

University "Mediterranean" Podgorica
Cultural Trends

BOOK OF ABSTRACTS

International Conference

**CULTURAL
DEVELOPMENT
AND THE FUTURE
OF CULTURAL
POLICY**

(ARSUM 25)

15–16 April 2025
Kotor



publisher:

Univerzitet „Mediteran“ Podgorica

editors:

mr Nataša Kraljević, prof. dr Maja Delibašić

proofreading:

doc. dr Tamara Jovović

cover design:

prof. mr Nikola Latković

Podgorica 2025

CIP - Каталогизација у публикацији
Национална библиотека Црне Горе, Цетиње

ISBN 978-9940-514-71-6
COBISS.CG-ID 33374980



University “Mediterranean” Podgorica in cooperation with the Cultural Trends, a peer-reviewed international journal (AHCI and SSCI) is organizing

INTERNATIONAL CONFERENCE (ARSUM25)

15-16 April 2025. Kotor, Montenegro

Recent cultural policy developments in East European have taken place within the shift into a digital and globalised political economy and culture. In the second half of the twentieth century, this process of policy development can be analyzed through the lens of modernity and a process of modernization which, rather than being disrupted by authoritarian state socialist regimes was, in contrast, intensively pursued (Rindzevičiūtė, 2021). This has led the countries of the former Yugoslavia, including Montenegro, to follow Western policy processes and to adopt similar instruments and systems in their own policy frameworks (REF). Alongside the policy transfer process as a direct application of instruments and tools, many Balkan countries have also experienced multi-decade long processes of “soft” or “indirect” policy transfer through the active processes of Europeanisation exercised mainly via the EU pre-accession (IPA) instruments (2006).

These processes of cultural development have taken place alongside various international programs to create new and diverse forms of cultural diplomacy, cultural exchange and models of international cultural cooperation. Yet the ways in which these cultural policies function across institutional, political and social paradigms has received little attention. As Outhwaite and Ray (2005) discuss in their work on social theory, whilst it may be the case that ‘we are all postcommunist now’, this is not the ideological demobilization of what Habermas called ‘the exhaustion of utopian energies’, but rather the sense that the EU – and Europe more broadly – have been radically and irrevocably transformed by what the processes of European integration and development. This conference provides an opportunity to critically reflect on these themes and processes of policy development and transfer and to find optimal frameworks for strengthening and directing future cultural policy.

By highlighting the developmental issues of the Balkan regions and engaging in dialogue with cultural policy discourse in Western Europe and further afield, the conference aims to introduce a broader form of joint reassessment of the principles underpinning the current European cultural policy environment. To bring academics, funders, policymakers, artists and managers into a broader dialogue, the conference is designed as a multi-disciplinary platform and includes a number of sessions addressing topics of concern to the sector. This includes a specific focus on the tension between organizational culture (within the bounds of the institution) and the broader civic ambitions necessary for any future articulation of cultural policy.

Conference Themes:

- European cultural policy development
- Models and methods of cultural policy transfer
- International cultural cooperation and policy development
- Cultural diplomacy and cultural exchange
- The role of cultural value(s) in policymaking
- Organizational culture, managerial ideology and the dominance of instrumental values
- Creativity and Innovation in the service of organizational change
- Cultural awareness (cross-cultural competence)
- Cross-cultural narratives in cultural policy
- Global vs. Local: experiencing globalization through policy
- Cultural democracy and social justice
- Power, public management and cultural policies
- Development of cultural institutions and governance of culture
- Subsidy for the arts and public financing alternatives
- Cultural worker, status of the artist and socioeconomic conditions of culture
- The role of civil society organizations in the cultural life of societies
- The future of cultural policy

These are just some of the issues that this event would like to address with invited guests and participants. We warmly welcome submissions which explicitly adopt a trans and/or inter – disciplinary approach. The workshops and panels will be in English and will be organized according to the submissions received during the open time of this call.

Cultural Trends

Cultural Trends, a peer-reviewed international journal (AHCI and SSCI), provides in-depth analysis of the cultural sector and cultural policy. It offers timely investigations into key issues in the arts, culture and creative sectors, and critically engages with ongoing policy debates from interdisciplinary and international perspectives. The journal champions methodological rigour and is keen to comment on evidence used for policy making, but it values quantitative and qualitative approaches equally. It serves as a platform to reach a broad audience and research communities worldwide and communicate with both cultural practitioners and policymakers.

INTERNATIONAL SCIENTIFIC COMMITTEE

- dr Milena Dragičević Šešić, University of Arts, Belgrade (Serbia)
- dr Ana Žuvela, Institute for Development and International Relations (Croatia)
- dr Anna Villarroya, University of Barcelona (Spain)
- dr Radmila Jančić, University of Belgrade (Serbia)
- dr Steven Hadley, Co-Editor-in-Chief, Cultural Trends (UK)
- dr Mariano Longo, University of Salento (IT)
- dr Andrej Raspor, School of Advanced Social Studies (SLO)
- dr Marija Janković, University “Mediterranean” Podgorica (Montenegro)
- dr Darko Lacmanović, University “Mediterranean” Podgorica (Montenegro)
- Nataša Kraljević, LL.M., University “Mediterranean” Podgorica (Montenegro)

ORGANIZING COMMITTEE

- dr Maja Delibašić, University “Mediterranean” Podgorica (Montenegro)
- dr Tamara Jovović, University “Mediterranean” Podgorica (Montenegro)
- Nikola Latković, MFA, University “Mediterranean” Podgorica (Montenegro)
- Predrag Glomazić, University “Mediterranean” Podgorica (Montenegro)

REVIEW COMMITTEE

- Nataša Kraljević, LL.M., University “Mediterranean” Podgorica, Montenegro
- dr Marija Janković, University “Mediterranean” Podgorica, Montenegro
- mr Marija Džoganović, University “Mediterranean” Podgorica, Montenegro

- dr Steven Hadley, Editor-in-Chief, Cultural Trends, United Kingdom
- dr Ana Žuvela, Institute for Development and Institutional Relations, Croatia
- dr Maja Delibašić, University “Mediterranean” Podgorica (Montenegro)

EDITORIAL COMMITTEE

- dr Olena Lilova, University “Mediterranean” Podgorica, Montenegro
- dr Tijana Marković, University “Mediterranean” Podgorica, Montenegro
- mr Marija Džoganović, University “Mediterranean” Podgorica, Montenegro
- dr Darko Lacmanović, University “Mediterranean” Podgorica, Montenegro
- dr Zarija Pejović, University “Mediterranean” Podgorica, Montenegro

Danilo Burzanović, Matija Miljanić – Manga Beyond Soft Power: Decentralized Influence and Transnational Fandom in the Western Balkans

Dušan Medin – What Public Policies on Cultural Heritage Do We Need?

Moderator: Maja Delibašić



BOOK OF ABSTRACTS

15-16 April 2025, Kotor

University "Mediterranean" Podgorica in cooperation with the Cultural Trends, a peer-reviewed international journal (AHCI and SSCI) is organizing

INTERNATIONAL CONFERENCE (ARSUM25)

This is the way the world ends: The Future of Culture and the Arts

The Future of Cultural Policy, Dr Steven Hadley, UK

This talk will apply Mark Fisher's (2009) idea of capitalist realism to the field of the subsidised arts to outline the concept of 'cultural policy realism' and the Overton Window of arts policy. Amidst discourses and practices of economic impact measurements, precarity and austerity in the cultural sector, the normalisation of capitalist logics within global cultural policies means that they are unfit for the future needs of humanity in the face of ecological crisis and digital transformation.

The Future of Audiences, Anne Torreggiani, UK

Drawing on The Audience Agency's rolling population study, The Cultural Participation Monitor and other research about the changing attitudes of Gen Z, this talk asks questions about the cultural sector's ability to adapt and innovate. Strained to breaking point by dwindling resources, unsure how to navigate accelerating technological change, potential cannon fodder in the culture wars, few cultural organisations look up to the challenge. Are any finding a way through, and if so, why?

The Future of Cultural Value, Dr Ben Walmsley, UK

The value of culture has been hotly debated and contested for centuries from a number of different perspectives. This talk will summarise the key points of contention and then speculate about how these areas of tension are likely to play out in the future, in the context of audiences, AI, public funding cuts, cultural democracy and rising populism.

.....

***Steven Hadley** is an award-winning cultural policy scholar currently based at De Montfort University, Leicester. His research asks how discourses are constructed and articulated within the context of enabling democratic access to culture. He is the author of *Audience Development and Cultural Policy (2021)* as well as numerous academic publications and is Editor of several Routledge books including *Cultural Leadership in Practice* and *Audience Data and Research*. He is Co-Editor in Chief of *Cultural Trends* and sits on the Steering Committee of the Cultural Research Network and the Editorial Board of *Arts and the Market*. He has given invited talks at the National Portrait Gallery, London, the European Parliament in Brussels, the Ministries of Culture in both Paris and Santiago de Chile, and on numerous global media platforms. Steven has worked in over thirty countries internationally and is an*

Associate Consultant with Counterculture (UK), The Audience Agency (UK) and the Danish Centre for Arts & Interculture (Denmark).

***Anne Torreggiani** founded Audience Agency, a non-profit dedicated to R&D in the cultural sector in 2011, and has seen it grow into an organisation employing over 50 people with hundreds of clients in the UK and across the world. She is an adviser and facilitator specialising in audience research and strategy, trends and patterns of public engagement with particular interests in audience insight, cultural democracy and innovation. She is author of various guides and publications on these subjects and campaigns for change in policy and practice towards an audience-centred approach and better use of data and other evidence. She is Associate Director of the Centre for Cultural Value, a research centre funded by the AHRC and based at the University of Leeds. She is an experienced trustee – currently of Europeana - and a regular speaker in the UK and internationally.*

*Professor **Ben Walmsley** is Dean of Cultural Engagement at the University of Leeds (UK) and Associate Director for Policy at the Centre for Cultural Value, which he established as the inaugural Director in 2019. Prior to his academic career, Ben worked as an arts manager for ten years, most recently as Producer at the National Theatre of Scotland. Ben is an Expert Advisor for the UK Government's Department for Culture, Media and Sport (DCMS) and recently led a national research project investigating the impacts of Covid-19 on the UK's cultural sector. Ben has published widely in the fields of arts marketing, arts management, cultural policy, leadership and value. He is currently leading a scoping project to establish a national cultural data observatory in the UK.*

Ana Žuvela, Dea Vidović, Croatia

The Quest for Emancipatory Cultural Policy Making in Transitional Countries

In recent decades, coinciding with heightened crises of democracy, the understanding of cultural policy-making has gained several discursive innovations or problematic actualizations, presenting significant conceptual, theoretical, and practical challenges and implications. This paper examines the landscape of cultural policy-making in transitional countries, focusing on the quest to transform policy into a communal good, fostering more profound interconnections between the cultural sector, cultural agencies, actors, and decision-makers. As countries undergo political, economic, and social transitions, cultural policy emerges as a critical arena for negotiating new relationships between state and society, redefining the interplay between trust-building, power devolution and new governance structures. Drawing on the example of Montenegro and the process of redefining the regulative

framework of culture and cultural policy, the paper critically examines the dynamics of relationships between the state and the cultural sphere, addressing entrenched inequalities and the evolving role of culture in rebuilding social trust and fostering institutional legitimacy.

.....

*Dr **Ana Žuvela** is a Researcher at the Institute for Development and International Relations. Originally a concert pianist, Ana holds a Master of Arts in Cultural Policy and Arts Management from the University College Dublin and a PhD from the University of Zadar. Ana has over twenty years of professional experience in the field of culture, encompassing management and coordination of cultural artistic and scientific projects, consultancy and advocacy in decision-making processes, engagement in public authorities and government bodies, non-governmental cultural organizations and cultural institutions leadership positions in projects of international cultural cooperation encompassing cooperation with the supra-national national and local authorities and organisations such as European Parliament, European Commission, Council of Europe, UNESCO, Ministry of Culture of the Republic of Croatia, "Kultura nova" Foundation, City of Dubrovnik, City of Zagreb, City of Rijeka etc.*

*Dr **Dea Vidović** is a Senior research assistant in the Department for Culture and Communication of the Institute for Development and International Relations. She graduated in Comparative Literature and Indology from the Faculty of Humanities and Social Sciences of the University of Zagreb, where, in 2012, she obtained her PhD with a doctoral dissertation in the cultural policies field. From 2012 to 2024, she was the Kultura Nova Foundation Director, and previously, she worked as an editor, journalist, and manager in the public and non-profit sectors in the field of culture. Her research interests include cultural governance and management, local cultural development, cultural democracy, participatory democracy, participatory governance, working conditions and fair practices in culture, international cultural cooperation, networking, mobility, sustainability, the triple transition (digital, social, ecological), decolonization and decanonization of culture, cultural climate justice, the role of civil society in culture, transformative philanthropy, future studies, and systemic changes.*

Ljiljana Rogač Mijatović, Serbia

Cultural Diversity as a Cross-Cultural Narrative of Cultural Policies

The paper addresses how cultural diversity has evolved as one of the core narratives of cultural policies, and how it has been reconfiguring discourse at the international scale. The term cultural diversity is burdened with dissonant meanings and challenges arising from complex socio-historical trends. However, through the concept of cultural diversity the multitude of cultures are observed from a systemic perspective, in which each culture develops in contact with other cultures. Theoretical considerations of cultural diversity refer to a multitude of different approaches and thematic focuses, but insufficiently articulating this concept in the context of the narratives and instruments of cultural policies. The objectives of the research using hermeneutics are to review the cultural diversity discourse through the lenses of cross-cultural narratives referring to the intentional inclusion, promotion, and protection of a variety of cultural expressions within a society, the preservation of heritage, fostering creativity, social cohesion, human rights, as well as cultural sustainability. In particular, the paper explores the key aspects of the cross-cultural narratives, such as shared cultural heritage and cultural exchange, as well as the challenges for their articulation in the framework of cultural policies. Thus, the paper includes the analysis of a set of international documents by UNESCO, Council of Europe and the EU, as well as the review of significant sources within the academic literature. The paper highlights the importance of the recognition of diversity as a result of developing awareness of the interdependence of cultural, political, economic and social issues in a globalized world.

Keywords: cultural diversity, cultural policies, cross-cultural narratives, UNESCO

.....

Dr Ljiljana Rogač Mijatović, is Associate Professor at the University of Arts in Belgrade, Faculty of Dramatic Arts - Department of Management and Production in Theatre, Radio and

Culture. She holds a PhD since 2012 at the University of Arts in Belgrade in international cultural relations. In addition, the areas of her research interest include cultural diplomacy, cultural policy, and science policy. Ljiljana Rogač Mijatović has a vast experience in international cultural collaboration, as well as collaboration with scientific organizations and institutions of public governance. Rogač Mijatović is the author of the book Cultural Diplomacy and Identity of Serbia, as well as a number of scientific papers. Prof. Ljiljana Rogač Mijatović is a member of several international scientific projects, a member of the Scientific Council of the Fund for Science and EU COST Actions Review Panel Member.

Edin Jašarović, Montenegro

Cultural policy trends in algorithm of surveillance capitalism

It seems that in the early decades of the twenty-first century and in the general flood of "isms" that seek to explain the new paradigm of global political economy, the issue of surveillance capitalism may attract and provoke special attention in cultural trends and policies. This issue was convincingly explained by Shoshana Zuboff in her (2019) study, showing that algorithm management can point to new horizons of the "industry of reality" with a very clear sign of power control that has its own very distinct and direct cultural manifestation and performativity. Algorithm management of this new reality and various tactics used to impose new cultural patterns should ultimately lead us to a new "surveillance-based economic order" that is built on the discovery as Zuboff described „behavioral surplus“, and the direct commercial success of the one who owns the algorithm.

In this way, the issues of the traditional cultural sector as well as the development of creative industries will not collide in mutual questioning and competition as always, but will rather merge into a hegemonic utopia of certainty. Losing certainty and simultaneously building a digital infrastructure for predicting expected behaviours of customers is only possible by collecting vital and large data structures about their own experience that is built in the context of a rapidly changing cultural and technological environment.

In this direction, the technofeudalism of large producers of culture and trends creates a market of unlimited manipulation based on prognostic products in

which consumers are deprived of their "future time" which is monetized, as Zuboff stated in the realm of the "market of future behaviour". All of these previously mentioned changes inevitably lead us to question the structure of the previous and traditional experience of culture and its existence outside the reach of this digitalised infrastructure for behaviour modification.

In this direction, this research article will attempt to explore the effects of the newly emerging change in the context of cultural policies and trends with the aim of comparing and assessing the degree of structural distortion both in the field of cultural production, but not less important, in its reception. In this way, this research paper will attempt to use the method of structural analysis to point out some of the blurred difference between the expected results out of this newly emerging change in cultural trends and, on the other hand, real indicators of deviation from the standards of traditional cultural policymaking processes. All of the above will in a certain way indicate that some principles and instruments for the development of cultural policy will certainly have to be adjusted, or they will lose their significance in the very near future.

Keywords: surveillance capitalism, political economy, algorithm, cultural trends, behavioral surplus

.....

*Dr **Edin Jašarović** is Assoc. Proffessor. He completed his MA studies at the University of Arts in Belgrade, at the UNESCO Chair of Interdisciplinary Studies - Management in Culture and Cultural Policy of the Balkans. In 2016 he defended his doctoral dissertation at the Faculty of Dramatic Arts in Belgrade. He was a member of the Council of the Montenegrin National Theatre. In 2020 he was appointed as the president of the Council of the Film Center of Montenegro. He also teaches at the Faculty of Political Sciences, Music Academy and the Faculty of Fine Arts of the University of Montenegro. From 2019 is a member of the Council for the Arts of the Senate and member of the Committee for Doctoral Studies of the Senate of the University of Montenegro. From 2024.g. he is a member of HERE National ERASMUS+ Office team. Now he serves his second mandate as a Dean of the Faculty of Dramatic Arts.*

Haykuhi Muradyan, Armenia

Shifting Paradigms: The Evolution of EU-Armenia Cultural Policies from Independence to the Present

This paper explores the evolving dynamics of cultural relations between the European Union (EU) and Armenia from the period of Armenia's independence in the 1990s to the present. The analysis is structured into three key phases: the post-Soviet transition (1990-2000), the post-transition period (2000-2018), and the period following the 2018 Velvet Revolution (2018-present). In the early years of independence, EU-Armenia cultural relations were largely limited to humanitarian aid, with the newly independent state grappling with poverty, political instability, and a weakened cultural infrastructure inherited from the Soviet era. However, as Armenia integrated into international frameworks and pursued cooperation with the EU, cultural policies began to evolve, especially from the 2000s onward. During this period, Armenia witnessed significant developments, including the decentralization of cultural governance, increased international cooperation, and a growing emphasis on cultural heritage preservation and intercultural dialogue. The Velvet Revolution in 2018 marked a transformative shift, with Armenia seeking closer ties to the EU and prioritizing democratic reforms, including in the cultural sector.

.....

*Dr **Haykuhi Muradyan** is a cultural studies expert and lecturer at Yerevan State University, where she teaches subjects such as Cultural Policy, Cultural Heritage, and Armenian Modern Culture. She holds a PhD in Cultural Studies from Yerevan State University, where her research focused on the intersections of culture, politics, and society in Armenia. Dr. Muradyan has extensive experience as a cultural policy expert, having worked on projects like the Compendium and the Cultural Animation Program (YFA, Black Sea Association). She is also the project supervisor of Artsakh Monument Watch, dedicated to preserving cultural heritage in post-war contexts. Dr. Muradyan has participated in numerous international conferences and research projects, with a particular focus on cultural heritage protection, national identity, and the impacts of conflict on cultural landscapes. Fluent in Armenian, English, and Russian, she is an active contributor to academic publications on Soviet and post-Soviet cultural policies and Armenian heritage.*

Sarina Bakić, Bosnia and Herzegovina

Cultural Democracy as a Path to Social Justice: Rethinking Participation and Representation in Post-Conflict Societies of the Balkans

This paper explores the concept of cultural democracy as a tool for advancing social justice in the divided and post-conflict societies of the Balkans. Cultural democracy, rooted in the principles of equitable participation, representation, and access to cultural expression, holds transformative potential in addressing entrenched inequalities and fostering reconciliation. In a region marked by ethnic divisions, contested memories, and systemic exclusion of marginalized groups, this study examines how cultural policies and grassroots cultural initiatives can create spaces for dialogue, empowerment, and solidarity. By focusing on the experiences of ethnic minorities, women, and LGBTQ+ communities, the paper highlights how cultural production and participation challenge dominant narratives and provide platforms for historically silenced voices. Drawing on case studies from Bosnia and Herzegovina, Serbia, and North Macedonia, this analysis investigates the role of art, media, and heritage practices in promoting inclusivity and bridging societal divides. The findings argue that embracing cultural democracy not only supports social justice but also contributes to building more resilient and inclusive societies in the post-conflict Balkans.

Keywords: cultural democracy, Balkans, marginalized groups, the role of art, cultural production.

.....

*Dr **Sarina Bakić** is an associate professor at the Department of Sociology, at the University of Sarajevo Faculty of Political Science and Head of the Department of Sociology. Her core scientific field is the sociology of culture and art, aesthetics and politics, culture of memory, international cultural relations/cultural diplomacy and various phenomena of mass culture. She is an author of the book *Controversies of Cultural Reception* and co-author of the books *Understanding Society and Peace Potentials of Religion and Interreligious Dialogue as the Tool for Improvement of Political Dialogue in Bosnia and Herzegovina*. She is an author of the chapter for *Bosnia and Herzegovina Women's Lives Worldwide, Volume 4: Europe*, published by CLIO Greenwood Press. Also, she is one of the authors of the *Wiley-Blackwell Encyclopaedia of Sociology: Sociology in Bosnia and Herzegovina*, edited by George Ritzer and Chris Rojak.*

Sarina Bakić is engaged in several projects as the project coordinator and member of the project's team, an author of numerous scientific articles and chapters published in national and international scientific publications. The University of Sarajevo officially awarded her for her scientific work in 2021. She is president of the Ethical Board at the University of Sarajevo, Faculty of Political Sciences. Member of the Board for Sociology at the Academy of Science and Art of Bosnia and Herzegovina, member of the Executive Board of Balkan Sociology Association, Advisory Group for Media and Information Literacy of Bosnia and Herzegovina and member of the Scientific Council UNESCO Regional Bureau for Science and Culture in Europe.

Janez Kolar, Slovenia

Regional Resilience and Potentials - Experiences from Core and Peripheral Regions

The paper/panel will address a set of crucial research questions, setting the stage for a comprehensive exploration of the topic. Regional resilience, a burgeoning field of study, is the focus of this research. It delves into the intriguing question of how institutions, networks, and cognitive frames could influence a region's resilience to technological change, offering a unique perspective on the topic. Understanding regions as systems, the study builds on the concepts of persistence, transition, and transformation, which demand absorptive coping, adaptive capacity, and transformative capacity (Masik and Grabowska, 2020). A collaborative approach involving civic institutions, agencies, and citizens is crucial for resilience, rooted in understanding regions as social fields (Beckert, 2010), comprising institutions, networks, and cognitive frames. The research focuses on the diffusion of high-performance computing (HPC) technologies within the InnoHPC project, using the Sophia qualitative method to study 14 regions of the Danube countries. Focus groups with experts from the automotive and electrical industries explored the role of social forces in managing risks and opportunities associated with HPC diffusion. Results Results reveal significant differences in the adoption of novelties across regions. Developed regions demonstrated greater adaptive and transformative capacities but faced challenges in equitable stakeholder inclusion. Conversely, less developed people showed stronger absorptive coping skills but lacked adequate institutional and network support. These findings underscore that uniform approaches to building resilience are

ineffective, requiring strategies tailored to regional contexts. Description of what is original about the research/panel discussion The research findings show that a uniform approach to building regional resilience prevents regions from responding effectively to unfavorable external conditions for technology transfer. This study provides an original perspective by integrating social field dynamics into the analysis of technological diffusion. The findings not only enhance our understanding of the topic but also highlight the practical implications for resilience-building in the face of successive technological advancements, such as artificial intelligence and quantum computing, where more significant regional resilience divergences could be expected.

Keywords: regional resilience, social fields, technology diffusion, high-performance computing (HPC), Danube regions

.....

Tamara Besednjak Valič, Senior Scientific Associate Rudolfovo-Science and Technology Centre, Podbreznik 15, 8000 Novo Mesto, Slovenia School of Advanced Social Studies, Gregorčičeva ulica 19, Nova Gorica, Slovenia E-mail: tamara.valic@rudolfovo.eu

Erika Džajić Uršič, Scientific Associate Rudolfovo-Science and Technology Centre, Podbreznik 15, 8000 Novo Mesto, Slovenia Faculty of Information Studies Ljubljanska cesta 31a, 8000 Novo Mesto School of Advanced Social Studies, Gregorčičeva ulica 19, Nova Gorica, Slovenia E-mail: erika.ursic@rudolfovo.eu

Janez Kolar, Scientific Associate Rudolfovo-Science and Technology Centre, Podbreznik 15, 8000 Novo Mesto, Slovenia Faculty of Information Studies Ljubljanska cesta 31a, 8000 Novo Mesto School of Advanced Social Studies, Gregorčičeva ulica 19, Nova Gorica, Slovenia E-mail: janez.kolar@rudolfovo.eu*

Urša Lamut, Scientific Associate Rudolfovo-Science and Technology Centre, Podbreznik 15, 8000 Novo Mesto, Slovenia School of Advanced Social Studies, Gregorčičeva ulica 19, Nova Gorica, Slovenia E-mail: ursa.lamut@rudolfovo.eu

Corresponding author Dr. Janez Kolar is a professor, researcher, and consultant with over 30 years of expertise in project management, EU funding, leadership development, and executive coaching. He currently serves as an Assistant Professor at several faculties. He has also served as a visiting professor in the USA and Croatia and has lectured in India, the Philippines, and Georgia. In addition to his academic career, he has been a consultant for various organizations, including the Government of Northern Macedonia. He has worked with leading companies such as Volvo, Matsushita Industrial, and L'Oreal. His work spans business consulting, human resources, strategic project development, and executive coaching. His current central business engagement is his position as Researcher and Head of

International Cooperation at the Rudolfovo Science and Technology Centre, where he is driving global collaborations and leading innovative research initiatives.

II

Valentina Anibaldi, Italy

The first Italian Collective Bargaining Agreement for “Performers, Actresses and Actors in the Cine-Audiovisual Production Sector”

The audiovisual product is immaterial and, because of this characteristic, escapes - in part - the parameters traditionally used to analyze the industry that produces physical goods. In addition, this sector has been greatly affected by the effects of the pandemic from Covid 19. The Italian audiovisual sector is undergoing a phase of transformation, with a growing push toward online platforms, but important challenges remain to ensure sustainable and competitive growth.

The objective of my paper is to highlight both the positive aspects and the limitations of the first collective bargaining agreement for “performers, actresses and actors in the Cine-audiovisual production sector”, signed on December 2023 and entered into force on March 1, 2024.

In addition to regulating the economic part, the agreement identifies inimum wages and the operational methods of performance of work. The agreement regulates the use of artificial intelligence, the promotion of equal pportunities and the prevention of gender harassment through the use of the “intimacy coordinator”. Anyway, this collective agreement is an important achievement from the point of view of the union’s ability to represent itself with a highly innovative method. Unlike “live entertainment”, in fact, this sector lacked of real protection. For this reason, it will also be useful to analyze the main jurisprudential and doctrinal guidelines.

Keywords – cine-audiovisual production sector, collective bargaining agreement, minimum wages, intimacy coordinator, artificial intelligence

.....

***Dr Valentina Anibaldi** obtained a PhD in Business Law from the Commercial University “L. Bocconi” in Milan. She is currently a researcher in Labor Law at the Mercatorum University in Rome where she is also the coordinator of the Course of Studies in Political Science and International Relations and a member of the Conciliation and Certification Commission. Over the years, she has also been a professor*

of labor law at the Luiss University "Guido Carli" in Rome. She has collaborated with the CeLEG "Center for Labor and Economic Growth", formerly CeSRI "Center for the Study of Industrial Relations" (Luiss University "Guido Carli"). Anibaldi is the author of various contributions published in leading specialized scientific journals and in collective works, in Italy and abroad. Furthermore, she is the author of a monograph entitled "Rapporto di lavoro e solidarietà. Verso un modello pluridimensionale" (Franco Angeli, 2017). She coordinates the activities of the Observatory on the digitalization of industrial relations (Odri). She participates in various conferences and workshops, in person and remotely, both as a speaker and as a member of the organizing and scientific committee.

Jelena Drobac, Serbia

The Invisible Creator: Graphic Designer as Cultural Worker in Former Yugoslavia

In the Socialist Federal Republic of Yugoslavia (SFRY, 1945-1992), graphic design was a powerful medium for shaping the visual and cultural identity of a unique socialist state. Despite this significant impact on the visual and cultural identity of the country, designers were rarely recognized as individual creators. Instead, their contributions were subsumed under broader collective efforts, institutional frameworks, and ideologically driven cultural production. This socialist framework aligned with the broader principles of shared property, minimizing the role of personal acclaim. Designers mostly worked in state institutions, cooperatives, or publishing houses while their anonymity was often institutionalized, with individual contributions absorbed into the collective identity of the organization or project. This collective nature of socialist cultural production rendered the designers who created this identity largely nameless, both during the era and in subsequent historical narratives. Entire generations of designers navigated the complex interplay between state directives, country's two official alphabets and multiple languages, complex commercial demands, developing technological possibilities and artistic aspirations, often adapting their work to reflect the values of "brotherhood and unity," socialist progress, and cultural diversity.

Yugoslavia's distinct position as a non-aligned socialist state fostered an eclectic visual language that blended modernist aesthetics with local traditions and state-owned enterprises and companies. This paper interrogates how graphic design functioned as a mediator between modernity, tradition, state ideology, and multifaceted society on the cusp of two Cold War blocks. It

investigates the postulates of Yugoslavian logo design, the implications of collective ownership in socialist design and its impact on the recognition and legacy of Yugoslav graphic designers through the frame of logo designs for fashion industry in the 1945-1992 timeframe.

By shedding light on the contributions of Yugoslav graphic designers, this study aims to elevate their role within the broader history of design and cultural production under socialism. In contextualizing their work, this research challenges the marginalization of graphic design within art and cultural history narratives, proposing a re-evaluation of Yugoslav designers as vital contributors to both the socialist project and global design heritage. This study argues for the necessity of recovering and acknowledging the contributions of these nameless designers to Yugoslavia's visual and cultural heritage. Doing so not only reclaims their rightful place in design history but also provokes critical reflection on the intersections of authorship, ideology, and cultural memory in socialist contexts.

Keywords: graphic design, modernist logo, Yugoslavian design heritage

.....

Prof. Jelena Drobac, D.A, earned her degree in Graphic Design from the Faculty of Applied Arts and a Doctorate in Interdisciplinary Studies in Art from the University of Arts in Belgrade. Since 2007, she has been affiliated with the Academy of Applied Studies Polytechnics in Belgrade, where she serves as a Professor of Vocational Studies and Head of the Design Department.

Prof. Drobac was a work team member for Serbia's Smart Specialization Strategy for Creative Industries and has participated in international panels, including the 2020 "Challenges of Design Education" conference in Zagreb, Croatia. She is an accreditation reviewer for Serbia's Ministry of Education and a foreign expert for Montenegro's Quality Assurance Agency.

With two decades of experience in identity, typography, and packaging design, her work has appeared in over 50 exhibitions and publications, earning more than 20 international awards.

Nikola Latković, Montenegro

Design Procurement – Navigating in the Ocean of Risks in Public Domain

This paper explores the graphic design procurement processes in the public domain discussing the main risks faced in the public calls for graphic design proposals but also tools that are to be used to lower risks of failure in the public procurements of graphic design. The research covers more than 300 public institutions and public companies in Montenegro. This resulted in about 200 identified public calls for the procurement of logos and/or corporate identities (CIs), in the period from the 70s of the 20th century to 2019, of which about 150 were formally successful (competitions that led to the selection of the best proposal). The research identified more than 130 works of graphic design (logo, sign, logotype, coat of arms, emblem, mascot, ideogram, ...) that were selected in public competitions. The visual material (selected works of graphic design) was compared using the ISET method of the Czech branch Association of Designers (criteria of i-identification, s-ematics, ae-sthetics, and t-chnology) which resulted in rather low marks. The collected wordings of public calls were then analyzed, as well. The results showed, among other things, a direct dependence between the participation of expert designers and the quality of the artistic outcome.

Financial, legal, logistic, and other intellectual features that represent a risk in the execution of design contests have also been recorded. A special review was made on rare examples of good practice and its results, but also on examples from the opposite end of the qualitative axis. In the end, the research resulted in a public exhibition “K/O/N/K/U/R/S” at the Contemporary Art Center in Podgorica. Some individual graphic design calls after 2019 were also analyzed for their mutual relation and links to this research. The manual Guidelines for public procurement in the field of corporate identity design are being assembled and will be presented at the conference.

The methodological approach that has been used in this research is survey, statistical, analytical-synthetic, and deductive-inductive. The contribution of this research is a pioneering undertaking amid solid local regulation in the domain of intellectual property and at the same time amid insufficient self-regulation of artistic professions. Therefore, as such, in a systematic way, it determined the evident state in the domain of public procurement of graphic

design works of art. The results should further induce dialogue in the society and in branches, for the sake of improving the business and cultural environment. Moreover, the international dimension of the research (the use of methods of vocational associations from the EU and the region) adds to this project's comprehensibility and universal applicability.

Keywords: graphic design, corporate identity (CI), public domain, procurement, risk management

.....

Prof. Nikola Latković, MFA, is a Montenegrin graphic designer. He gained bachelor and master degree (2000-2007) in Fine Arts at the Department of Graphic Design/Visual Communication at the Academy of Fine Arts in Bratislava (VŠVU/AFAD). In addition to almost two decades of professional artistic work in the fields of publishing, branding and typography, he deals with pedagogy, research, and translation work, as well as authorship and branch issues in design. A special field of Nikola's interest is vocal music, in which he has dozens of concert performances of large and chamber works of the Baroque and Renaissance, including several studio recordings with various vocal ensembles abroad.

Andrej Raspor, Slovenia

Price as a Limiting Factor in Concert Attendance

The article delves into the issue of concert ticket prices, analyzing how changes in pricing affect the attendance and overall experience of concertgoers. It explores various factors influencing consumer decisions, including affordability, perceived value, and the emotional or cultural significance of attending live performances. The research specifically aims to answer a critical question: at what price point would consumers in Slovenia deem concert tickets too expensive, ultimately leading them to stop attending such events? This investigation sheds light on consumer behavior, regional economic factors, and the balancing act that promoters face in setting ticket prices that maximize attendance while ensuring profitability. Furthermore, it considers the broader implications for the live music industry, including potential impacts on artists, venues, and the cultural landscape.

The methodological approach of the study combines desk analysis and web research to investigate the impact of concert ticket prices on attendance behavior in Slovenia.

In the first study, we analyzed the movement of concert ticket prices over the past 40 years. We found that average prices increased from around EUR 23.92 in the mid-1990s to EUR 110.40 by 2023. The key reasons for this increase are speculation by sales agents and post-COVID-19 price increases due to strong demand.

In the second study, conducted with the 1KA tool among 536 Slovenian concertgoers, we analyzed price sensitivity. Participants who attend Slovenian venues (297) spend an average of EUR 26 on tickets and would stop attending concerts at an average price of EUR 52. Those who attend concerts abroad (260) spend an average of EUR 76 on tickets, and would stop attending at EUR 143. We did not detect any statistical differences by gender and income, but we did notice that older visitors are more price-elastic.

Description of what is original about the research/panel discussion: The results highlight the importance of affordability as a key factor in encouraging concert attendance both in Slovenia and abroad. The research reported demographic characteristic of subjects along with their preferences in connection to the theories listed earlier, all contributing facet that maybe drive concert ticket purchase. Understanding these relationships can make it easier to design pricing and marketing strategies for concerts, catering to different audience segments.

Keywords: concert ticket pricing, price sensitivity, affordability, concert attendance behavior, demographic price elasticity

.....

Andrej Raspor, Associate professor, School of Advanced Social Studies, Gregorčičeva ulica 19, Nova Gorica, Slovenia E-mail: andrej.raspor@fuds.si

Bojan Rojko, Student, School of Advanced Social Studies, Gregorčičeva ulica 19, Nova Gorica, Slovenia E-mail: bojan.rojko@agencija-antonov.si

Ajda Srdić, Student, School of Advanced Social Studies, Gregorčičeva ulica 19, Nova Gorica, Slovenia

E-mail: ajda.srdic@gmail.com

Darko Lacmanović, Associate professor, University Mediterranean Podgorica, Bulevar Josipa Broza Bb, Podgorica, Montenegro, E-mail: darko.lacmanovic@unimediterran.net

Corresponding author **Andrej Raspor**, Born in 1965 in Šempeter by Nova Gorica. He is a mechanical engineering technician. After graduating in Organization and Management of Human Resources and Educational Systems at the Faculty of Organizational Sciences in Kranj, University of Maribor, he finished his PhD in 2010 at the Faculty of Social Sciences of the University of Ljubljana. Working activity: Out of total 40 years of work experience, he spent more than 20 years in various top positions, such as director of - general administration; human resources development; - strategic projects, head of the expense supervision commission and director of his own company. He is also an entrepreneur, the founder of several start-up companies, and a business consultant. Research and pedagogical work: Administrative and organisational sciences with a focus on research: (1) Employment relationships and processes, with an emphasis on optimizing work processes in terms of personnel, costs and organisation of working time; (2) Tourism, with a focus on Chinese and African outbound tourism, tourism for people with special needs, sustainable tourism, and smart tourism; (3) Open innovations and industry 5.0; (4) Gambling and gaming; (5) People with special needs (6) Tipping; (7) Project management.

He has conducted several bilateral projects founded by The Slovenian Research Agency and is involved in Interreg Europe projects. Bibliography: The COBISS printout comprises 800 units.

Research interests: Hotel Management; Guest Satisfaction; Tourism; Destination Planning; Tipping; Project Management; Innovation in tourism. Tourism for people with special needs.

III

Liudmyla Fedoriaka, Ukraine

The “Nashe-Shakespeare” Relationships as a Means of Literary and Language Development

This paper will address the problem of the literary and personal relations between the two Elizabethan authors Thomas Nashe and William Shakespeare. The author of the study shares her suggestions about their interpretation and reinterpretation of the same themes and the use of similar images in works of different genres, the dedication of their works to the same patrons, the collaboration in writing a chronicle, Shakespeare’s numerous borrowings from Nashe’s works.

Description of what is original about the research discussion: Unlike European literary studies, this paper is the first study in Ukrainian literary studies that explores the aspect of literary relations between the two Elizabethan writers. The research examines their works in order to establish vivid textual

similarities in Th. Nashe's and W. Shakespeare's texts. The results of this study may lead to an understanding of these authors' great contribution not only to the literary and linguistic development of late Renaissance English literature, but also to the cultural enrichment of the Elizabethan age (taking into consideration that Shakespeare used Nashe's texts to write plays for the stage), and to British literature as part of the world literary tradition.

The methodology of the work is complex and interdisciplinary. Different methods were used at each stage of the research. Analytical, textual, stylistic, biographical, comparative, interpretive, cultural and historical approaches were particularly important.

The comparative analysis of the textual and fictional peculiarities of W. Shakespeare's and Th. Nashe's works, the chronology of their creation as well as the fact of the acknowledged collaboration of the two writers allow us to present a kind of evaluation of the "Nashe-Shakespeare" relationships:

Keywords: Thomas Nashe, William Shakespeare, re (interpretation), collaboration, textual parallels

.....

Liudmyla Fedoriaka, graduated from Poltava V. H. Korolenko State Pedagogical Institute. I am PhD in Philology (2009), my thesis is devoted to the works of the famous Elizabethan satirist Thomas Nashe. I am Assistant professor of English Philology Department at Kryvyi Rih State Pedagogical University, Ukraine. I have more than thirty studies on the theme of my research. Among the recent articles, the most representative are those dealing with Nashe's pandemic discourse, his literary collaborations, intertextuality, imagology, axiological issues, fictional chronotope, patriotic motifs in his works, etc.

I teach English literature to undergraduate students of the Faculty of Foreign Languages at Kryvyi Rih State Pedagogical University. I pay special attention to the authors of the Elizabethan age (W. Shakespeare, Th. Nashe, Ch. Marlow, etc.) and try to use the results of my research in teaching

Tamara Jovović, Olena Lilova, Montenegro

Shakespeare in Contemporary Montenegrin Theatre

The study deals with the plays of the great English playwright that have been staged in the Montenegrin theatres (the Montenegrin National Theatre,

Podgorica City Theatre, Royal Theatre “Zetski Dom” and others) since the beginning of the 21st century. The historical review of Shakespeare’s presence in the country’s theatre repertoire is made in order to trace the continuity of the Montenegrin tradition of performing Shakespeare’s plays at the present stage. In the research special attention is paid to the choice of Shakespeare’s texts for theatrical productions as well as to the directors’ solutions concerning the translations of Shakespeare’s drama. The methods of reception theory and cultural studies are used in the research to reveal how national political and cultural movements have shaped interpretations of Shakespeare’s plays in Montenegro and, how local artists have adapted Shakespeare’s works to reflect their own cultural identity. By examining the reception of Shakespeare’s plays performed in Montenegrin theatres, this study contributes to understanding how contemporary theatre can have cultural impact and engage diverse audiences.

Keywords: Shakespeare, play, theatre, Montenegro, reception, cultural impact

.....

Dr Tamara Jovović is an Assistant professor at the Faculty of Foreign Languages, University Mediterranean in Podgorica, Montenegro. She teaches American and English literature and culture. She earned a PhD from University of Belgrade in 2016. Her research interests include literary theory, cultural studies, feminist politics, and teaching.

Dr Olena Lilova is an Associate Professor at the Faculty of Foreign Languages at the University “Mediterranean”, Podgorica, Montenegro. Her research interests include medieval and early modern drama. She completed a doctoral thesis devoted to the poetics of George Gascoigne’s works (Kyiv, 2003). She is a member of the Montenegrin Association of the European Society for the Study of English.

Ana Ferri, Montenegro

Ludovik Paskvalić: A Poet's Role in Impacting Cultural Heritage and Tourism

This paper explores the potential of Ludovik Paskvalić (1500-1551), a 16th-century poet from the Bay of Kotor, to contribute to the cultural heritage and tourism development of his native region, with a particular focus on his birthplace Kotor. Despite being one of the most prolific and accomplished

poets of the 16th-century Bay of Kotor, with two published poetry collections in Italian and Latin and numerous manuscript works, Paskvalić's legacy has remained largely in the shadows of literary history. Remarkably, even today, many of his fellow citizens are unaware of his existence or his literary and military contribution to the defense of their city. Considering the above, this paper aims to explore the potential of his legacy in contributing to the cultural and tourism development not only of the city of Kotor but also of the broader Bay of Kotor region. By drawing on global examples of small towns that have successfully utilized both real and fictional literary figures to enhance cultural tourism, the study seeks to demonstrate how this poet's legacy could play an important role in revitalizing local cultural identity and fostering sustainable tourism. Just as small towns across the region and beyond have capitalized on both real and fictional literary figures to enhance their cultural identity and tourism, Kotor has the potential to do the same with its literary heritage. Verona, with its association to the fictional "Romeo and Juliet", and Transylvania, known for the Dracula myth, show how towns have successfully leveraged fictional figures to attract visitors generating enormous revenues each year by recognizing the value of these cultural figures. Similarly, cities like Piran, connected to composer Giuseppe Tartini, and Ljubljana, linked to the writer Ivan Cankar and many others (Vevey (Switzerland) – Charlie Chaplin, Ferney Voltaire (France) – Ferney Voltaire etc), have used their literary histories to fuel tourism and cultural development. Imagine the possibilities for Kotor, with its rich history and the untapped legacy of a real literary figure. By embracing the works of a poet from the 16th-century, Kotor can build a unique cultural narrative that blends the historical and the modern, positioning itself as a destination with both cultural and tourism significance. The proposed initiatives aim to revitalize Paskvalić's legacy through a range of cultural and literary activities designed to engage both locals and international visitors. These initiatives include both daytime and evening historical tours of 16th-century Kotor, where participants can immerse themselves in the life and work of the poet while exploring the city as it was during his time, with guides dressed in period costumes to enhance the experience. A scientific conference would bring together both domestic and international scholars to contribute to a broader discussion on the poet's

significance, examining his cultural, literary, and historical impact within the context of the Bay of Kotor and beyond. This event would not only highlight his contributions to literature but also situate his work in the larger framework of regional and global cultural heritage. Throughout my research and outreach efforts, I have introduced the poet and the Bay of Kotor to audiences around the world, yet, ironically, I have had the least opportunity to present this topic at conferences in his homeland. Translating his unpublished poems and publishing a monograph on his life would further preserve his legacy. For younger audiences, a children's book or graphic novel could be created, alongside literary competitions, poetry readings, and awards in his name. Additionally, unique souvenirs featuring his poetry, quiz competitions, and interactive events would provide opportunities for a wider public to engage with his legacy. Together, these initiatives have the aim to integrate Paskvalić's legacy into the public discourse and enhance Kotor's global cultural profile. This research contributes to the fields of cultural policy and tourism development by demonstrating how small towns, through the strategic valorization of literary figures, can enhance their cultural diplomacy, foster sustainable economic growth, and offer a model for other regions with similar untold histories.

Keywords: Ludovik Paskvalić, Kotor, Bay of Kotor, cultural heritage, tourism development

.....

*Dr **Ane Ferri** earned the title of Doctor of Science at the Faculty of Philology of the University of Belgrade, where she defended her doctoral thesis entitled "Ludovico Pasquale -16 th century poet from the Bay of Kotor". She earned the title of master of philology (Italianist) at the same faculty, where she defended her master's thesis entitled "Stevan V. Vrčević – Italianist". She gained experience in working with students at the University "Mediterranean" Podgorica. Ferri shaped her knowledge during her study stays in Italy and America. She participated in various projects of the Italian and American Embassy in Montenegro. Ferri is a professor of English and Italian language and literature, she is also the founder and lecturer at the private school of foreign languages "Language Center Ferriland". She has extensive work experience in education in the country and abroad, mediation (literary events), journalism (culture and language column) and literary translation. As a translator, Ferri had the opportunity to collaborate with Claudio Magris, Tony Parsons, Alexandra Potter, Maria Baresi and others. Her scientific interests are the science of literature, history of literature and intercultural*

connections of the Bay of Kotor, Dalmatia and Italy. During her five-year stay in Geneva, she was engaged in volunteerism aimed at education and helping marginalized categories of society.

Žana Knežević, Montenegro

Incorporating Cultural Understanding into English Language Classrooms Through COIL Projects

Incorporating cultural understanding into English language classrooms fosters not only linguistic competence but also intercultural awareness and sensitivity. Effective classroom practices for integrating cultural elements include storytelling, literature, and collaborative projects with international peers. One particularly effective model for such collaborations is Collaborative Online International Learning (COIL), which provides unique opportunities for teachers and students from different parts of the world to cooperate and collaborate on common coursework. This paper aims to examine the impact of COIL projects on students' intercultural awareness, language skills, and digital literacy. It also explores the broader implications of COIL for language education and offers recommendations for educators and policymakers. Supported and guided by their instructors, international student teams engage in interdisciplinary projects designed to emphasize cross-cultural interactions and understanding. COIL activities are embedded within regular courses at partner institutions, typically lasting between 5 and 15 weeks. Teachers collaboratively design modules that integrate cultural exchange and teamwork, enabling students to develop essential skills for global collaboration. Students at the Faculty of Information Technology, University "Mediterranean" Podgorica first participated in a COIL project in 2019. Partnering with students from LaGuardia Community College in New York City, the State University of New York College at Potsdam, and the University of Donja Gorica (Montenegro), they co-created an innovative online tourist guide. In this project, students formed seven international groups and produced blog posts about American and Montenegrin culture on topics such as Food, Lodging, Social Activities, Sightseeing, Transportation, Jobs, and Cultural Non-Verbal and Verbal Cues. The project provided a platform for meaningful cross-cultural communication and collaborative content creation. Findings indicate that participants gained a deeper understanding of cultural

nuances, improved their English proficiency, and enhanced their ability to collaborate across cultural and linguistic boundaries. Integrating COIL projects into curricula can significantly advance cultural policy objectives by promoting international collaboration, mutual understanding, and cultural exchange in a globalized world. This paper offers recommendations for educators and policymakers to effectively incorporate COIL into language education.

Keywords: Collaborative Online International Learning (COIL), collaboration, cooperation, English, interculturalism

.....

Dr Žana Knežević is an assistant professor at University “Mediterranean” Podgorica, Montenegro, where she teaches General English, English for Information Technology, and Methodology of English language teaching. Her research interests focus on English for specific purposes and computer-assisted language learning. She has participated and presented papers at many regional and international conferences, which are published in related conference proceedings and journals

IV

Mirela Alhasani, Albania

Reframing Linguistic Identity and Cultural Policy: The Bulgarian-North Macedonian Dispute in the Context of Europeanization

Before the Balkan Wars, the Central Balkans lived in a multilingual, multi-ethnic, and multi-religious society, with rare cases of ethnic cleavages since grammatical convergence had been accomplished and regulated (Makartsev & (eds), 2016). Nations were distinctly identified with their language as a national identity and cultural marker mainly in the 19th century. In this vein, it is widely acknowledged that the developments of modern Macedonian and Bulgarian identity along with literary language have their roots in the nineteenth century (Friedman V. A., 2000). Strikingly, the intersection between language identity and bilateral/ international politics was recently exhibited through the Bulgarian-North Macedonian linguistic dispute, which resulted in Bulgaria’s veto of North Macedonia’s EU accession in 2020. In this

bilateral disagreement, language acts as both a cultural marker and a tool of political leverage. By framing the dispute as a tension between national sovereignty and Europeanization, this study highlights the role of cultural diplomacy and policy transfer in shaping the region's integration trajectory. Through the lens of cultural diplomacy and identity politics, the study reveals how linguistic and cultural conflicts influence not only bilateral relations but also the transformative processes of European cultural policy, offering insights into optimizing frameworks for future cultural policy developments in the Western Balkans and beyond. This linguistically driven conflict unveils the lack of social and cultural cohesion in a multicultural EU. It aims to explore what are the follow-up implications of such veto impositions to the European collective identity of shared cultural values. In addition, it will shed light on the degree to which this current deadlock integration predicament could trigger other integration policies to mitigate or avoid similar bilateral cases of sabotage for other applicants in the waiting room of the EU contingent upon the same lingua-cultural disagreements. The research is a typical qualitative case study research, focusing on the Bulgarian-North Macedonian linguistic dispute as a unique instance that exemplifies the broader phenomena of language politics/policy aligned with EU integration processes. This allows for an in-depth exploration of specific historical, political, and socio-cultural perspectives. By triangulating multiple qualitative approaches and integrating empirical evidence from the political media discourse of the EU and its narrative reports with the theoretical frameworks on constructivism and identity politics, linguistic nationalism, language anthropology, and international negotiations, the study aims to provide a nuanced and comprehensive understanding of how linguistic conflicts have the potential to impede and even shape the EU integration processes. The analytical focus of the discourse and content textual analysis of interdisciplinary literature will target the 'language', 'identity' culture, and 'EU integration and negotiation'. The originality of this paper lies in its farsighted anticipation of how such a deadlock bilateral dispute could significantly affect the processes of European integration regarding cultural policies in a future, enlarged Union.

Keywords: linguistic identity, culture, Bulgaria, North Macedonia, Europeanization

.....

*Dr **Mirela Alhasani** (Dubali) is an English Medium Instruction (EMI) and Politics/Policies Lecturer at EPOKA University, Tirana, Albania. She holds an MA in International Relations and European Studies from the Central European University Budapest/Vienna and a PhD in English Linguistics from the University of Sofia "St. Kliment Ohridski". Her research focuses on English language politics at the EU and global level, and the language educational transformation in developing democracies. She is the author of several articles in Scopus/Clarivate Analytics, book chapters, and two books.*

Marta Materska Samek, Joanna Santera-Szeliga, Paulina Borkiewicz, Malgorzata Domin, Poland

Myopia of Audiovisual Policy in Post-Communist Countries 'The Case of Poland

In 2005 by inspiration of Western film policies, the Act of 30 June 2005 on Cinematography – Polish act, was adopted by the Parliament of the Republic of Poland, specifying: principles of supporting film creativity principles of supporting other activities in the field of cinematography principles of protecting film art resources. The act established the Polish Film Institute, whose task is to support the development of Polish cinematography. A similar change occurred in many other post-communist countries. The screen infrastructure of public access to film culture in Poland was partly inherited from the communist system and was incorporated into the new ecosystem created after 2005. In the course of changes, film policy was updated based on the most pressing problems, introducing support for cinemas in the process of digitization, subsidizing the production of children's films or introducing incentives for film production. Nevertheless, the system has not been thoroughly modernized, the conglomeration of different institutional logics of its actors hinders the efficient functioning of the system.

The main question behind the analysis is whether the current challenges and difficulties faced by the Polish cinematographic sector are the result of inadequacies of Western frameworks in a post-communist reality, their wrong

implementation or maybe the main factors here are the fast contemporary socio-economic and technological changes.

The methodology used includes diverse methods of desk research, quantitative research diagnosing audience expectations and changing behaviors (done on a representative sample of Polish responders), interviews with film producers, distributors and cinemas.

The analysis of the value chain of Polish film production, based on Porter's theory, identifies bottlenecks in cinema distribution resulting from the institutional logics of individual actors and the lack of a precise strategy using the post-communist legacy. The current structure does not meet contemporary needs, which leads to communication problems and conflicts between producers, distributors and cinemas. Quantitative research and interviews with actors of the system, such as producers, distributors and cinemas, allow for understanding the expectations towards new film policy. The analysis of the market indicates that the audiovisual policy of 2005, combining the post-communist legacy with the European approach to film production, is inadequate for the changing market and needs to be deeply restructured/rethought

Keywords: audiovisual policy, public financing, post-communist cinema sector, transfer of film policy, cultural values/

.....

*Dr **Marta Materska-Samek** is an academic and researcher, she boasts a career in international project leadership, with specialized expertise in the film and creative industries. Since earning her Ph.D. in Management Sciences from Jagiellonian University in 2016, Marta has been affiliated with the Department of Management, Media Economics, and Advertising. She co-authored and managed the “ErasmusXR: Immersive Experience and Technologies – From Creative Practice to Educational Theory” project (2020–2023), which was nominated to EDUInspiration Awards 2024 by the National Agency of the Erasmus+ program. Since 2020, Marta has been contributing to the development of the concept for the new EIT Knowledge and Innovation Community dedicated to creative sectors within Una Europa. During the startup phase of EIT Culture & Creativity (2022–2023), she served as the Inte-rim Education Director. Marta actively participates in international research teams for Horizon Europe projects, including PACESETTERS: Powering Artistic and Cul-tural Entrepreneurship to Drive The Climate Transition, and IMPULSE: IMmersive digitisation: uPcycling cULTural heritage towards new reviving strategies. As the chairwoman of the Working Group for National Smart Specialisation 12*

Creative Industries at the Ministry of Development and Technology, Marta contributes to shaping policies in the creative sector.

*Dr **Joanna Sanetra-Szeliga** is an adjunct professor at the University of Economics in Krakow's Institute of Spatial Development and Urban Studies (UNESCO Chair in Heritage and Urban Studies) and a consultant at the Center for Culture Statistics at the Statistical Office in Krakow. She earned her PhD in 2017 with research on culture's role in urban development, focusing on Poland's 2016 European Capital of Culture competition. Dr. Sanetra-Szeliga has extensive experience in public administration, the cultural sector, and NGO cooperation, including as Polish coordinator for the Anna Lindh Euro-Mediterranean Foundation. Her research explores culture's socio-economic impact on urban development, cultural industries, mega-events in historic cities, and urban resilience. A published author, she contributes to projects on culture and urban studies, including UN-Habitat's Heritopolis Consortium, and advises the Ministry of Development and Technology on creative industries (Working Group on National Intelligent Specializations 12 – Creative Industries).*

***Pola Borkiewicz** is an artist, researcher, cognitive scientist, designer, director, creative producer, curator. She works at the intersection of Art & Science as a translational researcher prototyping solutions for complex reality problems such as how to direct dreams for different health conditions or how to create a new narrative language for digital worlds. She is working as a researcher at the Institute of Culture at the Faculty of Management and Social Communication of the Jagiellonian University. She headed the VR/AR Studio at the Visual Narration Laboratory vnLab Lodz Film School where she led artistic and research XR projects, conducted a transdisciplinary research New Forms and Technologies of Narration funded by the Ministry of Education and Science in collaboration with Institute of Psychology Polish Academy of Sciences, National Information Processing Institute, Polish Japanese Academy of Information Technology, Kobo and University of Lodz. Associate of the Virtual Reality and Psychophysiology Lab IP PAS. She holds a Master of Arts in Design from the Academy of Fine Arts in Lodz. Guest lecturer at Academy of Fine Arts in Warsaw and University of Warsaw. She is the creative producer of nearly twenty VR works premiered and presented at international film and new media festivals supported the promotion and distribution of works at more than thirty festivals abroad, such as the Sundance Film Festival, IDFA, DOK Leipzig, VR Days, and domestically at the Krakow Film Festival, Gdynia Film Festival, New Horizons, Millenium Docs Against Gravity or WRO Biennale. Director of the film essay series and the VR iHabitat. She is working on a publication Towards the New Paradigm of XR Narration. She prototypes and publishes in the fields of human interaction with hybrid reality, interactive digital narratives, neuroaesthetics, sleep and dream, bioethical implications of the development of virtual environments and AI.*

*Dr **Joanna Kotlarz** is researcher, project manager and university teacher at the Institute of Culture at Jagiellonian University in Krakow. She graduated from Jagiellonian University with a PhD in social sciences. Her research focuses on management theory, education, leadership and cultural diversity. She has extensive experience in managing national and international projects, such as PoC FENG, TEAMNET, ERASMUS+. She is currently involved in HORIZON and SPENCER FOUNDATION projects*

***Małgorzata Domin** is producer, owner and partner of Domino Film - an independent production company (founded in 2007). She worked in the past for 'Silesia Film' - film focused cultural institution in the region of Silesia, Poland. Małgorzata Domin has been since 2008 a member of KIPA (Polish*

Audiovisual Producers Chamber of Commerce) and she was one of the co-founders of the Young Producer Section at KIPA. In 2014 Małgorzata Domin organized the “Stanley Kubrick” exhibition at the National Museum in Kraków, Poland. 2018 – 2024 member of Producers Guild of Poland, 2021 – 2024 Vice President of Producers Guild of Poland. A graduate of the Organization of film and TV production University of Silesia (2007), College of Business Language University of Silesia – Russian Language (2010) and Postgraduate Studies Copyright Publishing and Press at the Jagiellonian University (2009). Since 2016 lecturer at the Krzysztof Kieślowski Film School in Katowice University of Silesia.

Lejla Zejnilović, Vesna Tripković-Samardžić, Montenegro

Framing and the EU’s Cultural Policy: A Corpus-Based Analysis of the EU’s Strategic Framework Through the Lens of Dominant Frames

This paper offers a linguistic analysis of the key strategy texts underlying the EU’s cultural policy against the background of framing. According to Entman (1993:52), ‘to frame is to select some aspects of a perceived reality and make them more salient in a communicating text, in such a way as to promote a particular problem definition, causal interpretation, moral evaluation, and/or treatment recommendation for the item described’. In addition, framing involves creating a relation between a frame and a cue, i.e. a piece of information that is framed in a certain way (Van Hulst et. al: 2024).

To date, strategy texts have been largely neglected in the studies of specialized discourses despite their perceived impact on power relations and ideological implications (Vaara, Sorsa, & Pälli: 2010). To contribute to this line of research, our focus will be placed on the culture discourse with the aim of exploring how policymaking is framed in the current European cultural policy environment. More specifically, by combining a discourse analytic and corpus-based approach, the paper addresses the following questions:

- 1) What dominant frames surface in the analysed texts?
- 2) What do the identified frames reveal about the EU priority setting in the field of culture?

To this end, a corpus of the EU’s documents on cultural policy was analysed using the following two functions of Sketch Engine – keywords and concordance analysis. The obtained research data point to the emergence of a

range of frames fitted into the broad panorama of the EU policy. More specifically, the keywords allowed for identification of cues giving rise to the following predominant frames: cooperation, sustainability, EU values and identity, development and economy. This said, these frames will be further analysed with the aim of discerning which specific interests are strategically foregrounded, and are, thus, used as a political tool for influencing actions in the field of culture. Along these lines, the paper will contribute to a better understanding of linguistic mechanisms behind the EU priority setting against the background of Europeanisation, power dynamics, globalisation and digitalization.

Keywords: cultural policy, framing, keywords, EU priority setting

.....

*Dr **Lejla Zejnilović** is Assistant Professor at the Faculty of Foreign Languages, University Mediterranean (Montenegro), where she teaches courses in the field of English Language, Linguistics and ESP. She holds a PhD from the Faculty of Philology, University of Belgrade, and her main research interests include philosophy of language, semantics, pragmatics and language for specific purposes. Lejla Zejnilović is the co-author of the coursebook *ReFlame your English for the Visual Arts*.*

*Dr **Vesna Tripković-Samardžić**, Associate Professor at the Faculty of Foreign Languages, University of "Mediterranean" in Podgorica, specializes in contemporary Anglophone literature and drama, literary and film adaptation studies, and English for Specific Purposes. She holds a Ph.D. in Literary Studies from the University of Belgrade. Dr. Tripković-Samardžić has authored the monograph *Tennessee Williams on Film: Challenges of Adaptation (2024)* and co-authored *Reflame Your English for Visual Arts (2023)*. She has published scientific papers in the fields of contemporary Anglophone drama, theatre and film adaptation, English language teaching methodology, and English for Specific Purposes.*

V

Urša Lamut, Aleksandra Govedarica, Nataša Kraljević, Darko Lacmanović, Predrag Ljubotina, Andrej Raspor, Bojan Rojko, Ajda Srđić, Slovenia / Montenegro

Cultural Development in Rural Areas: Case of Slovenia and Montenegro

As supported by numerous scientific studies, creative industries represent a key driver of economic and cultural development. Richards and Raymond (2000) and Townsend et al. (2016) emphasize that creative activities contribute to the economy and the preservation of cultural diversity. The findings of this research align with those of Conradson and Pawson (2009), who highlight the need for strategic management of creative industries in smaller countries. This study contributes by integrating these insights into the specific context of Slovenia and Montenegro, opening new horizons for sustainable development in these countries. Therefore, this research addresses how developing creative industries can contribute to Slovenia and Montenegro's economic and cultural advancement while promoting sustainable practices and innovation in these sectors.

The research is based on a qualitative approach, involving in-depth interviews with stakeholders in Slovenia and Montenegro's cultural and creative industries. The interviews explored the potentials, challenges, and opportunities for the development of creative industries, and the data were processed using content analysis. Additionally, the research included a review of literature and existing best practices, providing a broader insight into the challenges and opportunities for utilizing creative industries in different contexts.

The findings confirm that creative industries significantly impact economic and cultural development in both countries. A key insight is that creative industries enable the preservation of local cultural heritage and promote the revitalization of traditional practices, strengthening the identity and pride of local communities. Moreover, these industries contribute to greater social and economic inclusion by engaging local creators and residents, creating new jobs and market opportunities. Special emphasis is placed on participatory and innovative approaches, which foster the development of authentic experiences and enhance the appeal of creative activities for both locals and visitors. The research also highlights key barriers, such as the lack of financial support, skilled personnel, and adequate infrastructure. These challenges can be addressed through strategic measures and improved institutional support. Importantly, creative industries offer sustainable solutions that balance the

development of economic and cultural aspects, ensuring the long-term stability of communities.

This study is unique in its comparative approach, offering insights into the development of creative industries in Slovenia and Montenegro. It builds on the work of authors like Richards (2011), Tan, Luh, and Kung (2014), who highlight the potential of creative tourism for authentic experiences and economic growth, and Stolarick et al. (2010), who stress the role of creative industries in preserving cultural heritage and enhancing local identity. This research, however, provides new perspectives on the impact of creative industries in specific national contexts, making it a significant contribution to the field. It also focuses on innovative participatory approaches, recognized in the literature (e.g., Ohridska-Olson and Ivanov, 2010), as essential for sustainable development and for linking local communities with global trends. The results provide practical recommendations for policy-making to support the development of creative industries as a sustainable economic sector.

.....

*Dr **Urša Lamut** is an Assistant Professor of Sociology and a researcher with over 15 years of experience in social science research, education, and interdisciplinary projects. She is employed at Rudolfovo - Research and Development Institute in Novo mesto, where she leads and participates in research projects focused on knowledge transfer. Her work involves managing interdisciplinary research aimed at facilitating knowledge transfer between academia and the business sector, examining the social acceptance of new technologies, and evaluating programs in healthcare and education. Her academic career includes publishing scientific articles, lecturing at universities, and authoring methodological manuals. Through her research studies, she significantly contributes to the development of innovative scientific approaches.*

Aleksandra Govedarica, MA student, University Mediterranean Podgorica, Bulevar Josipa Broza Bb, Podgorica, Montenegro, E-mail: alexgovedarica@gmail.com,

Nataša Kraljević, PhD candidate, University Mediterranean Podgorica, Bulevar Josipa Broza Bb, Podgorica, Montenegro, E-mail: natasa.kraljevic@unimediterran.net

Darko Lacmanović, Associate professor, University Mediterranean Podgorica, Bulevar Josipa Broza Bb, Podgorica, Montenegro E-mail: darko.lacmanovic@unimediterran.net

Predrag Ljubotina, Scientific Associate, School of Advanced Social Studies, Gregorčičeva ulica 19, Nova Gorica, Slovenia, E-mail: predrag.ljubotina@fuds.si

Andrej Raspor, Associate professor, School of Advanced Social Studies, Gregorčičeva ulica 19, Nova Gorica, Slovenia, E-mail: andrej.raspor@fuds.si

Bojan Rojko, Student, School of Advanced Social Studies, Gregorčičeva ulica 19, Nova Gorica, Slovenia, E-mail: bojan.rojko@agencija-antonov.si

Ajda Srdić, Student, School of Advanced Social Studies, Gregorčičeva ulica 19, Nova Gorica, Slovenia E-mail: ajda.srdic@gmail.com

Anaïs Theviot, France

Transfers of Supposed “Good” Practices from the United States to France to Renovate Cultural Services Through Big Data Analysis of the Trajectories of “Smugglers” and Implicit Negotiations

The study of the European Communication Monitor (ECM) organized by EUPRERA presents the empirical evaluation of a selection of current challenges addressed by exploring big data, algorithms in communication, influencers active on social networks, knowledge, know-how and interpersonal skills of communication professionals. If we are to believe the 2,710 communication professionals who participated in this study, the massive collection of data is about to significantly transform the practice of public relations. The phenomenon of Big Data has become in just a few years a major global issue for the organizations that collect and use it. In public organizations, at the level of cultural services, data has also become essential for targeting investments, communicating with audiences and making recommendations in terms of artistic development.

We have studied the transfers of practices, know-how and public policies in terms of data usage between the United States and France. Indeed, the model in France that is most often mentioned in the speeches of cultural policy actors is the American one. Technical innovation is associated in the imagination with what is happening across the Atlantic. As we will see, intermediaries or “smugglers” have participated in the export of these techniques. Service providers who carry innovative digital devices have every interest in promoting them to have these tools accepted as playing a major role in victory and to be able to sell them more easily and massively to candidates during campaigns. They will therefore seek to disseminate their practices internationally, between the different places of production of knowledge and media coverage of cultural policies.

The objective of this communication proposal is to grasp and analyze the logics of circulation: how is a “model” constructed in a particular American context? How is it imported and adapted to a very different context? How is the importation of this model and its adaptation staged by the promoters of

the use of big data in the cultural services of public institutions? This approach is in line with work on the global circulation of standards.

Beyond the effects of the tool, it is the image of modernity that its use brings that contributes to the success of these innovative devices - despite internal resistance. It is then a question for these "smugglers" of contributing to the circulation of rhetoric of innovation internationally.

We will study the negotiations that take place within French cultural services to integrate these "American-style" practices that influence the tools, but also the management models of the teams. We will focus on certain trajectories to understand how two professional worlds come together, complement each other and delimit each other: culture and data.

This communication proposal is based on a series of empirical surveys carried out in France and the United States among data workers and cultural service managers. Eighty-two semi-directive interviews were conducted with digital communication professionals in 2022 (as part of the ANR JCJC MUTADATA), as well as around thirty interviews conducted with the directors of organizations that offer big data services in France (eXplain previously LiegyMullerPons, Spallian, Emakina, Fédéravox, Netscouade, DigitaleBox, etc.) in 2017 and 2022.

Keywords: big data, renovation of cultural services, resistance, transfers, United States, France.

.....

Anaïs Theviot is Associate Professor in Information and Communication at the Catholic University of the West (France), attached to ARENES (UMR 6051). She is director of the Humanities and Societies Research Center and responsible for the Master's 1 in public and political communication at the Catholic University of the West. Her research investigates the online partisan activism and the effects of digital technology on political participation. Anaïs is the author of "Campaigning on the Internet", published by Presses de Septentrion in 2018. Its current survey (ANR JCJC MUTADATA) focuses on the use of data by political parties in France and the United States. Also published in 2019 by Bord de l'eau Editions: "Big electoral data. Tell me who you are, I'll tell you who to vote for? ".

Tamara B. Valič, Janez Kolar, Urša Lamut, Alenka Pandiloska Jurak, Slovenia

Cultural Dimensions Challenging Innovation and Digitalization Performance in the Danube Region: Regional Development Perspective

An important characteristic of the countries forming a group of the EU macro-region 'Danube region' countries is a consistent division between more developed and less developed countries and countries in between the European Union and countries covered by IPA and ENI instruments.

In this paper, the authors discuss the innovation, technological and economic positions of the mentioned countries and attempt to seek possible connections with the main characteristics of the Hofstede Cultural Dimensions. Further on, the authors attempted to highlight some possible elaborations from understanding connections between the Innovation Index, Global Competitiveness Index, and World Happiness Index to provide some basic ground for an understanding of common points and areas of differences, which might influence innovation generation, as well as the diffusion of knowledge, innovations and technology itself.

The authors discuss the potential of using cultural, economic and technological dimensions to understand the success of innovation in different countries thus addressing the research question - to what degree can Hofstede cultural dimensions explain the nature of the developmental division between countries of the Danube Region? The authors expect that by using the fuzzy set analysis it will be possible to determine which cultural factors are necessary and sufficient conditions for good innovation results. The use of selected methodology and insight into the described socio-economic phenomena, which includes indicators from several different areas, gives the article a more complex insight and originality.

Keywords: innovation, digital transformation, cultural dimensions, Danube River, Klaus index, world happiness report.

.....

Dr Alenka Pandiloska Jurak is a scientific associate at the Rudolfovo - Science and Technology Centre Novo mesto and assistant professor at the Faculty of Information Studies in Novo mesto. She has experience working on various national and international projects as a researcher and financial

manager, including projects for businesses and research institutions. Her research includes public policy analysis and analysis of networks established between the public and private sectors.

Radmila Janičić, Serbia

International Marketing in Arts as Development Base of Cultural Diplomacy

Research question in the paper is impact of international marketing in arts as a development base of cultural diplomacy. The theoretical part of the paper is review of key literature in the field of international marketing in arts and its impact on cultural diplomacy. In comparative analysis, the paper presents several examples of the excellent impact of international marketing strategies in development of cultural diplomacy. The excellent examples will be described, like the impact of exhibitions on introducing international cultures, as well as books written by world's authors. Every arts project, exhibition, book or event, introduces a public audience about the world's cultures. Even small arts projects are important for cultural exchange. Some arts projects inspire the target audience for further research of the world's culture. The most important goal of the arts is to enlighten ideas, values and thoughts that otherwise couldn't be realized. The goal of the arts is to make synergy of the world's different cultural diplomacy. The focus of the examples in the paper is international marketing approach in arts projects, exhibitions, festivals, concerts, exchange of arts ideas, as well as, exchange of arts events. The paper will describe museums, theatres, concerts, exhibitions and arts events from different countries, as a base for development of cultural diplomacy. The empirical research in the paper will present results of questionnaires for marketing managers in arts, artists and ambassadors of cultural diplomacy about the impact of exchange of arts projects and events in development of cultural diplomacy, as well as interviews with marketing managers in arts, artists and ambassadors of cultural diplomacy. All interviews will be analysed in order to realize and define international marketing strategies in arts, as base for development of cultural diplomacy. The paper will analyze different approaches in specific countries with original arts and cultural tradition. In the paper artists will be asked to describe different arts approaches in the world's countries and the impact of different approaches on global arts trends.

It will be important to analyse how different traditions impact on other cultural traditions, or just make honor of different arts approaches. In some examples the impact of others traditions are visible.

Methodological approach is based on theoretical review, qualitative analysis of good examples, as well as quantitative analysis through questionnaires about impact of arts and cultural exchange on cultural diplomacy.

Results will be described, as well as graphically present. The results of the interview will be described.

The original part of this research is the synergy of interdisciplinary approach of international marketing in arts as a development base of cultural diplomacy. Also, the original part is analysis of cultural diplomacy according to opportunity for arts and cultural exchange. Special original part of the paper is awareness of how arts and cultural events impact on cultural diplomacy.

.....

*Dr **Radmila Janičić** is professor of Marketing and Communication at the University of Belgrade, Faculty of Organizational Sciences, Department for Marketing Management and Communication. Radmila Janičić is visiting professor at University Mediterranean. Main topics that she lectures are: Marketing, Strategic Marketing, Marketing in Arts and Culture and Media Communications. She is an author of many books and scientific papers on international conferences and journals. She is a member of the editorial board of the International Journal for Literature and Arts. She is a member of international scientific organizations International Teachers Academy at Bled Business School. She is a member of the American Marketing Association. She has organized seminars in the field of Marketing in Arts and Culture. Professor Radmila Janičić is visiting professor at University of Split, Faculty of Economy. Professor Radmila Janičić is a member of Athens Institute for Education and Research, Atiner.*

VI

Evica Taseska Karanfilova, North Macedonia

A Path to Modernization and Community Engagement: Redefining State-Funded Cultural Institution in North Macedonia Through Creativity and Innovation

What is the need for change? Do state-funded cultural institutions in North Macedonia have the capacity to implement changes? Are cultural institutions in North Macedonia ready for change? Or do state-funded cultural institutions have the capacity to implement change? Can we change through creativity and innovation? What actions need to be taken?

This paper will use the mixed-method approach that combines theoretical, qualitative and comparative methods to address the readiness of cultural state – funded institutions for change.

Results are identification of key challenges, validation of the need for change, framework for modernization, enhanced understanding for audiences needs, practical guidelines for change, long –term impact on cultural institutions.

Description of what is original about the research: A theoretical and practical contribution to discussions on cultural management and policy reform, particularly in the context of post- socialist states like North Macedonia.

Keywords: State-funded cultural institutions, Change management, Innovation, Creativity, Cultural strategy, North Macedonia.

.....

Evica Taseska Karanfilova was born in Skopje in 1982. She graduated with a Bachelor of Arts in History of Art and Archaeology from the University "SS. Cyril and Methodius" in 2006. She began her career at the National Gallery of Macedonia, gaining valuable experience in art exhibitions and fostering an interest in contemporary performing arts. In 2007, she joined the National Opera and Ballet (NOB), where she has held roles in marketing, project management, and served as Head of the Marketing Department. Since 2020, she has been the Program Manager at MOB, overseeing artistic program development and audience engagement. Motivated by her professional goals, she pursued postgraduate studies in International Management at the Institute of Economics – Skopje, completing her master's degree in 2014 with a thesis on the application of management practices in cultural institutions in Macedonia.

Katarzyna Kopec, Marta Materska-Samek, Joanna Ślaga, Żaneta Żegleń, Poland

Innovations on Peripheries: Between Siloses of Culture and Science

In the rapidly evolving landscape of cultural heritage and scientific research, innovation often remains concentrated within central hubs of development.

However, the peripheries – geographically, institutionally, or conceptually – offer fertile ground for new forms of collaboration, creativity, and technological advancement. This paper explores how breaking down the silos that separate culture and science on these peripheries can foster novel innovations. It examines the interplay of cultural heritage, new technologies, and scientific inquiry, advocating for integrative approaches that transcend disciplinary boundaries and institutional barriers. The Horizon Europe project with Reference Number: 101132704, IMPULSE (IMmersive digitisation: uPcycling cULTural heritage towards new reviving StratEgies), serves as a key example. IMPULSE focuses on upcycled technology, vivid storytelling through XR (Extended Reality), and simplified standardisations to revolutionize European immersive digitisation practices. The Museum of the Jagiellonian University, the coordinator of the IMPULSE project, exemplifies the dynamic role of peripheral institutions. As part of Poland's oldest higher education institution, the Museum preserves the University's history and fosters innovative practices in digitization, education, and community engagement.

The methodological approach for this study is qualitative and interdisciplinary. The mixed-methods approach allows for an in-depth exploration of the interplay between cultural heritage, science, and innovation, with a strong focus on the peripheral context

The originality of this research lies in its focus on research peripheries as innovation hubs and its integration of culture and science as it uniquely examines the interplay between cultural heritage and scientific research, exploring how breaking silos between these fields can lead to transformative innovations, a topic often overlooked in mainstream innovation studies. The research provides insights into how peripheral institutions can implement effective and scalable models of innovation, influencing both policy frameworks and practical applications in cultural heritage and scientific research.

Keywords: Cultural heritage, scientific innovation, artistic research, interdisciplinary collaboration

.....

Dr **Katarzyna Kopec** holds a Ph.D. in management studies. She is currently an assistant professor at Jagiellonian University, Krakow, Poland. She has professional experience in the development of management educational programmes and quality management in higher education institutions. Member of the Management Committee in the COST Program (CA20112), Humanistic Management Network and Commission for Culture and Media Management of the Polish Academy of Arts and Sciences. Her research interests include management in creative industries, cultural policy and cultural policy evaluation.

Dr **Marta Materska-Samek** is assistant professor and researcher at JU, a guest researcher of the Centre for Research in Applied Communication, Culture, and New Technologies CICANT (Lusofona University) in the context of CresCine Horizon Europe project, with specialised expertise in the film and creative industries. Since 2020, Marta has been contributing to the development of the concept for the new EIT Knowledge and Innovation Community dedicated to creative sectors within Una Europa. During the startup phase of EIT Culture & Creativity (2022–2023), she served as the Interim Education Director. Marta actively participates in international research teams for Horizon Europe projects, including PACESETTERS, and IMPULSE. She holds a scholarship from the French Government and is a visiting researcher in the CRESCINE project, focusing on boosting the international competitiveness of the film industry in small European markets. As the chairwoman of the Working Group for National Smart Specialisation 12 Creative Industries at the Ministry of Development and Technology, Marta contributes to shaping policies in the creative sector.

Dr **Joanna Ślaga**, lawyer, museologist, curator, and Chief Inventory Officer at the Jagiellonian University Museum in Kraków; since 2021, Deputy Director. Specializes in the protection of museum collections, their legal status, and the unique characteristics of university collections as part of academic heritage. As a member of the Rector's Commission on the Heritage of the Jagiellonian University and Jagiellonian University Medical College, actively participates in developing effective and appropriate methods for cataloging and inventorying the diverse collections held by university institutions. In this capacity, collaborates with museum units at other universities. Since 2017, as Secretary and later Vice President of the Association of Academic Museums, has been actively involved in projects and initiatives aimed at integrating the Polish academic museum community, safeguarding and effectively utilizing university collections, and promoting the concept of tangible and intangible academic heritage. Engages in these efforts through collaboration within European consortium networks, including as a member of UMAC, the Coimbra Heritage Working Group, Universeum, and within the UNA Europa alliance.

Dr **Żaneta Żegleń**, Data specialist. Project coordinator of IMPULSE: IMmersive digitisation: uPcycling cULTural heritage towards new reviving StratEgies (HE 101132704). She works at the Jagiellonian University Museum. She specializes in introducing innovations in public institutions, particularly in the areas of data management and the implementation of science and art collection management systems. She combines the themes of cultural heritage with modern technologies. Member of the KIS 12 Creative Industries Working Group at the Ministry of Development and Technology. Member of the VR/AR Industrial Coalition. Member of EIT Culture & Creativity STG 9 "Cultural Heritage in Green and Digital Transitions for Inclusive Societies." Una Europa ambassador at the Jagiellonian University.

Expert in the advisory group of the National Contact Point Department of NCBR for Cluster 2 Horizon Europe. Poet.

Aleksandra Uzelac, Dea Vidović, Croatia

Case study Culturelink: Re-Examining Network's Legacy as Inspiration for Transformative Cultural Policies

This paper explores the lasting impact of the Culturelink Network, rooted in decentralized perspectives representing a polyphony of cultural voices from all continents, and its potential to serve as a foundation, source of inspiration, and influence in shaping future cultural policies. Culturelink was founded by UNESCO and the Council of Europe in 1989 as an international network established to interlink the existing sectoral and thematic cultural networks and promote research cooperation concerning cultural development and international cultural cooperation. Over three decades, Culturelink has facilitated international cultural cooperation among approximately 2000 members and initiated international discussions in collaboration with various partners. It organised numerous international conferences and led research activities exploring global and local trends, including global cultural policies, cultural identities, cultural diversity, digital culture, international cultural relations, and intercultural communication. Culturelink was one of the first cultural networks that introduced digital services in 1994, providing a freely accessible repository of information to cultural practitioners, policymakers, and scholars. Having its focal point in the periphery of Europe (in Croatia), and in IRMO - a research institute with a long legacy of researching global development processes and building relations with the Global South - has marked Culturelink's strong commitment to global cultural development and engagement in providing a platform for discussing pressing cultural policy challenges with scholars and experts from diverse regions. This paper analyses Culturelink's role in shaping cultural policy discourse during the three decades of activities, focusing on its contributions to decentralized perspectives and ongoing cultural policy changes. The analysis explores Culturelink's global perspective that included a polyphony of voices and views in the framework of current efforts to transform Europocentric neoliberal cultural policies by emphasizing solidarity, justice, decolonization, and

decanonization as fundamental principles to guide future cultural policy's discourse, implementation, and evaluation.

To explore the Culturelink legacy, the paper employs a methodology to capture the network's historical depth, ongoing influence, and potential future impact. Historical and archival research will focus on analysing the Culturelink WWW Resource Centre, including the network's archive, Culturelink's editions, information on research outputs, events, project documentation, and collaborative activities. The secondary sources will include media coverage and press releases on key events and activities. This will enable tracking the evolution of the network's activities and impact over time.

Through the proposed analysis, the paper tracks global scope of the network and its broader impact on global cultural development by focusing on Culturelink's key priorities, goals, and strategies, the themes and scope of its research activities, and the reach of its activities and events.

The paper's original insights include re-examining the relevance of the network's legacy and potential to inform contemporary efforts to decolonize and decanonize cultural policy, promoting justice and solidarity in addressing the complex challenges of cultural development.

Keywords: Culturelink Network, international cultural cooperation, legacy, innovation, future cultural policy

.....

Dr Aleksandra Uzelac, Research Advisor at IRMO and Head of the Department for Culture and Communication, has 30 years of professional experience in the area of cultural research related to issues of digital culture, networks and cultural policies, placing her focus on issues of cultural and social sustainability and the social transformation of contemporary societies. She has coordinated the IRMO team and participated in numerous EU-funded research projects (e.g., the H2020 project SoPHIA, the HORIZON EUROPE project 'CresCine, Jean Monnet projects CULPOL and PLATEU, the project Rapids and Backwaters. Adapting Fast and Slow to a Digital Cultural Turn, etc.).

Dr Dea Vidović is a Senior research assistant in the Department for Culture and Communication of the Institute for Development and International Relations. She graduated in Comparative Literature and Indology from the Faculty of Humanities and Social Sciences of the University of Zagreb, where, in 2012, she obtained her PhD with a doctoral dissertation in the cultural policies field. From 2012 to

2024, she was the Kultura Nova Foundation Director, and previously, she worked as an editor, journalist, and manager in the public and non-profit sectors in the field of culture. Her research interests include cultural governance and management, local cultural development, cultural democracy, participatory democracy, participatory governance, working conditions and fair practices in culture, international cultural cooperation, networking, mobility, sustainability, the triple transition (digital, social, ecological), decolonization and decanonization of culture, cultural climate justice, the role of civil society in culture, transformative philanthropy, future studies, and systemic changes.

Sylwia Wrona, Marta Materska-Samek, Agnieszka Szostak, Joanna Kotlarz,
Poland

Real-world Labs as an Agent of Change: A Case Study of a Public Institution

In the face of increasingly complex socio-economic challenges, such as the triple climate transformation, organizations, including public cultural institutions, are often forced to seek innovative ways, such as resilience or change, to adapt to global trends in management. One of the research and development tools supporting organizational change management methods may be the use of real-world lab (RWL) assumptions. RWL is a research, educational, transdisciplinary, and innovative environment that contributes to the search for and implementation of sustainable solutions (Pärli et al., 2022; Schöpke et al., 2018). They serve as "boundary objects" where scientists and practitioners cooperate to address specific sustainability challenges (Singer-Brodowski et al., 2018). By emphasizing cooperation with local communities and the empowerment of change agents (Wanner et al., 2018), they provide spaces for developing and testing social innovations in real-world contexts and conditions (Singer-Brodowski et al., 2018). RWL contribute to organizational changes in both cultural and scientific institutions by developing, implementing and promoting new forms of cooperation between scientists and society (Singer-Brodowski et al., 2018). Therefore, organizations that apply the RWL approach in their activities become part of the ongoing changes. Hence, the research problem is organizational changes in a post-communist public cultural institution using the RWL approach.

The selection of a single case study allows for a focused and detailed study of the processes of organizational change taking place in a public cultural

institution, in a specific, complex real-world lab environment. The institution under study is the former Zakładowy Dom Kultury Huta im. Lenina is located in Nowa Huta, Krakow, a short distance from Ukraine, in a region with a unique post-communist heritage and history, where migration challenges are particularly important. As participatory researchers, we supported a public cultural institution – through joint, innovative and creative participation in the subsequent stages of forming the RWL environment - in the process of organizational change, which is a unique opportunity for research. The study used the Participatory Action Research methodology, focusing on co-creation and iterative feedback in order to adapt scientific rigor to practical applications. The research material was obtained using the following methods: individual interviews with RWL members: Sharing sessions, Co-creation workshops, Meaningful reflection forms and project documentation. The data were analyzed using constructivist grounded theory (Charmaz, 2006), thanks to which research categories were selected around which the presentation of research results was organized.

The preliminary results of our research show that thanks to the use of the RWL approach, key organizational change processes took place in the areas of co-creation of values, experimental approach to organizational change, Knowledge Integration and Sharing, organizational culture of experimentation, use of digital technologies, empowerment of stakeholders, interdisciplinarity of innovation, inclusiveness and diversity as a source of creativity, organizational readiness to implement participatory processes.

Keywords: Real world lab, global challenges, local context, post-communist Nowa Huta, organizational change, participatory process, cultural institution, co-creation.

.....

*Dr **Sylwia Wrona** is assistant professor at the Department of Management of Civic Organizations. She participates in scientific, research and teaching projects of the Jagiellonian University, as well as those implemented by the European Union, the Ministry of Infrastructure and Development, the Ministry of Culture and National Heritage, the National Broadcasting Council, the Krakow City Office. Her scientific achievements include authorship of one, co-authorship of six and editing of three scientific monographs and over forty articles in scientific journals and chapters in scientific monographs in the*

field of management of non-governmental and public organizations. Her research interests concern the management of local non-governmental organizations, cooperation of non-governmental organizations with local society, development of civil society, the role of women in organizations, as well as methodology of qualitative research.

Dr **Marta Materska-Samek** is an academic and researcher, she boasts a career in international project leadership, with specialized expertise in the film and creative industries. Since earning her Ph.D. in Management Sciences from Jagiellonian University in 2016, Marta has been affiliated with the Department of Management, Media Economics, and Advertising. She co-authored and managed the “ErasmusXR: Immersive Experience and Technologies – From Creative Practice to Educational Theory” project (2020–2023), which was nominated to EDUInspiration Awards 2024 by the National Agency of the Erasmus+ program. Since 2020, Marta has been contributing to the development of the concept for the new EIT Knowledge and Innovation Community dedicated to creative sectors within Una Europa. During the startup phase of EIT Culture & Creativity (2022–2023), she served as the Interim Education Director. Marta actively participates in international research teams for Horizon Europe projects, including PACESETTERS: Powering Artistic and Cultural Entrepreneurship to Drive The Climate Transition, and IMPULSE: IMMersive digitisation: uPcycling cULTural heritage towards new reviving strategies. As the chairwoman of the Working Group for National Smart Specialisation 12 Creative Industries at the Ministry of Development and Technology, Marta contributes to shaping policies in the creative sector.

Dr **Agnieszka Szostak**, cultural manager, researcher, affiliated at the Institute of Culture of the Jagiellonian University in Krakow. Scholarship holder of the Minister of Culture, National Heritage and Sport (2021, project "Private museums. Management and financing"). From 2004 to 2022 she worked at the Krakow Museum, where she coordinated the process of creating and implementing development strategies. She is interested in issues related to the management of cultural institutions (especially museums), culture economics and audience research. She is vice-president of Research Institute of Cultural Organisations – IBOK, member of the Culture and Media Management Committee of the Polish Academy of Sciences and International Council of Museums.

Dr **Joanna Kotlarz**, researcher, project manager and university lecturer at the Institute of Culture at Jagiellonian University in Krakow. She graduated from Jagiellonian University with a PhD in social sciences. Her research focuses on management theory, education, leadership and cultural diversity. She has extensive experience in managing national and international projects, such as PoC FENG, TEAMNET, ERASMUS+. She is currently involved in HORIZON Europe and SPENCER FOUNDATION projects.

VII

Irena Petrušić, Nikša Grgurević, Aleksandar Vuletić, Ivana Savić, Montenegro

Use of Artificial Intelligence in Preserving Intangible Cultural Heritage of Boka Kotorska: Trends in Digitalization of Tradition

The intangible cultural heritage of Boka Kotorska is a remarkable collection of traditions, skills, and stories passed down through generations, reflecting the region's cultural identity and historical richness. Key elements include the Bokelj Navy, a historical maritime tradition, and Bokelj Night, a lively community celebration honoring its seafaring past. Unique customs like the Fašinada festival, which involves fortifying the islet of Our Lady of the Rocks with stones, and the intricate craftsmanship of Dobrota lace, highlight the creativity and dedication of the local people. Culinary traditions, such as the preparation of Dobrota cake, further enrich the cultural landscape. Folklore and legends, including the origin stories of Kotor and tales like the Tre sorelle and the love story of Katica Kalfić, add depth to the region's intangible heritage.

This research explores the potential of artificial intelligence (AI) to preserve and promote this rich heritage. AI technologies, such as natural language processing, speech recognition, and visual representation tools, offer innovative ways to document oral traditions, preserve dialects, and recreate cultural artifacts and performances. By making cultural elements accessible in digital formats, these tools enable immersive educational and promotional experiences while broadening global awareness of Boka Kotorska's heritage.

However, the process of digitizing cultural heritage presents ethical challenges, including maintaining the authenticity of traditions and safeguarding intellectual property rights. This study addresses these issues, aiming to ensure that the cultural essence of Boka Kotorska remains intact in the digital realm.

The ultimate goal is to integrate AI into preservation processes effectively, safeguarding the region's intangible cultural assets for future generations while celebrating its legacy globally. This initiative fosters community pride, enhances appreciation for local traditions, and positions Boka Kotorska as a model for digital preservation of intangible cultural heritage.

Keywords: intangible cultural heritage, artificial intelligence, tradition, digitalization of tradition, Boka Kotorska, preservation.

.....

Dr. **Irena Petrušić** is an Associate Professor of Business English and Business Communications at the Faculty of Management in Herceg Novi. She obtained her doctoral degree in Philological Sciences in 2017, focusing on motivational strategies for English language acquisition in management contexts. Her academic journey also includes significant contributions as a Vice-Dean and current Dean since 2018. Dr. Petrušić has developed and taught a variety of courses in Business English, leveraging her multilingual proficiency in English, French, and Italian. Her research encompasses language acquisition methodologies, business communication strategies, and interdisciplinary approaches in education. She is a published scholar, with numerous contributions to conferences and journals, and an active participant in international academic collaborations, including ERASMUS+ programs. Her dedication to advancing business communication and English for specific purposes positions her among leading experts in her field.

Dr. **Nikša Grgurević** is the Vice Dean for Academic Affairs at the Faculty of Management and an Associate Professor at the Faculty of Economics and Law, PIM University in Banja Luka, as well as at the Modern Business School (MBS) in Belgrade. He is actively engaged in the business sector, boasting 23 years of extensive experience in sales, procurement, and logistics, including 15 years in leadership roles within domestic and international companies. Currently, he serves as the Executive Director of Albo Mne d.o.o. Prof. Dr. Grgurević has participated in 38 international scientific conferences, presenting papers and research. As an author and co-author, he has published over 59 scientific articles in international journals and one scientific monograph. He is a member of the editorial boards of several international scientific journals and serves on the scientific committees of numerous international conferences. He has led numerous international and national projects and has been recognized multiple times by international corporations and organizations for his contributions. Additionally, he has been the author and co-author of several feasibility studies.

Dr. **Aleksandar Vuletić** is an Associate Professor of English for Specific Purposes at the University of Applied Arts in Belgrade, Faculty of Applied Arts. He graduated from the Faculty of Philology (Department of English Language and Literature) at the University of Belgrade. At the same faculty, he obtained his MA degree and received his PhD in Linguistics. He has taught English for General and Specific Purposes, as well as Academic Writing, for 25 years. Dr. Vuletić is the author of more than forty papers published in scientific journals and international conference proceedings, many of which adopt an inter-disciplinary approach. His latest publication, unique in its field, is the forthcoming coursebook *English for Applied Art's Sake* (2025, Belgrade: Faculty of Applied Arts). His scientific and professional interests include contact-contrastive linguistics, cultural awareness and cross-cultural competence, ESP, normative lexicology, ecolinguistics, and international cultural cooperation.

Ivana Savić is a skilled content editor, journalist, and PR professional with diverse experience in media, communication, and event coordination. As a Content Editor she created and optimized articles for SEO while adhering to brand guidelines. Prior to that, she has worked as a journalist for Daily Newspaper Politika, writing impactful news articles and ensuring journalistic integrity.

Ljiljana Radulović, Montenegro

Balancing Globalization and Local Identity: A Policy Framework for Small Nations

The ongoing process of globalization presents both opportunities and challenges for small nations, especially when it comes to preserving their cultural identity while engaging with the globalized world. This research explores how small nations, with a focus on Montenegro, can develop and implement policies that balance the influences of cultural globalization with the need to protect and promote local identity. As globalization intensifies, the erosion of cultural uniqueness becomes a significant concern for countries with limited resources and global influence. Small nations must find ways to safeguard their cultural heritage and values while also embracing the economic, social, and technological benefits that globalization brings.

This study adopts a methodological approach that combines meta-analysis of existing research and reports with comparative policy analysis to investigate the most effective cultural policy practices. Through a systematic review of case studies from countries such as Iceland, Slovenia, and Malta—nations that have successfully navigated the intersection of globalization and cultural preservation—the research identifies key strategies that can be adapted for Montenegro. Iceland’s cultural branding, Slovenia’s integration of sustainable tourism with cultural preservation, and Malta’s innovative approach to heritage preservation amidst modernization offer valuable lessons for small nations striving to balance global engagement with local identity.

The research utilizes a SWOT analysis to assess Montenegro’s current cultural policy landscape, identifying strengths, weaknesses, opportunities, and threats in managing the challenges of globalization. This analysis highlights the existing gaps in policy and the opportunities for fostering cultural resilience, as well as the threats posed by unchecked globalization to Montenegro’s cultural distinctiveness. In addition, the study uses desk-based scenario development to create policy recommendations tailored to Montenegro’s specific cultural, economic, and geopolitical context.

The key findings of the research suggest that small nations like Montenegro can adopt a multi-faceted approach to balancing globalization and cultural

identity. Key recommendations include strengthening cultural tourism as a means to both protect and promote local heritage while contributing to economic growth. The research also advocates for the use of digital tools—such as storytelling platforms and virtual experiences—to increase global visibility of Montenegrin culture, reaching wider audiences without compromising local authenticity.

Furthermore, the study highlights the importance of fostering public-private partnerships and encouraging collaboration among cultural institutions, tourism stakeholders, and local communities to ensure the sustainable development of cultural policies.

This paper contributes to the broader global discourse on cultural sustainability, offering a comprehensive, evidence-based policy framework for small nations. It emphasizes the critical need for small nations to strike a balance between the pressures of globalization and the preservation of local cultural identities. By synthesizing successful practices from other small nations and adapting them to Montenegro's unique context, the research provides valuable insights for policymakers seeking to navigate the complexities of globalization while ensuring the longevity and relevance of their cultural heritage.

Keywords: Cultural Identity, Globalization, Cultural Heritage, Small Nations, Policy Framework

.....

*Dr **Ljiljana Radulović** is a tourism expert who earned a PhD in tourism management from the University "Mediterran" in Podgorica. Her academic interests include data analysis in the post-COVID tourism recovery, strategic tourism management, sustainable tourism development, and other significant subjects within the tourism and travel industry. Dr. Radulovic has conducted numerous studies on the impact of transportation systems on the development of the tourism industry, as well as the crucial role of environmental sustainability in this process. She has also worked on several interdisciplinary projects that explore the intersection of tourism, transportation, environmental impacts, and sustainable development, with a particular focus on Montenegro's tourism policies. Her research contributes to the broader discourse on integrating local heritage into national tourism policies, especially in the context of the Balkans.*

Michele Fiorillo, Italy

Transnational Deliberative Theaters: Strengthening Democracy Through a European Cultural Policy for Civic Arts

The theories and practices of deliberative democracy are based on the idea that the essence of democracy cannot be reduced to the moment of campaigning and voting - and of the formation of minorities or majorities - but it is rather the moment of informed public discussion on decisions to be taken collectively for the common good, valorizing dialogical reason beyond partisan divisions and propaganda. Therefore, transnational deliberative democracy has become, since the experimentation of the European Citizens Panels during the Conference of the Future of Europe, a key feature for citizens engagement in the policy making by the European institutions, as an antidote to the propaganda of the national-populistic forces. In this paper I will try to show how deliberative democracy could be inserted in the framework of the European Cultural Policy, and its use for the EU Enlargement processes and the Neighbourhood policy, leveraging on the potential of performing arts: Particularly Theater could be part of the “soft power” of the European Union. The dialogical agonistic form of theater performances can in fact illustrate the different relationships and complexities of a given problem and how they play out in the reality, stimulating a discussion in the public audience assisting to the play - an audience that may be turned into a deliberative assembly. Performative civic arts, more in general, can play a crucial role as a debate elicitation and dissemination technique of democratic dialogues inside and outside European Union. This would imply also to open the Commission’s European Citizens Panels to candidate countries citizens’ and to increase substantially the funds dedicated to the Creative Europe programmes, crossing them with the EU preaccession instruments and with the CERV programmes (Citizens Equality Right and Values) We will also present as a concrete example the project of the Mediterranean Citizens Assembly - inaugurated in the framework of the BridgeEU CERV project- that consist in a series of citizens assemblies to be taken in symbolical places, like the ancient open air theaters - greek, romans- present in all the countries surrounding the Mediterranean area. This network of already existing theaters, to be revitalized, is a ready-made platform for intercultural dialogue. The

methodology of this research will cross political philosophy's theoretical framework, political science's analysis, and cultural studies' empirical approach.

Keywords: democracy; European cultural policy, European neighborhood policy, enlargement, Mediterranean, theater.

.....

Michele Fiorillo is a political philosopher. With studies at the Scuola Normale Superiore and the College of Europe, his research focuses on the history of ideas, theories of democracy and European integration. He is co-initiator of Civico Europa and of Citizens Take Over Europe, a European coalition of over 50 NGOs, coordinating the European Citizens' Assembly project. He founded the magazines of culture and politics "ilcontesto" and "Il pensiero democratico" and collaborates with "MicroMega". Recently he edited the book Ten Elections. A history of the European Parliament at the ballot box (2024) published by EUROM and J.Monnet House/European Parliament. From time to time he also devotes himself to theater, being co-author of the project "Constitutional Circus" (2020), and having directed the plays "Creusa" (2021), "Antigone In Parliament" (2018, European Parliament, Brussels) and "Time Out of Joint. Shakespeare and the Problem of Power" (2016, Natolin Palace - College of Europe, Warsaw).

Milena Kavarić, Ivana Vukčević, Montenegro

Fast food, Fast Change: Burger King's Impact on Montenegrin Lifestyle and Eating Habits

Globalization has significantly reshaped local cultures, economies, and lifestyles worldwide, often driven by the entry of global brands into local markets. Using Burger King's presence in Montenegro as a case study, this paper examines the cultural and behavioral changes associated with global-local interactions. In the world of behavioral psychology, the research explores how the brand's entry has influenced consumer habits, preferences and social behavior, while highlighting the interplay between global fast-food culture and traditional Montenegrin culinary practices. Since Burger King appeared in Montenegro in 2022 it represents the first global fast food franchise chain in Montenegro ever. This paper further analyzes the role of legislation in facilitating or hindering these interactions, with a focus on trade agreements, primarily franchising business.

To support the analysis, as a part of the methodology, the study will include a questionnaire to assess whether people in Montenegro now spend more time in fast-food restaurants compared to before the arrival of Burger King, offering a comparative perspective on evolving consumer habits and lifestyles. Since the questionnaire will target young people aged 18-22 (known as Generation Z), it will provide insights into how globalization impacts the preferences and behaviors of this demographic group.

By integrating both qualitative and quantitative insights, this research offers a comprehensive understanding of how global trends manifest locally. It also evaluates the cultural impact of globalization on Montenegro's social norms and discusses how well-crafted strategies to promote healthier diets can help navigate these changes while preserving local traditions.

As there has not yet been research on this topic in Montenegro or in the region, we believe that this paper can be a significant contribution to gaining knowledge about how people choose food every day and how Montenegrins react to popular fast food chains. We believe that this is the first step in solving potential public health issues related to food culture in Montenegro.

Keywords: fast food, globalization, local tradition, eating habits, franchise

.....

*Dr **Milena Kavarić** is an assistant professor at the Faculty of Law of the Mediterranean University in the following subjects: Company law, Business law, International business law. From 2021 until today, she is vice dean at the Faculty of Law of the Mediterranean University. She is the author of numerous researches published by renowned publishers, including Taylor & Francis. In 2019 she was appointed as a member of the Working Group for drafting the Program for the Accession of Montenegro to the European Union for the period 2020-2022 (PPCG) for chapter 8 - Competition. She is a member of the Association of Lawyers of Montenegro and appointed as the representative of the Mediterranean University in the Sectorial Commission for Economy and Law, at the Ministry of Education, Science and Innovation. She is fluent in English and Italian.*

*Dr **Ivana Vukčević** is an assistant professor at the Faculty of Law Mediterranean University. She teaches the economic-legal subject group of courses, such as: Principles of economics, Financial law, Banking law, Insurance law. She also teaches courses at the Faculty of Economics and Business, such as Microeconomics, Public finance, Insurance and risk Management, and International economics. During her career, she gained additional expertise in finance and insurance through work at the National Bank of Serbia, commercial banks, and the Belgrade Stock Exchange. Mrs. Vukcevic is*

the author of numerous papers published both domestically and internationally. She has also participated in international projects, completed training for online teaching, and engaged in international staff exchanges under Erasmus+ projects. Additionally, she is fluent in English and proficient in Spanish.

VIII

Danka Stijepović, Montenegro

National Parks and Cultural Heritage as Instruments of Cultural Diplomacy

This paper explores how national parks and cultural heritage can serve as effective instruments of cultural diplomacy, promoting intercultural understanding, strengthening international relations, and supporting sustainable development. National parks, often rich in natural beauty and cultural landmarks, represent key resources not only for nature conservation but also for cultural exchange and the enhancement of diplomatic relations among nations.

The research questions addressed in this paper include: How can national parks contribute to cultural diplomacy? How can cultural heritage within national parks be integrated into cultural diplomacy strategies? What are the best practices from various countries in leveraging natural and cultural resources to promote international understanding?

The study employs a qualitative approach, including the analysis of relevant literature, case studies of national parks (e.g., Durmitor in Montenegro, Yellowstone in the USA, and Serengeti in Tanzania), as well as interviews with experts in culture, ecology, and international relations. Additionally, comparative analysis will be used to identify models that can serve as a foundation for developing policies and strategies.

The research is expected to identify key factors that enable national parks and cultural heritage to function effectively as tools of cultural diplomacy. The findings will include examples of successful practices that have enhanced the visibility and significance of cultural diplomacy by connecting natural and cultural resources with international audiences.

This study contributes to a deeper understanding of the relationship between cultural diplomacy and the preservation of natural and cultural assets. It specifically focuses on the synergy between national parks and cultural heritage, a topic that has been relatively underexplored in existing literature. In doing so, the paper provides a fresh perspective on the role of natural and cultural resources in strengthening global cooperation and fostering intercultural dialogue.

Keywords: cultural diplomacy, national parks, cultural heritage, sustainable development, international cooperation.

.....

Danka Stijepović completed her secondary education at the "17. Septembar" Gymnasium in Žabljak in 2007 and enrolled in undergraduate studies at the Faculty of Business Studies, University of Mediterranean, Podgorica, in the same year. She graduated in 2010 with an average grade of 9.34 and a perfect score of 10 on her final thesis. In 2010, she began her specialist studies at the University of Mediterranean, completing them in 2011 with an average grade of 9.63. She defended her specialist thesis with the highest grade (10) and was awarded the prize for the best specialist thesis. In 2016, she enrolled in a master's program at the Faculty of Economics and Business, University of Mediterranean, Podgorica, and completed it in 2022 with an average grade of 9.63. Her master's thesis, titled "The Application of Strategies and Tactics in Public Relations to Promote the Sustainable Development of Durmitor National Park," received a grade of 10. Doctoral Candidate Stijepović is fluent in English and has an excellent command of the Statistical Package for Social Sciences (SPSS) and the MS Office suite (Word, Excel, PowerPoint). In 2016, she completed professional training at the University of Mediterranean, Podgorica. Since 2020, she has been employed at the Faculty of Economics and Business as a teaching associate.

Jelena Marta Glišić-Matović, Serbia

From Practice to Policy: The Role of Tacit Knowledge in Shaping Art Education and Cultural Leadership

This article represents one step in the research for my doctoral dissertation "On the Ineffable: Emerging Paradigms – Tacit Knowledge and Artistic Agency as Drivers of the Transformation of Cultural and Educational Policies.", which is conceived as interdisciplinary, integrating perspectives from art history, psychology of art, and creativity psychology, as well as sociology, art theory,

and artistic practices, cultural policy, and theories in the field of cultural management.

The painting process generates two distinct outcomes: the produced artwork and the practical artistic knowledge acquired during its creation. The specific epistemic perspective of this thesis emerges from the fact that artistic practical knowledge is, in fact, key to understanding artistic agency. It is expected that these insights will enrich existing sociological, psychological, and historical analyses of tacit knowledge and artistic agency and illuminate the potential for establishing and improving educational and cultural policies. Cultural managers, although actively engaged in cultural practices that involve tacit knowledge, are generally unaware of how much this form of knowledge shapes their decisions and actions. Although unacknowledged, tacit knowledge plays a crucial, albeit often unspoken, role in the management of cultural organizations. It is anticipated that this research will raise awareness of the tacit knowledge embedded in cultural management practices. These insights could significantly inform and enhance existing theories of cultural management, offering a more grounded and experience-based perspective on the field.

This article will focus on the ineffable elements involved in the process of creating a visual artwork (tacit knowledge, the artist's agency, and the concept of "doing artist")—identifying and defining these elements, as well as reflecting on their potential role in transforming educational policies in higher education for visual artists. Additionally, the article will explore the potential impact of understanding these elements on the evolution of knowledge transfer and sharing in a broader societal context. In this regard, I will also reflect on the importance of art education in primary and secondary schools as a field for acquiring and honing non-standard ways of thinking, learning, self-reflection, and interaction with the environment. Such skills may offer a decisive advantage in future careers and in the mental health agenda. Insights into the potential of tacit knowledge embedded in cultural management practices can substantially inform and advance current cultural management theories, providing a more grounded and experience-driven perspective on the field.

In addition to tacit knowledge and artistic agency, this article will consider the category of "doing artist" through the lens of art history and theories of practice. The concept of "doing," derived from the social sciences and based on the ethnomethodological work of sociologist Harold Garfinkel, who explored the "production" of gender through "doing gender," will serve as a key analytical tool.

Beyond the questions of generating, deriving, and transferring tacit knowledge and the integration of modern digital technologies into art education, a further focus will be on the components and conditions that constitute what we call "artistic agency." This leads to the question of how to better define the term "artistic agency," which is explored in psychology (as "agency" in a broader sense), but lacks an adequate definition within the framework of art sciences, as well as a corresponding Serbian translation of this and related terms.

The central theme of the research will be the examination of the creation, derivation, and transfer of tacit knowledge, as well as the integration of modern digital technologies into art education. This complex intersection will be investigated empirically and theoretically, with the aim of fostering understanding and formulating educational policies that incorporate the systemic derivation and transfer of tacit knowledge, the development of art as research, and the acquisition of competencies for interacting with new technologies in the broadest sense. Empirical research will include interviews with professors and questionnaires for students at the Faculty of Fine Arts in Belgrade and related institutions, as well as autoethnographic research from the perspective of the artist-researcher.

Keywords: tacit knowledge, artistic agency, cultural management, art education, cultural policy

.....

Jelena Marta Glišić-Matović (1980, Belgrade) is a visual artist and researcher. Main interests: fine arts, cultural management, cultural policy, tacit knowledge, epistemology of artistic creative practices, knowledge management, fine arts education, international practices in cultural relations, intercultural competence, intercultural intelligence, studies of cultural institutions, sociology of art.

Currently, she is a PhD student and research intern at the Faculty of Dramatic Arts in Belgrade, the Department for Management and Production in Theatre, Radio and Culture.

Trish O'Grady, United Kingdom

How Does the Relationship between Scottish Local Authorities and Culture Trusts Impact How Arts and Culture are Supported?

More than half of Scotland's local authorities have created culture trusts as 'arm's length external organisations' to manage local libraries, theatres, museums and galleries (CTEEAC, 2019; O'Neill and Rogerson, 2019; EKOS, 2020). The benefits to the model and impetus for adopting it are largely economic (CTEEAC, 2019). As legally separate companies to local governments, trusts can operate in ways that local authorities can't: they can raise funds from different sources and commercial activities, and they can claim charitable status which allows them property and sales tax relief. Another benefit is that by amalgamating the management of several institutions and services, the trust model delivers huge savings to the running and operational costs of local cultural provision (O'Neill and Rogerson, 2019).

While technically they are independent organisations, trusts and local authorities are closely interlinked: trusts rely on a management fee from the local authorities to operate, local government officials sit on their boards, properties managed by the trusts are leased to them by the local authority, contracts and service agreements are held between the organisations and in many cases trusts are required to employ certain office and managerial services through the local authority (Reid, 2003; Simmons, 2008; O'Neill and Rogerson, 2019). Also to be considered is that accountability for how the public (voters) experience cultural life and how public money is spent on it sits with both organisations, with local authorities bearing the brunt of recriminations most heavily if things don't go well.

In Scotland there is no legal requirement for local authorities to fund culture (CTEEAC, 2019; O'Neill and Rogerson, 2019; EKOS, 2020). Their budgets are shrinking and under pressure from growing demands for statutory services like aged care and repercussions of the cost-of-living crisis (Accounts Commission, 2023). This puts culture in competition with other non-statutory

services for a share of a diminishing pot of funds (COSLA, 2024) and that raises questions about how culture trusts win support from local authorities, how 'value' is defined and demonstrated, how public spending on culture is defended and if, as cuts seem inevitable, these economic tensions influence the criterion and decisions around what culture is seen as worthy of saving.

Fife is a region of Scotland. My research is an in-depth case study of their culture trust, OnFife, and Fife Council, to find out how their relationship functions and understand its impact on the cultural activity OnFife supports. Through observations, semi-structured interviews, document analysis and visual methods, the study focuses on the importance of processes and factors like relationships, values and organisational structures to understand how they influence how decisions are made. The overarching aim of gaining this in-depth understanding comes from the notion that while support for culture is influenced by a multitude of factors that are beyond culture trusts' and local authorities' control, their relationship is an influential factor that is within their control. Insights from this case study will be useful to other cases of culture trusts and local authorities and other situations of cultural management where organisational relationships are important.

Keywords: cultural policy; values; institutional logics; local government

.....

Trish O'Grady has worked in the culture sector in Scotland as a graphic designer and marketer since 2006. With a curiosity sparked by her professional and academic experience, Trish's research considers arts and cultural management in a publicly funded context, looking at how technocratic systems, personal relationships, values, assumptions and other factors impact how cultural activity is supported. A PhD student, funded by the Scottish Graduate School for Arts and Humanities (SGSAH) under the Applied Research Collaborative Studentship (ARCS) scheme, Trish is supported by Queen Margaret University, Napier University and OnFife, Fife's Culture Trust, as an industry partner. Trish holds a Bachelor of Arts, Graphic Design from Monash University in Melbourne and a Master's in Arts, Culture and Festival Management from Queen Margaret University, Edinburgh.

Sonja Ilić, Montenegro

The Role of Storytelling in Promoting Social Cohesion: The Case of the Montenegrin Parliament

This paper examines the role of storytelling in the public sector, focusing on its potential to contribute to key areas such as political communication, education, and the promotion of social initiatives. It also explores how storytelling can foster a positive societal and institutional impact. The study provides a comprehensive analysis of storytelling in the communication strategies of Montenegro's public sector, specifically examining the Montenegrin Parliament's capacity to promote multiculturalism, interethnic trust, and social stability.

The study includes examples from comparable institutions, including the European and Scottish Parliaments, and initiatives from Australia, Canada, and UNICEF. Furthermore, a case study of the Montenegrin Parliament was conducted, incorporating an analysis of existing communication strategies and media content. The data were analysed using a mixed-methods approach, integrating qualitative analysis, a survey of Montenegrin citizens to assess perceptions of institutional storytelling, and semi-structured interviews with parliamentary representatives, civil society actors, and communication experts.

Research on storytelling has a long tradition in exploring its potential to address social and ethnic tensions in multiethnic societies. In Montenegro, the historical misuse of ethnic and national issues has often overshadowed the more fundamental questions of societal development.

The results demonstrated that storytelling, when implemented transparently and inclusively, can deconstruct negative narratives and promote shared values. Authenticity, achieved through the use of real and relatable stories, proved more impactful than fictional or generic narratives. Emotional resonance emerged as a key factor in facilitating comprehension and retention of messages. Stories highlighting successful interethnic cooperation showed significant potential for strengthening social cohesion. However, the instrumentalisation of storytelling for political purposes was found to undermine public trust. It can be concluded that storytelling, when applied ethically and strategically, holds great potential as a powerful tool for promoting social harmony and long-term stability in multiethnic societies like

Montenegro. The implications of these findings are highlighted through recommendations for implementing ethical, transparent, and participatory storytelling practices within institutional frameworks.

Keywords: storytelling, social cohesion, multiculturalism, interethnic trust, Montenegrin Parliament

.....

Sonja Ilić is a PhD candidate at the Faculty of Economics and Business, University 'Mediterranean', Podgorica. She holds a Master's degree in International Marketing from the University of Montenegro, where she completed her thesis on Media Branding, and a Bachelor's degree in Political Science from the University of Belgrade, specialising in Journalism and Communicology. She is currently the Head of the Internet Presentation Department at the Parliament of Montenegro. Since 2012, she has gained extensive experience in public relations through various roles within the Montenegrin Parliament, as well as previously at a university and a television network. She is also a lecturer in the Ready4EU programme, focusing on Digital Skills for the 21st Century, and the author and instructor of several accredited seminars on Media Literacy designed for the professional development of teachers. Her research interests include digital communication, intercultural competence, and public relations in the public sector.

Dušan Medin, Montenegro

What Public Policies on Cultural Heritage Do We Need?

In Montenegro, following the re-establishment of independence in 2006, a comprehensive transformation of the normative and institutional framework of culture, and especially of cultural heritage protection, was initiated. This resulted in the adoption of new regulations (laws and sub-legislative acts), as well as changes to the institutional network of national cultural institutions. Nearly 15 years after this process began, we now operate in a public cultural environment that is, in many ways, different from the framework we were accustomed to until then. We have new regulations and new institutions, but unfortunately, these often do not perform any better than their predecessors. Therefore, this lecture raises several questions: Is the current normative framework on cultural heritage satisfactory? Are the institutions performing better or worse following the reform? What is the general situation in Montenegro regarding this issue? And how can we improve the current state? These questions represent some of the phenomena I address in my doctoral

studies and dissertation on the cultural heritage protection system in Montenegro. Consequently, part of the results obtained during my research - specifically the analysis of regulations, institutional performance, direct discussions with colleagues from the cultural sector, and my personal experience working in this field - will be presented here.

Keywords: cultural heritage, normative framework, institutional framework, public sector, Montenegro

.....

Dušan Medin (1990), archaeologist, manager in culture, PhD candidate in archaeology and theory of art. He is engaged in research work in culture and heritage, (co)author of several books and articles, editor of tens of books, curator of exhibitions. He is teaching associate at the Faculty of Culture and Tourism University of Donja Gorica, Podgorica, and executive director of the NGO Association for Cultural Development „Bauo“ from Petrovac na Moru and MM Digital Llc

Danilo Burzanović, Matija Miljanić, Montenegro

Manga Beyond Soft Power: Decentralized Influence and Transnational Fandom in the Western Balkans

In discussions of cultural influence and transnational interactions, International Relations literature has extensively engaged with Joseph Nye's concept of soft power. This model argues that power extends beyond military strength, incorporating cultural and economic factors that enhance a nation's attractiveness, thereby enabling it to advance its interests and shape the behavior of other countries.

However, this linear model of cultural influence oversimplifies reality. The experience of consuming cultural products is always mediated by various channels—including localization, modes of consumption, and surrounding fan cultures—which shape both how the content is perceived and how its country of origin is understood. This complexity challenges the notion that cultural products function as direct instruments of national influence.

This paper focuses on Japanese comics, or manga, to explore whether—and in what ways—this medium contributes to Japan's political influence or enhances its global image. Manga is particularly intriguing due to the

decentralized nature of its distribution**, which is largely driven by unofficial scalation groups and digital ecosystems. This grassroots dissemination has led to the formation of a distinct subculture that acts as an interpretative filter, reshaping how audiences engage with the content. Furthermore, scholars have examined mukokuseki aesthetics—the intentional erasure of explicit national markers in manga—which contrasts with the nationalist themes often found in American comics. This aesthetic, alongside the participatory nature of manga’s global fandom, complicates the idea that manga serves as a straightforward vehicle of Japanese soft power, instead fostering a more diffuse and hybridized cultural influence. To be fully precise, the key central research questions to be studied in this paper will be: 1. In what ways does the global reception of manga challenge conventional understandings of soft power? 2. How do digital distribution and fan-driven localization influence manga’s cultural impact and global perception? 3. How does manga’s mukokuseki aesthetic enable its adaptation across different cultural contexts, and to what extent does this aesthetic contribute to Japanese state influence?

To address these research questions, this paper will employ a case study analysis of manga consumption in the Western Balkans (Bosnia and Herzegovina, Serbia, and Montenegro). This will focus on the unique distribution methods that shape local interpretations and influence

perceptions of Japanese culture within this concrete area. Specifically, this paper will examine regional digital platforms, online communities, and publishing practices to understand how manga is consumed and reinterpreted in this context. This analysis will highlight the role of decentralized and non-institutional actors in shaping the reception, adaptation, and meaning of Japanese cultural content in the region.

The paper will conduct an ethnographic study of Western Balkan manga fan communities, both online and offline. This will include an analysis of social media interactions, localized fan practices, and community engagement initiatives, exploring how digital fandoms contribute to the transformation of manga narratives and aesthetics. Through in-depth interviews with fans, combined with digital ethnographic methods, the paper aims to understand

the dynamics of online communities. Furthermore, field observations at conventions and related events will provide insights into the real-world manifestations of fandom culture, revealing how manga is appropriated and reinterpreted within a localized, yet globally connected, cultural landscape.

The originality of this research lies in its focus on mechanisms of cultural influence, moving beyond state-driven soft power models. It uniquely examines how the interaction between media globalization, digital adaptation, and fandom-driven engagement challenges conventional ideas about cultural exports and state influence. This research contributes to broader debates on cultural hybridity, transnational media flows, and the evolution of soft power in the digital age. By analyzing manga's decentralized influence, this study provides insights into how non-state and grassroots cultural mechanisms can create scalable models of transnational engagement, shaping both policy discussions on cultural globalization and practical applications in digital media dissemination.

The emphasis on Western Balkan manga fandom represents a novel contribution, as the manga subculture remains largely understudied, particularly in marginalized regions like the Western Balkans. This research will provide new insights into how manga is consumed, adapted, and reinterpreted in a context that has received little academic attention, shedding light on the role of peripheral cultural spaces in shaping global media trends.

Keywords: Manga, soft power, mukokuseki, transnational media, digital fandom, Western Balkans, cultural hybridity.

.....

Danilo Burzanović, PhD candidate in Sociology at Universitat Autònoma de Barcelona. He holds a BA and Specialist degree in International Relations from the University of Montenegro and an MA from the University of Ljubljana, Faculty of Social Sciences. His research focuses on the sociology of religion, media, and cultural influence. He is the creator and host of *Pipci Hobotnice*, a long-running radio show and podcast exploring Japanese culture and arts. Additionally, he is a columnist for the Montenegrin portal *Normalizuj*.

Matija Miljanić, MA candidate at the University of Ljubljana, Faculty of Social Sciences. He earned his BA and Specialist degree in International Relations from the University of Montenegro. Alongside Danilo Burzanović, he co-founded *Pipci Hobotnice*, a podcast and radio show dedicated to Japanese

culture and media. He has extensive experience in project and event management across the fields of science, gaming, culture, innovation, and the arts, as well as human rights and youth activism. Currently, he works as a Program Policy and Planning Manager at JU Muzeji i galerije Podgorice.

Guests:

Dr Andjela Jakšić – Stojanović, Minister of Education, Science and Innovation is an associate professor in the field of marketing and management. She graduated from the Faculty of Philology of the University of Montenegro - Department of English Language and Literature (A) and Department of French Language and Literature (B). She received her master's degree at the Faculty of Economics of the University of Montenegro - majoring in "Educational Management". She completed her doctoral studies at the Faculty of Tourism at the University "Mediterranean" Podgorica. She completed her postdoctoral studies at the Faculty of Economics of the University of Split in Croatia. Jaksic-Stojanovic was Vice-rector for International Cooperation and Dean of the Faculty of Visual Arts (2016-2019), Administrative Director and Deputy Executive Director (2012-2016) and Advisor for International Cooperation and Marketing (2011-2012) at the University "Mediterranean" Podgorica. From 2020 to 2023, she was the Dean of the Faculty of Culture and Tourism and director of the Vatel Montenegro-International Hospitality Management—Vatel school. Since October 2023, she has been the Minister of Education, Science, and Innovation in the 44th Government of Montenegro.

Dr Tamara Vujović, Minister of Culture and Media graduated from the Faculty of Medicine in Belgrade in 2001. She specialized in physical medicine from 2005 to 2010 at the same faculty. As a general practitioner, she worked at the Voždovac Health Center from 2002 to 2003, and at the "Dr. Simo Milošević" Institute from 2005 to 2015. In 2015, she was the vice-president of the Municipality of Herceg Novi, and in 2016, she was the assistant to the Minister of Health in the transitional government. From 2017 to 2018, she held the position of specialist psychiatrist at the PZU "Dr Dimitrijević" in Herceg Novi. In 2017, she took the position of advisor to the President of the Municipality of Herceg Novi. 2016 she stayed in the USA, on the State Department's IVLP program. In 2016, she held the position of general secretary of the NGO "Civil Union" Herceg Novi. Since 2015, she has been a member of the Presidency of the Association of Physiologists of Montenegro. Since 2018, she has been a professor of the medical group of subjects at the

Secondary mixed school "Ivan Goran Kovačić" Herceg Novi (Department: Physiotherapy technician). In the parliamentary elections held on August 30, 2020, she was elected as a member of the Parliament of Montenegro. Since 2023, she has been the Minister of Culture and Media in the 44th Government of Montenegro.

Moderators:

Natasa Kraljević is a Lecturer at the Faculty of Visual Arts & the Faculty of Economics and Business, University "Mediterranean" Podgorica and she teaches courses in the fields of Cultural Policy, Arts and Cultural Management, Entrepreneurship in Arts, Public Relations and Marketing Services to provide students with a good grounding into the theoretical and practical skills required for effective Arts and Cultural Management. She is also the Head of the Department for International Cooperation at the same university. In her research work, she mostly deals with the Cultural Diplomacy of Montenegro, with a special focus on the relationship between Montenegro and Italy, which is the main subject of her doctoral thesis. Natasa is a Chevening Alumni (British Government Award) and she completed the MA program in Arts Festival and Cultural Management at the Queen Margaret University in Edinburgh. She also holds an LLM in Intercultural Human Rights, from the St. Thomas University, School of Law completed in Miami, FL/USA before which she earned a Bachelor's Degree at the University of Montenegro, School of Law in Podgorica. She has extensive experience in the context of international cooperation, working on projects and participating in conferences. Since 2022, she has been an expert on cultural policy in the Compendium of Cultural Policies and Trends, and the International Committee Chair of the annual Conference ARSUM at the University "Mediterranean" Podgorica.

Milena Dragutinović is an Italian language teacher and Senior Lecturer at the University "Mediterranean" Podgorica, Montenegro, engaged in lectures and seminars for undergraduate and graduate or specialist study programs and other forms of pedagogic activities. He adapts his teaching to the age, character, and needs of the participants with a special emphasis on the development of the communicative competencies of the participants, along

with the equal development of other language competencies (reading, writing, grammar). She is involved in professional development and participation in national and international expert meetings, seminars, and conferences concentrated mainly on issues of Second Language Acquisition. She was involved in the realization of several international projects and the latest one named REFLAME - Reforming Foreign Languages in Academia in Montenegro and she is co-authoring a textbook-in-progress named English for Visual Arts.

Jelena Drobac earned her degree in Graphic Design from the Faculty of Applied Arts and a Doctorate in Interdisciplinary Studies in Art from the University of Arts in Belgrade. Since 2007, she has been affiliated with the Academy of Applied Studies Polytechnics in Belgrade, where she serves as a Professor of Vocational Studies and Head of the Design Department. Prof. Drobac was a work team member for Serbia's Smart Specialization Strategy for Creative Industries and has participated in international panels, including the 2020 "Challenges of Design Education" conference in Zagreb, Croatia. She is an accreditation reviewer for Serbia's Ministry of Education and a foreign expert for Montenegro's Quality Assurance Agency. With two decades of experience in identity, typography, and packaging design, her work has appeared in over 50 exhibitions and publications, earning more than 20 international awards.

Tamara Jovović is an Assistant professor at the Faculty of Foreign Languages, University Mediterranean in Podgorica, Montenegro. She teaches American and English literature and culture. She earned a PhD from University of Belgrade in 2016. Her research interests include literary theory, cultural studies, feminist politics, and teaching.

Lejla Zejnilović is Assistant Professor at the Faculty of Foreign Languages, University Mediterranean (Montenegro), where she teaches courses in the field of English Language, Linguistics and ESP. She holds a PhD from the Faculty of Philology, University of Belgrade, and her main research interests include philosophy of language, semantics, pragmatics and language for specific purposes. Lejla Zejnilović is the co-author of the coursebook ReFlame your English for the Visual Arts.

Vesna Tripković-Samardžić, Associate Professor at the Faculty of Foreign Languages, University of "Mediterranean" in Podgorica, specializes in contemporary Anglophone literature and drama, literary and film adaptation studies, and English for Specific Purposes. She holds a Ph.D. in Literary Studies from the University of Belgrade. Dr. Tripković-Samardžić has authored the monograph *Tennessee Williams on Film: Challenges of Adaptation* (2024) and co-authored *Reflame Your English for Visual Arts* (2023). She has published scientific papers in the fields of contemporary Anglophone drama, theatre and film adaptation, English language teaching methodology, and English for Specific Purposes.

Ljiljana Radulović is a tourism expert who earned a PhD in tourism management from the University "Mediterranean" in Podgorica. Her academic interests include data analysis in the post-COVID tourism recovery, strategic tourism management, sustainable tourism development, and other significant subjects within the tourism and travel industry. Dr. Radulović has conducted numerous studies on the impact of transportation systems on the development of the tourism industry, as well as the crucial role of environmental sustainability in this process. She has also worked on several interdisciplinary projects that explore the intersection of tourism, transportation, environmental impacts, and sustainable development, with a particular focus on Montenegro's tourism policies. Her research contributes to the broader discourse on integrating local heritage into national tourism policies, especially in the context of the Balkans.

Maja Delibašić is an Associate professor at the Faculty of Information Technologies of the University "Mediterranean" Podgorica. She currently serves as the Dean of the Faculty of Information Technologies. She graduated, and earned master's degree and a doctorate at the Faculty of Electrical Engineering of the University of Montenegro, in the field of wireless and mobile networks. In her scientific research work so far, she is the author or co-author of more than forty papers published in renowned international and domestic scientific journals and conferences. As a member and manager of the project team, she participated in the realization of around twenty domestic and international scientific and professional projects and studies, and several

study stays. She is a reviewer in several renowned international journals in the field of telecommunications: IET Communications, IEEE Access, IEEE Transactions on Wireless Communications, IEEE Wireless Communication Letters, Digital Signal Processing (Elsevier), China Communications, as well as MECO and IT conferences.

Ivana Vukčević is an assistant professor at the Faculty of Law Mediterranean University. She teaches the economic-legal subject group of courses, such as: Principles of economics, Financial law, Banking law, Insurance law. She also teaches courses at the Faculty of Economics and Business, such as Microeconomics, Public finance, Insurance and risk Management, and International economics. During her career, she gained additional expertise in finance and insurance through work at the National Bank of Serbia, commercial banks, and the Belgrade Stock Exchange. Mrs. Vukcevic is the author of numerous papers published both domestically and internationally. She has also participated in international projects, completed training for online teaching, and engaged in international staff exchanges under Erasmus+ projects. Additionally, she is fluent in English and proficient in Spanish.

culture