of a distinctive urban identity and the promotion of the city of Zagreb, as well as for its economic development. 9 sectors were explored: advertising, architecture, crafts, design, film, music, performing arts (theatre and dance), publishing and visual arts. The results indicate that the development of creative industries in Zagreb is fragmented and not guided by the local government. There are neither investments in the systematic production of contemporary (local) cultural products, nor in the promotion and export of existing cultural products, while the economic relevance of the cultural sector is treated as expenditure in the local public budget. The cultural identity of the city of Zagreb is not formed systematically, but is linked to various forms of cultural traditions and ethno products that often are not even authentic to Zagreb. Music, film, architecture, theatre, design and dance are considered to be the creative industries with the greatest development potential. The research results call for the development of a system for the area of creative industries, ranging from statistics to necessary initiatives and public support.

Cvjetičanin, Biserka; Jelinčić, Daniela Angelina; Martinac, Kruno; Popović, Helena; Primorac, Jaka; Uzelac, Aleksandra; Žuvela, Ana. **Connecting Croatia: Public, Private and Civil Cultural Sector in Virtual Space**. Zagreb: Institute for International Relations (IMO), 2008.



The research project *Connecting Croatia* was conducted in the course of 2007, with the aim of answering the question whether digital culture was creating new prospects for cultural diversity and international cultural communication and cooperation in Croatia. What does the development of digital culture mean for the development of Croatia, its culture and its international position? The study *Connecting Croatia* analyses the state and the development of the public, private and civil sector of culture in the virtual space. Since the cultural content in the virtual space was developed in the public cultural sector and through initiatives of civil society and creative industries, the research project focused upon issues of the (inter)relation between these three sectors in the creation of virtual cultural content.

Strategic Documents

Jelinčić, Daniela Angelina; Žuvela, Ana; Polić, Marijo. **Strategy Development of Museum Activities of Dubrovnik Museums Dubrovnik.** Zagreb: Institute for International Relations (IMO), 2010.

<p>Dubrovački muzeji Dubrovnik Institut za međunarodne odnose, Zagreb</p> <p>STRATEGIJA RAZVOJA MUJEJSKE DJELATNOSTI DUBROVAČKIH MUZEJA</p> <p>2010. - 2013.</p> <p>Prijedlog</p> <p><i>Identitet Dubrovnika počiva na njegovoj kulturno-povijesnoj baštini. Dubrovački muzeji središnja su osnova predstavljanja i tumačenja dubrovačkog identiteta.</i></p>	<p>This strategic document defines the development of museum activities in the city of Dubrovnik within the public institution Dubrovnik Museums, and positions it in relation to the development of other public museum institutions, as well as in relation to the Dubrovnik cultural sector as a whole. It includes a mission and vision, strategic and specific goals, as well as a proposal of activities necessary for their implementation. In conclusion, an evaluation of achieved results is proposed as a continuous process, aiming to ensure the successful implementation of the strategy. In this way, the realization of goals is achieved, that contribute to the local development, as well as to the development of museum activities on the national level.</p>
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Polić, Marijo; Jelinčić, Daniela Angelina; Maleković, Sanja. **The Strategy of Conservation, Protection and Sustainable Economic Development of the Croatian Cultural Heritage for the period 2010-2015.** Zagreb: Institute for International Relations (IMO), 2010.

<p> MINISTARSTVO KULTURE REPUBLIKE HRVATSKE</p> <p>STRATEGIJA OČUVANJA, ZAŠTITE I ODRŽIVOG GOSPODARSKOG KORIŠTEЊA KULTURNE BAŠTINE REPUBLIKE HRVATSKE ZA RAZDOBLJE 2010.-2015.</p> <p>Zagreb, 23. srpnja 2010.</p>	<p>The Strategy describes the situation in the field of cultural heritage in Croatia, gives an evaluation, detects problems, and defines the vision, aims and measures for implementation activities. In conclusion, it provides guidelines for its implementation. The project was carried out within the framework of the Croatian Ministry of Culture, and its results were as follows: the elaboration of a strategy for the preservation, protection and sustainable economic development of Croatian cultural heritage with a proposed action plan; the enhancement of competences, knowledge and skills of experts in the Ministry of Culture, and other experts dealing with cultural heritage, for strategic planning, programming and preparation of projects of economic usage of cultural heritage and sustainable development; and the preparation of a programme of activities for a better understanding, information and support to stakeholders, professionals and the wider public of the preservation and economic usage of cultural heritage. This is the first comprehensive document that deals with cultural heritage as a development resource, in line with the guidelines for cultural heritage protection,</p>
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	regional development and economic development as a whole.
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Encyclopaedic References and Discussion Papers

Uzelac, Aleksandra. **Digitisation – How to Fully Exploit Opportunities?**. 2011.

The text was commissioned by the European Commission as a basis for discussion (Issue Paper) for the European Culture Forum 2011 (Brussels, 20-21 October 2011). The paper analyzes the new context of operation of the cultural sector in the digital network environment, where changes are visible in the modes of work, just as they are in the ways of "cultural consumption". It examines how the new technological context is creating new possibilities for creative work, and explores whether artists and cultural workers are using the available features to achieve communication with their audiences, i.e. the user. The changed role of the user was evaluated, as well as new networking strategies used by cultural organisations to develop audiences, and new business models that are applicable in the digital environment.

Cvjetićanin, Biserka; Uzelac, Aleksandra; Žuvela, Ana. **ARTICLE 19 – Exchange, Analysis and Dissemination of Information: Culturelink Network's Twenty Years of Experience**. 2009.

This report, commissioned by the UNESCO Secretariat, provides an overview of Culturelink Network's 20 years of experience in the context of Article 19 of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Furthermore, the report highlights the main difficulties and challenges in maintaining and developing network activities, as well as the lessons learned from Culturelink. The exchange, analysis and dissemination of information is a prerequisite to a successful implementation of the overall Convention goals and aims. Cultural networks can be useful vehicles of implementation of Article 19, in order to provide the States Parties with information about policies, funding criteria, and data on the principles of protecting and promoting cultural expressions, as well as of distinguishing the real needs and methodologies of preserving, maintaining and supporting cultural expressions in all their diversity.

Daniela Angelina Jelinčić. **Tourism, Heritage and Globalization**. 2008.

This reference explains the connection of globalization with heritage and tourism. Tourism is often regarded as a major agent of change in today's world. In terms of cultural tourism, globalization is encouraging the preservation and renovation of tangible and intangible heritage. Heritage, which has always been central to the expression of identity, and has always had territorial features, is today more than ever an expression of a globalized world. Tourism globalization has brought both positive and negative effects to heritage sites, which are elaborated in the text. Today, heritage is acquiring a new importance in the field of culture, as it is being redefined as a strategic resource for the promotion of identities in the context of globalization, allowing us to understand contemporary territoriality in its different dimensions – the world, the region, the nation, the city.

Quantitative Analysis of the Project Results

Authored books	3
Editorial books	7
Textbooks	1
Book chapters	37
Original scientific papers in CC journals	1
Scientific papers in other academic journals	15
Other papers in other journals	15
Published invited lectures	5
Scientific conference papers with international peer-review	2
Abstracts in conference proceedings	4
Unpublished conference participation	11
Other papers	10
TOTAL	111

Plans for Future Research Directions

The research results of the project Cultural Diversity, Intercultural Dialogue and Digital Culture, laid the foundations for the research field of cultural economy. Cultural diversity is not an abstract term that indicates "multiple ways in which the culture of specific groups and societies express themselves" (UNESCO), rather it is a very specific term that is manifested not only through different ways of expressing the cultural heritage of mankind, but also through various models of artistic creativity, production, dissemination and consumption, no matter what means and technology are used for it. That artistic creation and production are transferred within and between groups and societies, through which intercultural dialogue is realized. At the same time, these contacts, and especially the development of digital culture, facilitate not only the learning about different cultural expressions of other cultural groups, but also the promotion of cultural contents, which generates possibilities for their economic exchange. Previous research results have already introduced, and in some cases already rather well explored, this aspect of cultural diversity, but have also announced the need for a deeper research into the field of cultural economy. Certain aspects of cultural economy have found fertile soil in the Croatian society (cultural tourism), but others remain quite misunderstood or still face resistance, primarily due to a lack of understanding (cultural and creative industries). Some aspects of cultural economy are responsible for the long-term character of the research, owing to the nature of their content, i.e. because they are still evolving (digital culture), while others are slowly being accepted in the Croatian environment, but are still superficially realized (e.g. cultural management).

Furthermore, the new programme of support for the cultural and creative sectors of the European Union, which is due to come into force and carries the symbolic name of Creative Europe, was proposed because of the need for greater investment in the cultural and creative sectors, as they significantly contribute to economic growth, employment, innovation and social cohesion. This programme will focus on the preservation and promotion of cultural and language diversity, and the strengthening of the competitiveness of the cultural and creative sectors (European Commission). The same trends are visible in the broader, global environment, and numerous studies have already created the basis for this further development (e.g. The Cultural Economy SAGE, 2008).

Basing our knowledge on global findings, but also on research results obtained in the framework of the project conducted so far, we believe that Croatia has the potential for the enrichment of its own cultural resources and their stronger positioning in the international environment (especially in Southeast Europe). This will, however, require additional work and deeper analyses, the results of which may find their reflection and applicability in the scientific, educational, cultural, tourist, urban, economic, media and other policies. Therefore, the logical sequence of the studies undertaken so far focuses on specific aspects of cultural economics, which will serve as foundation for our future research.