

**INTERNATIONAL
CULTURAL
POLICY
CONFERENCE**

**CULTURAL POLICIES .
DEVELOPMENTS .
PERSPECTIVES .
PODGORICA 2024 .**

City Museum Podgorica
26–27 September 2024
Montenegro



Crna Gora
Glavni grad Podgorica
Sekretarijat za kulturu



Crna Gora
Ministarstvo kulture
i medija

TABLE OF CONTENTS

3	Welcoming words
4	Why this Event?
7	DAY 1: International Cultural Policy Conference
11	Conference Speakers
16	Conference team
17	DAY 2: Compendium Community
19	Experts and Members of the Compendium Community
20	Registered Participants
	Additional Information:
21	Welcome to Podgorica
22	A cultural guide through Podgorica
24	What to see in Podgorica and around!
26	When heading South
26	When heading North
27	Practical Information for Compendium Delegates
	Hotel information
	Venues
28	Organization

WELCOMING WORDS

Dear Honored Guests and Esteemed Colleagues,

On behalf of the University “Mediterranean” Podgorica, it is my great pleasure to welcome you to the International Cultural Policy Conference 2024 here in Podgorica.

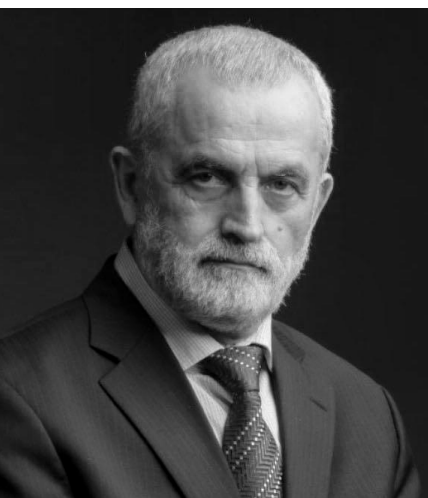
This significant event has been brought to life through the dedicated efforts of our coordinators: our esteemed colleagues at the University “Mediterranean” Podgorica, our valued partners from the Compendium of Cultural Policies & Trends, and our gracious hosts at the City Museum and the Secretariat for Culture and Sports of the Capital City. I extend my deepest gratitude to everyone who has invested their energy and creativity in crafting an experience that I am certain we will all cherish.

I am particularly proud that Montenegro, a country that has long upheld European values, is hosting such an important international event. Although Montenegro is not formally a member of the European Union, it embraces the same values, fostering a society built on multi-ethnic harmony, tolerance, and mutual respect.

I trust that you will find your time in our city and country both comfortable and inspiring.

Wishing you great success in your endeavors,

Prof. Dr Savo Marković
Rector, University “Mediterranean” Podgorica



WHY THIS EVENT?

In today's interconnected world, **cultural policies** play a crucial role in shaping development. From fostering creativity and preserving heritage to promoting social inclusion and economic growth, cultural policies have far-reaching implications for the well-being of societies.

Development is a multifaceted process that involves various aspects of human life, including economic, social, cultural, and environmental dimensions. It is not merely about economic growth, but also about enhancing people's well-being, expanding their capabilities, and creating opportunities for them to live fulfilling lives.

Culture plays a crucial role in development because it shapes people's values, beliefs, behaviours, and norms. It influences how individuals and societies perceive development, what they prioritize, and how they pursue progress. Culture affects everything from how we organize our economies to how we structure our societies, and it influences our attitudes towards innovation, education, health, and the environment. Therefore, any sustainable development strategy should consider culture, respecting diverse cultural perspectives and engaging local communities in the development process.

We are excited to welcome a diverse range of speakers and participants who will share their insights and experiences on these important topics. Through our discussions, we hope to gain a deeper understanding of the complexities of cultural policies and their role in driving sustainable development.

In this context, the conference will consist of three sessions encompassing different perspectives related to cultural policies and development:

SESSION 1

EXPLORE & SHARE .

“What Does Development Mean? Exploring Definitions and Perspectives”

The first session will be a deeper dive into the meaning of development. We will listen to different approaches from philosophical, artistic, political approaches – also considering historical and time aspects. Therefore we invited speakers from different areas:

research as well as cultural practice, former and recent activists, and of different regional areas. To diversify the discussion a fish bowl format will allow participants to share their views and perspectives in this context.

SESSION 2

SHARE & LEARN .

The Pillars of Development in the Context of Cultural Policies

To show the different perspectives on »cultural policies and development« of the Compendium Community, the results of a survey among the community will be presented. The main part of the session will consist of looking into the development of four pillars: economic development, social development, environmental development, and political development.

We will do this via presenting good practice examples of those areas from colleagues from all around Europe. Combined with a fish bowl format, the aim is to further enrich the discussion and different perspectives. To inspire further questions and learning from each other, World Café tables with activists will follow.

SESSION 3

LEARN & DEVELOP .

Looking Beyond! / Cultural policies as a driver for development within our societies

The last session will broaden up the scope – looking forward, and looking beyond Europe – and discuss perspectives of cultural policies as a driver for development within our societies and within and outside of our communities.

This conference aims to provide a platform for researchers, policymakers, and practitioners to explore these diverse viewpoints and engage in constructive dialogue. It promises to be a stimulating and thought-provoking conference!

So join us for a day to

EXPLORE & SHARE & LEARN & DEVELOP .



DAY 1

Thursday 26th September 2024
Modern Gallery / Kuslev`s House
Marka Miljanova 4, Podgorica, Montenegro

INTERNATIONAL CULTURAL POLICY CONFERENCE

CULTURAL POLICIES .
DEVELOPMENTS .
PERSPECTIVES .

ORGANISED BY



CONFERENCE AGENDA

We kindly ask the experts to be in the lobby of their hotel at 9h15, guides will be waiting for them to escort them to the City Museum. We also ask the experts to take a conference bag from the hotel room containing postcards and accreditations.

09:30

Registration

10:00

OPENING AND WELCOMING

- **Tamara Vujovic**
Minister of Culture and Media, Government of Montenegro
- **Luka Rakcevic**
Deputy Mayor of Podgorica
- **Ivana Cupic**
Director of the City Museum Podgorica
- **Snezana Tomanovic**
Secretary for Culture of the Capital City
- **Anna Villarroya**
Chair of the Board of the Compendium Association

10:45

SESSION I - EXPLORE & SHARE.

What Does Development Mean? Exploring Definitions and Perspectives

The first panel discussion moderated by Eva Van Passel concentrates on “What Does Development Mean?” and explores the different definitions and perspectives of development as well as what it means for the societies in which it occurs.

PANELLISTS:

- **Solange Michel**
Head International Affairs, Swiss Federal Office for Culture
- **Natalija Vujosevic**
Visual artist and curator, Museum of Contemporary Art Montenegro
- **Prince Nicolas Petrovitch Njegosh**
Head of the Petrovitch Njegosh Fondation & last descendant of the Montenegrin dynasty Petrovic-Njegosh
- **Justin O'Connor**
Professor, University of South Australia
- **Andreas Wiesand**
Founder ERICarts Network, Germany

MODERATED BY:

- **Eva Van Passel**
Research Coordinator, Flemish Department of Culture, Youth and Media, Belgium

The concept of development is multifaceted and complex, encompassing economic, social, environmental, political and cultural dimensions as well as the context over time seen that there exist different stages of development in society. However, the meaning of development can vary significantly depending on one's perspective, values, and priorities. A widening of the perspective will take place with the opening of a fish bowl format where we encourage all participants to present their viewpoints to the panel and the audience.

Key Questions to Consider:

- *What are the different dimensions of development, and how do they interact with each other?*
- *How do different stakeholders define and prioritize development goals?*
- *What are the cultural, social, and environmental factors that influence our understanding of development?*
- *What are the ethical considerations and trade-offs involved in pursuing development goals?*

12:30

LUNCH BREAK

The cultural sector plays a crucial role in the development of societies, contributing to economic growth, social cohesion, and individual well-being. Cultural policies, formulated by governments and cultural institutions, shape the environment in which cultural activities and expressions thrive, influencing development outcomes in various ways.

The second session will explore the significant contribution of the cultural sector and cultural policies to the development of societies, by sharing examples across different countries and regions.

To kick things off, we will have a look at the survey results from our Compendium community regarding “Cultural Policies and Development” presented by **Olivier Göbel**. These findings provide a comprehensive overview of how cultural policies are perceived to influence various aspects of development.

Our focus will be on how cultural policies intersect with and enhance the four fundamental pillars of development: economic development, social development, environmental development, and political development. These pillars are essential to building a holistic and sustainable future, and cultural policies play a critical role in each.

Economic Development:

Cultural policies have the potential to act as catalysts for economic development by stimulating creativity, fostering innovation, promoting tourism, and preserving heritage.

- Basic Income for Artists – Ireland:
Paraic McQuaid
- Fair Work policy implementation in the cultural sector – UK:
Andrew Ormston

Social Development:

What role do cultural policies play in fostering social inclusion, cohesion, and community engagement?

- Health and well-being on European cultural policy –
Luiza Moroz Policy adviser, Culture Action Europe
- Bridging the Gap between Cultural Policies and Health Policies – Spain:
Pedro Perez Rothstein

Environmental Development:

Several studies and research pointed out the role of culture in promoting environmental awareness and sustainability.

- New policies for sustainable development of cultural sector – Bulgaria:
Diana Andreeva
- Supporting sustainable development of the cultural sector – Germany:
Ulrike Blumenreich

Political Development:

Cultural policies can also strengthen governance and civic participation.

- Politicization and the Swedish Cultural Model – Sweden:
Tobias Harding
- Political Development in Montenegro – Montenegro:
Natasa Kraljevic

MODERATED BY:

Aleksandra Bozovic

Director of the Film Centre of Montenegro

After presenting these examples, we will transition to a fishbowl format, where a small group of participants will discuss these topics in depth while the larger audience listens and reflects. This format allows for a rich exchange of ideas and diverse perspectives.

Following the fishbowl discussion, we will move into a World Café format (including real Coffee). This will provide an opportunity for all participants to engage in smaller, focused conversations about the different pillars of development. You will rotate through various tables, each dedicated to one of the pillars, allowing for an in-depth exploration and generation of new ideas.

We will conclude the session with a reflection on the insights from the World Café format and a statement on the importance of balancing these pillars of development. Our aim is to emphasize the interconnectedness of economic, social, environmental, and political development, highlighting how cultural policies can harmonize these aspects to create a sustainable and inclusive future.

We encourage you to participate actively, share your experiences, and learn from one another. Thank you for being here, and let's embark on this journey of discovery and collaboration together.

16:30 SESSION III - LEARN & DEVELOP .

Looking Beyond!

Cultural policies are an important driver for development within our societies

Over time, the role of the cultural sector and cultural policies in development has evolved. There has been a shift from viewing culture as a peripheral aspect of development to recognizing its central importance. Countries have increasingly incorporated cultural considerations into their development strategies, recognizing the significant economic, social, and environmental benefits that the cultural sector can provide.

Our final session centers on the idea that learning from each other is crucial for fostering diverse development pathways. Cultural policies, both within Europe and beyond, are powerful tools in this endeavour. While the "Compendium of Cultural Policies and Trends" has been an important resource in Europe, our goal today is to envision a Compendium that reaches beyond European borders, encompassing global perspectives and experiences.

- PANELLISTS:**
- **Anupama Sekhar** Strategic advisor
for arts & culture policy | Board Member | UNESCO Expert
 - **Terje Hovland** Norway, Chair of the Steering Committee for Culture,
Heritage and Landscape (CDCPP) of the Council of Europe
 - **Milena Dragicevic Sestic** Professor at the University of Arts, Belgrade,
Compendium expert Serbia

MODERATED BY: **Ana Medigovic**
City Theatre Podgorica

17:30 SESSION IV - CLOSING REMARKS

18:00 ARTISTIC PROGRAMME & DINNER

venue: CZK Ribnica

CONFERENCE Speakers



SESSION 1: EXPLORE & SHARE.



Solange Michel

Solange Michel is Head of International Affairs at the Swiss Federal Office of Culture. In this capacity, she oversees Switzerland's bilateral and multilateral cultural relations. She is a member of the Council of Europe's Steering Committee for Culture, Heritage and Landscape (CDCPP) and has been a member of its Bureau between 2021 and 2022. Solange previously worked at multilateral level, within the International Police Organization (INTERPOL). As a member of the Office of Legal Affairs, she was involved in developing a legal support programme for member countries in the fight against trafficking in illicit goods, including cultural property. She holds a law degree from the University of Fribourg and a degree in history and art history from the University of Geneva.



Natalija Vujosevic

Natalija Vujosevic is an artist and a curator based in Montenegro. The focus of her research and practice is the presentation of archives through exhibition, seeking renewed modes of communication, engagement, and understanding through new interpretations and expanded forms. Natalija Vujosevic is the founder and director of the ISU / Institute of Contemporary Art (NGO) in Montenegro, an independent organization dedicated to contemporary art, education, and archives. In collaboration with ISU and its partners, she has developed and continues to develop research on archives, notably: the Archive of the Women's Antifascist Front of Montenegro (with NGO Nova, 2017/18), the Archive of Student Lives (They Live) 2020/2024 (CE fund), and the Archive of the Cetinje Biennials (with the Petrović Njegoš Foundation). Since 2022 she is engaged as a curator at the Museum of Contemporary Art in Montenegro, where she is an initiator and one of curators of the project The Art of Nonaligned Countries Collection Laboratory. She was the curator of the Montenegrin Pavilion at the 59th Venice Biennale.



Prince Nicolas Petrovitch Njegosh

Crown Prince of Montenegro / He completed his studies in Paris, and he spent most of his vacations at his family home in Brittany. In the early period of his life, he was an activist in the associations for the defense of natural habitats in Brittany (his mother Zenvyev Prizan was the president of several organizations for the protection of the environment in Brittany). He completed his studies in Paris and he spent most of his vacations at his family home in Brittany. He graduated from the Faculty of Architecture in 1971 at The Ecole Nationale Supérieure des Beaux-Arts in Paris, France. After graduation, he worked as an independent architect. He founded and led The Cetinje Biennial of Contemporary Art from 1991 to 2002.



Justin O'Connor

Justin O'Connor is Professor of Cultural Economy at the University of South Australia and Visiting Professor at the School of Cultural Management, Shanghai Jiaotong University. Between 2012-18 he was a member of the UNESCO 'Expert Facility', supporting the 2005 Convention on the Protection and Promotion of Cultural Diversity. Previously he helped set up Manchester's Creative Industries Development Service (CIDS) and has advised cities in Europe, Russia, Korea, Vietnam and China. Under the UNESCO/EU Technical Assistance Programme he has worked with the Ministries of Culture in both Mauritius and Samoa. He is currently working with the Reset Collective. Justin is co-editor of the 2015 Routledge Companion to the Cultural Industries; Cultural Industries in Shanghai: Policy and Planning inside a Global City, (2018); Re-Imagining Creative Cities in Asia (2020); and Different Histories, Shared Futures: Dialogues on China and Australia (2022). He recently co-authored Red Creative: Culture and Modernity in China (2020), Reset: A new Start for Art and Culture (in Dutch, Starfish books); and Culture is Not an Industry, Manchester University Press.



Prof. Dr. Andreas Joh. Wiesand (ERICarts)

Andreas Wiesand is Head of the European Institute for Comparative Cultural Research (ERICarts) and Professor Emeritus of Cultural Policy in Hamburg. Andreas Wiesand worked first as a journalist in broadcasting, book publishing and the news magazine DER SPIEGEL, and from 1972-2008 as co-director of the Centre for Cultural Research in Hamburg, Bonn and Vienna (ZfKf), focusing on cultural professions and arts, heritage and media policy. Together with colleagues, he developed the concept of the "Compendium of Cultural Policies and Trends in Europe" in 1998/98 and was its co-editor together with Kathrin Merkle (Council of Europe) until the end of 2017. He is expert for the EU (e.g. team leader "Culture-Biz", "Sharing Diversity", "Mobility Matters"), UNESCO, ECF, besides others. Andreas is active in worldwide settings for development agencies, the Goethe Institute, and others. During the span of his career he (co-)authored or edited over 50 publications, including "Culture and Human Rights: The Wroclaw Commentaries" (2016).



Eva Van Passel

Eva Van Passel is Research Coordinator at the Department of Culture, Youth and Media of the Flemish Government. Fostering evidence-informed policy making is at the core of her function. Eva contributes to the Department's research and evaluation policy, e.g. by planning the research agenda, mapping existing research and identifying knowledge gaps, and organising knowledge exchange. Maintaining and extending the Department's research network and following up on relevant external research is also part of her role. From 2017 to 2018, Eva was Media Programme Manager at the Evens Foundation. Prior to taking up this position, Eva spent almost 10 years at imec-SMIT (Vrije Universiteit Brussel) as a researcher in the fields of (digital) culture and media. Eva has wide-ranging experience in engaging stakeholders, facilitating workshops and hosting and moderating panel discussions. She holds Master's Degrees in Communication Studies as well as Film Studies and Visual Culture.

SESSION 2: SHARE & LEARN.



Olivier Göbel

Olivier Göbel *1975, Project Manager of the Compendium of Cultural Policies and Trends and research associate at the Kulturpolitische Gesellschaft e.V.. He studied political science, economics and social sciences at the University of Bonn. From 2005-2017 he was project manager of the European Institute for Comparative Cultural Research (ERICarts) where he was responsible for the coordination and logistical execution of transnational comparative research studies or projects ,

such as: “Compendium of Cultural Policies and Trends” (Council of Europe 2005-2017), “Contribution of Culture to Local and Regional Economic Development as part of European Regional Policy” (2010 EU-project), “Mobility Matters” (EU-project 2009), “Sharing Diversity” (EU-project 2008).



Paraic McQuaid

Paraic McQuaid is an artist and lecturer in cultural policy at the Institute of Art Design and Technology (IADT) in Ireland. Paraic is programme coordinator for the MA Cultural Event Management in IADT and lectures in Cultural Policy. His research interests include Irish and international cultural policy. He also continues his practice-based research in sculpture and collaborative arts practice. Paraic was an expert assessor for the Creative Europe fund from 2013-2015 and is expert author for the Compendium since 2017. Paraic has co-written a journal article with Satu Teppo on the Basic Income for Artists pilot scheme in Ireland to be published in a forthcoming special issue of the Cultural Trends Journal.



Andrew Ormston

Andrew Ormston is a consultant and expert working across the cultural and creative industries. Recent projects include studies and reviews in Europe, MENA and South East Asia in areas like creative hubs, film, and cultural heritage. He is a lead expert for the European Commission, critical friend for the Creative People and Places programme, and research assessor for the Carnegie Foundation for Scottish Universities. Andrew is Chair of Cinema for All, Executive Committee member of Scotland’s regeneration forum (SURE) and Board member of the Queen’s Hall concert hall and Berwick Film Festival. He is currently a member of the National Advisory Group for the Covid Community Memorial Programme, a MCR Pathways mentor, and a key practitioner for Edinburgh University’s School of Social and Political Science.



Luiza Moroz

Luiza is the policy officer at Culture Action Europe. She contributes to shaping the organisation’s advocacy strategy, monitors relevant political and policy developments, and conducts research to underpin CAE’s advocacy actions. Her background includes working at the Ukrainian Centre for Cultural Research, the Ukraine Ministry of Culture, and a Blue Book traineeship at the European Commission’s DG GROW. As a policy analyst, she has helped introduce the concept of creative industries to the governmental agenda and establish the analytical and statistical framework for this sector in Ukraine. Luiza is interested in the philosophy of culture, the institutional capacity of creative industries, and cultural analytics. She earned her BA and MA in Philosophy from the Taras Shevchenko National University of Kyiv, alongside an MA in European Interdisciplinary Studies from the College of Europe.



Pedro Perez Rothstein

Pedro Pérez Rothstein studied Political Science at the University of Barcelona, followed by an MA in Cultural Management. His dissertation on the Public Value of Alternative Theatres won an award from the Spanish Society of Authors and Writers (SGAE) in 2017. He is also a theatre director and dramaturg, having obtained an MA in Dramatic Writing from the University of the Arts London (UAL) in 2019. Currently, he is PhD Drama candidate at Queen Mary University of London (QMUL) with the support of a Postgraduate International Fellowship from “la Caixa” Foundation. His doctoral research focuses on the links between theatres, cities, and mental health, within the broad field of arts, culture, and health, by looking at case studies in Brazil, Spain, and the UK.



Dr. Diana Andreeva - Popyordanova

Dr. Diana Andreeva - Popyordanova is director of the Observatory of Cultural Economics (OCE), an organization for independent research in cultural economics in Bulgaria. She is a lecturer in the University of National and World Economy/ UNWE/, Department "Media and Public Communications"- UNESCO Chair on Media and Information Literacy and Cultural Policies for Sustainable Development and National Academy of Theatre and Film Arts. She is co-editor of the Bulgarian profile of cultural policy in the Compendium of Cultural Policies and Director of the Centre for Media Research, Audiovisual Policy and Cultural Industries „Bilyana Tomova" in UNWE, Sofia. Diana Andreeva is part of the research team of the international Horizon 2020 CICERONE/Creative Industries Cultural Economy Production Network/ project.



Ulrike Blumenreich

Ulrike Blumenreich is acting director of the Institute for Cultural Policy within the Kulturpolitische Gesellschaft in Germany and head of the Compendium Coordinator. She leads several (inter)national research and monitoring projects (research areas: cultural policy, cultural financing, cultural statistics, cultural governance), coordinates the Service Provider of the Compendium of Cultural Policies and Trends, works at numerous cultural development planning processes (on national, regional and local level), as co-editor (e.g. "Yearbook of Cultural Policy", "Journal on Cultural Policy"), as lector at universities and as (inter)national consultant. She graduated in Applied Cultural Sciences at the Universities of Lüneburg (Germany) and Växjö (Sweden).



Tobias Harding

Professor of Cultural Policy at University of South-Eastern Norway. Harding has a background in political science, culture studies, and history of religion. He has written extensively on the organizational and conceptual development of Swedish cultural policy, as well as on issues relating to the role of civil society in democratic societies, the concept of Bildung, the changing roles of museums and heritage policy, and the polarization and politicization of cultural policy debate. He has also been involved in writing several expert reports for the Swedish government.



Nataša Kraljević

Nataša Kraljević, LL M 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. She is a Ph.D. candidate at the Faculty of Economics and Business at the same University where she also works as a Head of the Department for International Cooperation. Natasa is a Ch-evening 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.



Aleksandra Božović

Producer, born in Belgrade (1979). She pursued her doctoral studies in Drama and Audiovisual Arts, at the Academy of Arts in Novi Sad, University of Novi Sad, Serbia. Since 2016, she has been living and working in Montenegro. Married and a mother of a daughter. She began her professional career as the founder and director of two production companies, Altomedia, Belgrade (2006), and Entitet New Media, Belgrade (2009), where she executed numerous international advertising television and radio campaigns, television series, and documentary films. Over the past decade, alongside her production work, she has held managerial positions in

cultural institutions in multiple countries. Since 2021, she has served as the director of the Film Center of Montenegro. She is a member of EFAD (Association of European Film Agency Directors) since 2021 and EWA (European Women's Audiovisual Network) since 2021.

SESSION 3: LEARN & DEVELOP.



Anupama Sekhar

Anupama Sekhar is Director of Policy and Engagement at IFACCA, the International Federation of Arts Councils and Culture Agencies, which currently brings together public institutions in 70 countries across the world. She is a Board Member of ArtsEquator, which promotes critical writing about arts practice in south-east Asia. She is a member of the selection panel for UNESCO's International Fund for Cultural Diversity. Anupama is a trained dancer in the Indian classical Bharatnatyam style. She is currently based in Dubai, United Arab Emirates..



Terje Birkrem Hovland

Educated at the University of Bergen, Terje holds a degree in archaeology. Since 1997 he has been working in public cultural heritage management in Norway, both at regional and at national level, and since 2012 at the Norwegian Ministry of Climate and Environment, Department for Cultural Environment and Polar Affairs. Terje has been a member of the Council of Europe Steering Committee for Culture, Heritage and Landscape (CDCPP) since 2016, where he currently holds the position of Chair. As Chair of the CDCPP he is also a Board member of the Compendium Association. He is a member of the Steering Committee and Governing Board of the JPI Cultural Heritage and Global change, and is also representing Norway in Horizon Europe, Cluster 2: Culture, Creativity and Inclusive society.



Milena Dragičević Šešić

Milena Dragičević Šešić is currently the Head of UNESCO's chair in Interculturalism, Art Management and Mediation. She is also working as Professor of Cultural Policy & Cultural Management; Cultural Studies and Media Studies. She was the former President of the University of Arts in Belgrade and member of the National Council for Science. In 1990, she received a PhD degree in Literature and Communication. She was a Board member of the European Diploma in Cultural Project Management; Board member of ENCATC and ELIA; adviser to the Minister of Culture of the Republic of Serbia and worked for the French Ministry of Education. She provides guest lectures at universities and published 17 books and more than 150 essays. Additionally, she is expert in cultural policy and management for, among others, UNESCO and the Council of Europe. She also realised and developed more than 50 projects in cultural policy and management (for example in India and Cambodia).



Ana Medigović

Ana Medigović, born on August 31, 1982 in Nikšić. She graduated in theater production from the Faculty of Dramatic Arts in Cetinje. She began her career as a program coordinator at the Festival of International Alternative Theater (FIAT). After an internship at the JU „City Theater” in Podgorica, she was employed as a producer – organizer in the same theatre. She later became the head of the general affairs sector and then the acting director of JU „City Theater” in Podgorica. From January 2019 to May 2024, she also served as the Secretary for Culture and Sports of the Capital City. Her professional journey includes rich experience in organizing and managing cultural projects.

CONFERENCE Team



Ivana Čupić

Ivana Čupić, director of the Museums and Galleries of Podgorica, born 2 August 1976 in Bar, Montenegro. She graduated from the Faculty of Fine Arts in Cetinje in 2003, and received her master's degree in 2010 from the painting department in the class of Professor Branislav Sekulić. Member of the Association of Artists of Montenegro since 2003. She worked as a professor of Fine Arts and Visual Arts at the „Slobodan Škerović“ Gymnasium in Podgorica. Passed the professional exam for conservator in 2008.



Nikola Latković

Prof. Nikola Latković, MFA, is a graphic designer who completed bachelor and master's studies (2007) in Fine Arts at the Department of Graphic Design at the Academy of Fine Arts in Bratislava (VŠVU/AFAD). In addition to professional and artistic work in the fields of publishing and branding, he deals with pedagogical, research, and translation work (from Slovak and Czech), as well as authorship and branch issues. 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 the premiere of the Montenegrin opera "Balkanska Carica" (the Balkan Empress) and several studio recordings with various vocal ensembles abroad.



Leonard Mertens

Leonard has been working as the Project Assistant at the Compendium of Cultural Policies and Trends since April 2023. He is currently doing his Master's degree in Bonn, Germany, majoring in Human Geography with a focus on development and globalisation. He has already gained work experience in international contexts through internships at the Goethe Institute in Malaysia and the Friedrich Naumann Foundation for Freedom in South Korea. During his undergraduate studies, he co-authored a research paper entitled "Perceptions of Refugee Migration from a Postmigrant Perspective - Alliances, Antagonists and Ambivalences in Everswinkel", which was published in the academic journal Spatial Research and Planning.



Balsa Gobovic

Balsa Gobovic holds the position of Assistant Professor in the Department of Photography at the Faculty of Visual Arts, University "Mediterranean" Podgorica. While a significant part of Balša's work is devoted to academic research and teaching, he is equally dedicated to his photographic endeavors. Through his projects, he articulates observations and reflections on the natural and social environment that surrounds him. Balša predominantly works in photography's traditional and analog realm, utilizing film. Whenever feasible, he engages in silver gelatin or alternative photographic printing methods. Beyond his academic pursuits, Balša has contributed to numerous group and solo exhibitions, showcasing his multifaceted engagement with the art of photography.

DAY 2

Friday 27th September 2024
Modern Gallery / Kuslev`s House
Marka Miljanova 4, Podgorica, Montenegro

7th ASSEMBLY OF THE COMPENDIUM ASSOCIATION & ASSEMBLY OF COMPENDIUM EXPERTS

ORGANISED BY



AGENDA OF THE CONFERENCE OF COMPENDIUM COMMUNITY



- 09:30** **Introduction**
moderated by
Anna Villarroya
Chair of the Compendium Association
- 09:45** **General Assembly of the Association of Compendium
of Cultural Policies and Trends**
moderated by
Anna Villarroya
Chair of the Compendium Association
- 11:00** **Coffee Break**
- 11:30** **Assembly of Compendium Experts (ACE)**
moderated by
Blerina Berneri
Chair of ACE
- 12:30** **Lunch Break**

- 14:00** **Working Groups consisting of Compendium members & experts**
1. Working group on Cultural Statistics
chaired by **Ulrike Blumenreich**
2. Working group on New Technologies
chaired by **Olivier Göbel**
- 15:15** **Presentation of WG Results**
- 15:30** **Coffee Break**
- 16:00** **Presentation of Research Projects**
→ **Milena Dragicevic Sesic**
“Export or Collaboration: Reporting Cultural Policy Measures in UNESCO QPR”
→ **Steven Hadley**
“Audience Data for Cultural Policy: A Shared Island Approach”
→ **Marko Lohmus:**
“Social Guarantees for Freelancers”
→ **Dorota Ilczuk & Anna Karpinska**
“Professional Situation of Artists and Creators in Poland 2024”
→ **Jaka Primorac**
“Challenges of Film Industries in Small Countries – CresCine Project”
- 16:30** **Closing remarks**
- 20:00** **Social Gathering** Venue: Cultural Centre “201 Engaging Space”
** We kindly ask the experts to be in the lobby of their hotel at 20h00 guides will be waiting for them to escort them to the Cultural Centre “201 Engaging Space”*

Experts and Members of the Compendium Community



Alphabetically-ordered by country

Montenegro 2024 | Experts and Members

Country	Name	Role	Institution
Albania	Blerina Berberi	Expert / Board Member	Ekphrasis Studio
Armenia	Haykuhi Muradyan	Expert	Yerevan State University
Armenia	Yulia Antonyan	Expert	Yerevan State University
Austria	Anna Steiner	Member	Federal Ministry Republic of Austria
Austria	Klara Košťal	Expert	Austrian Commission for UNESCO
Azerbaijan	Nigar Akhundova	Expert	International Music Council (UNESCO)
Azerbaijan	Yashar Huseynli	Expert / Member	Ministry for Culture of the Republic of Azerbaijan
Belgium (Flanders)	Eva Van Passel	Member	Department of Culture, Youth and Media of the Flemish Government
Bulgaria	Diana Andreeva-Popyordanova	Expert / Member	Observatory of Cultural Economics
Croatia	Jaka Primorac	Expert	Department for Culture and Communication, at the Institute for Development and International Relations (IRMO)
Czech Republic	Pavla Petrova	Expert	Arts and Theatre Institute in Prague
Estonia	Marko Lõhmus	Expert / Member	Estonian Academy of Music and Theatre
Finland	Anna Kanerva	Expert / Board Member	Center for Cultural Policy Research - Cupore
France	Jean-Cédric Delvainquière	Expert / Member	French Ministry of Culture and Communication
Germany	Ulrike Blumenreich	Expert / Coordinator	Kulturpolitische Gesellschaft e.V.
Hungary	Luca Kristóf	Expert	Centre for Social Sciences, Budapest
Hungary	Péter Inkei	Expert	Budapest Observatory
Ireland	Paraic Mc Quaid	Expert	Institute of Art Design and Technology (IADT)
Latvia	Leva Maurane	Member	Latvian Ministry of Culture
Malta	Karsten Xuereb	Member	University of Malta / Arts Council Malta
Malta	Mary Ann Cauchi	Member	Arts Council Malta
Moldova	Veaceslav Reabcinschii	Expert	Center for Cultural Policies
Montenegro	Nataša Kraljevic	Expert / Member	University "Mediterranean" Podgorica
The Netherlands	Heidi Heinonen	Expert	Boekmanstichting
The Netherlands	Rogier Brom	Member	Dutch Ministry of Education, Culture and Science
Norway	Terje Birkrem Hovland	Member / Board Member	Norwegian Ministry of Climate and Environment / Council of Europe Steering Committee for Culture, Heritage and Landscape
Poland	Anna Karpinka	Expert	SWPS University in Warsaw
Poland	Dorota Ilczuk	Expert	SWPS University in Warsaw
Poland	Maciej Kozieł	Expert	SWPS University in Warsaw
Portugal	Cristina Farinha	Expert	Freelance Policy Expert
Serbia	Milena Dragičević Šešić	Expert	University of Arts in Belgrade / UNESCO Chair
Spain	Anna Villarroya	Expert / Board Member	University of Barcelona
Spain	Pedro Pérez Rothstein	Expert	Queen Mary University of London
Sweden	Andreas Peterson	Member	Swedish Agency for Cultural Policy Analysis - Kulturanalys
Sweden	Tobias Harding	Expert	University of South-Eastern Norway
Switzerland	Claudio Bucher	Expert	Zurich Centre for Creative Economies / Zurich University of the Arts
Switzerland	Solange Michel	Member	Swiss Federal Office of Culture
United Kingdom (Scotland)	Andrew Ormston	Expert	Drew Wylie Projects
United Kingdom (Northern Ireland)	Steven Hadley	Expert	National University of Ireland Galway
Council of Europe	Francesc Pla	Member / Board Member	Council of Europe
ERICarts	Andreas Wiesand	Member / Board Member	ERICarts

Registered Participants

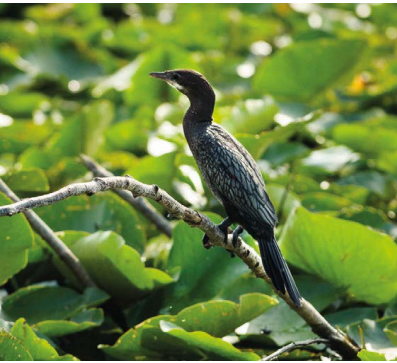


Montenegro 2024 | Public Registrations

Name	Country	Institution
Representatives of the Cultural Institutions	Montenegro	Public institutions, Private institutions, Academia, Non-governmental sector
Alma Mrgan-Slipičević	Bosnia and Herzegovina	UNESCO
Ana Žuvela	Croatia	Institute for Development and International Relations
Biteketa Tito	Sweden	Free Expression SWE
Branko Banović	Serbia	Institute of Ethnography SASA
Chiara Zinzani	France	Sorbonne Nouvelle
Cristiana Teveroni	Italy	AIEM
David Waweru	Kenya	HHL Leipzig Graduate School of Management
Ekin Çuhadar	Turkey	Istanbul Foundation for Culture and Arts (İKSÜ)
Elisa Vaughan	Germany	Cultural Office
Ezgi Cemre Er	Turkey	İstanbul Bilgi University
Giulia D'Aquila	Italy	King's College London
José S. Neves	Portugal	CIES-Iscte
Karl Viilmann	Estonia	Estonian Ministry of Culture
Khawla ALAsheikh	Saudi Arabia	Ministry of Culture, Saudi Arabia
Lea Agathe Anne Hetz	France	Council of European Municipalities and Regions
Lina Silisty	Lebanon	
Magdalena Kopczyńska-Zych	Poland	Ministry of Culture and National Heritage Poland
Marco Fiore	Italy	Michael Culture Association
Milena Bogdanovic	Montenegro	Univerzitet Singidunum, Beograd
Milica Markovic	Montenegro	Fondacija Osnazena
Milica Nikolic	Montenegro	UNESCO
Miron Marius Daniel	Germany	Überbrücken.e.V.
Özlem Ece Aydınlik	Turkey	Istanbul Foundation for Culture and Arts
Patricia Brignole	Argentina	ICOM CAMOC and National Córdoba University
Rafael Raddi	Brazil	Instituto Plano Cultural
Renata Radeka	Bosnia and Herzegovina	UNESCO
Rida Arif Siddiqui	Austria	EDUCULT
Sabina Avdic	Montenegro	
Sertaç Oğul	Turkey	Kadir Has University
Stefan Leovac	Montenegro	Maritime Faculty of Kotor



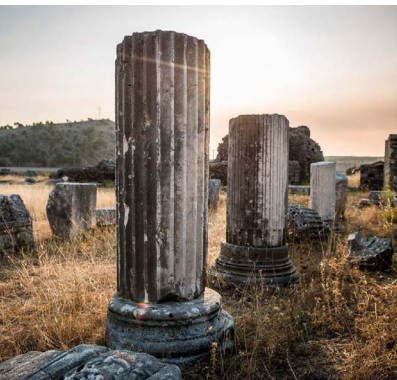
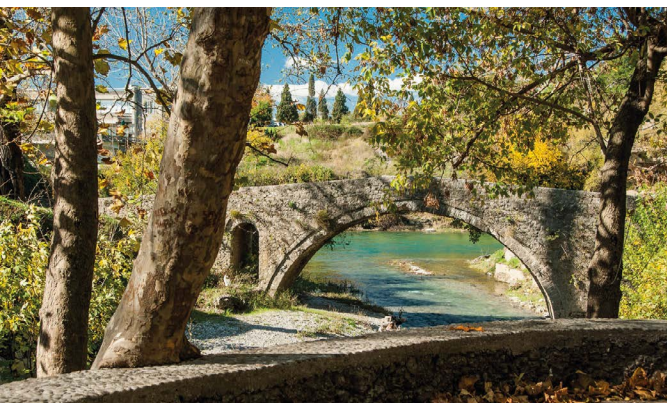
ADDITIONAL INFORMATION



Welcome to Podgorica



Capital city of Podgorica is the administrative, university, cultural and economic centre of Montenegro. Its landscape is shaped by five rivers: Moraca, Zeta, Cijevna, Ribnica, and Sitnica, and three lakes, Skadar , Bukumirsko, and Rikavacko. The city is surrounded by 15 mountain peaks more than 2000 meters. An excellent geographic position, mild Mediterranean climate, good transport connections with the coast (50 km) and the mountain area (50 km), as well as its proximity to the airports - Airport Podgorica (12 km), Airport Tivat (81 km), and Airport Cilipi/Dubrovnik (153 km), are making Podgorica the prime tourist destination. The city is famous for its rich and diverse flora and fauna as well as opulent parks and green areas. Podgorica is renowned for its exquisite gastronomy, which is a combination of a national and Mediterranean cuisine, as well as for its rich wine offer. It is an epicenter of numerous international cultural, theatrical, cinematic, and sports events.



A cultural guide through Podgorica

THE CITY MUSEUM OF PODGORICA

<https://pgmuzeji.me/>

The City Museum of Podgorica harbours archaeological, cultural, ethnographic and historical collections. The Museum is constantly engaged in systematic research, collection, preservation, maintenance, collating, studying, processing, exhibiting, promoting and publishing the Museum and Gallery materials, as well as improving its core activities. In addition, the Museum is in charge of maintaining, preserving and protecting historical and cultural monuments on the territory of the city of Podgorica.

The Modern Gallery hosts and exhibits works that best illustrate of the development of modern art, and of the most significant artistic trends and influences on the Montenegrin art scene in the second half of the XX century. The exhibition contains works by Petar Lubarda, Milo Milunovic, Filo Filipovic, Dado Djuric, as well as a great number of other significant representatives of Montenegrin modern art. The gallery is located in the City downtown area, in Marko Miljanov Street.

Risto Stijovic Gallery - The Risto Stijovic Gallery (1894 - 1974), named after the most famous Montenegrin sculptor and founder of modern art in Montenegro, was founded in 1970, and since 2018 it is located in his birth house, in Stara Varos. Throughout years of creation, Risto Stijovic has gone through five main stages in his development. Sculptures of women, figures and figurines bearing the mark of intimacy, then a whole new world of different experiences, followed by a sculptural empire of extraordinary birds and animals. He created numerous portraits of his friends and contemporaries, as well as personalities from the most famous Montenegrin epic from the era of romanticism 'The Mountain Wreath', who have a special place in his large oeuvre and, finally, he has expressed his skills in several monumental complexes that are stemming from his interest in a public sculpture.

Art Gallery - The Art Gallery is located in the very centre of the City. Carefully selected curatorial team has developed a unique artistic space for the promotion of local Montenegrin contemporary creativity as well as their recent visual production, but also for trends coming from the regional art scene. The gallery's program is diverse and rich in international contents, as a result of cooperation with different European countries. There is an exquisite cafeteria within the Gallery.

Kuslev's House and Hammam/Spa - With its unique windows, entrance openings, staircases, spacious porches and terraces, Kuslev's house is one of the rare buildings in Podgorica that has preserved authentic Balkan architecture of the early XX century. The house interior is presented in form of an exhibition- 'Kuslev's house - a journey through time', which gives an insight into the life and work of this famous dentist, who lived his entire professional life in Podgorica. In the proximity of the Kuslev's house there is a former hammam (Turkish bath) built in oriental



style during the Ottoman period. Later it was turned into a public bath, the so called spa. The extravagant architecture was dominated by three domes combined with a gable roof. Only the middle domes has been preserved to this day. The former Hammam now hosts a bookstore 'Karver', which organizes literary events.

NATIONAL LIBRARY "RADOSAV LJUMOVIĆ" PODGORICA

<https://nbpgg.me/>

The "Radosav Ljumović" National Library is the oldest cultural institution in Podgorica. The basic activity of the Library is contained in the following: procurement of books and periodicals; processing of bibliographic materials; use of library materials; cultural and publishing activity; old and rare book; native materials; protection of library materials; manifestations and festivals; inter-library loan, inter-library cooperation and provision of professional assistance to libraries within the framework of performing the main activity; write-off of library material removed on all grounds; development of the entire computer network - COBISS; professional training of librarians and training for working on new technologies; protect library materials - arrangement, restoration, binding and binding, drainage. The library also performs other tasks that enable the growth and protection of funds, the protection and familiarization of cultural heritage and the improvement of library activities. The internal organization and operation of the Library enables the execution of current tasks and constant cooperation with other libraries.

KIC, CULTURAL - INFORMATION CENTER "BUDO TOMOVIĆ"

www.kicpodgorica.me

KIC is one of the most important and prestigious cultural centers in the country of Montenegro, and the activity of the institution is planning, preparing and organizing all kinds of artistic manifestations and programs - musical, entertainment, theater, poetry, film, art, informative - educational, promotional. KIC "Budo Tomović" is located under the hill of Gorica, in the neighborhood of the "Slobodan Škerović" Gymnasium and the city football stadium "Budućnost". It holds the status of one of the most prominent cultural institutions in the country. For more than half of its existence, KIC has been justifying the epithet "the heart of the city's culture" for many years. This is supported by the fact that more than 350 programs are realized annually under our roof, attended by around 55,000 visitors.



MUSEUM OF CONTEMPORARY ART OF MONTENEGRO

<https://msucg.me/en/about-msucg/>

The public institution, the Museum of Contemporary Art of Montenegro, with its seat in Podgorica, is a specialized museum performing museum activities primarily in the domain of the contemporary art of Montenegro. MCAM functions as a complex and dynamic institution that, in addition to its purpose of collecting, preserving, studying and promoting contemporary artistry through exhibition activities, scientific and professional publications, educational programs and workshops, actively cooperates with related cultural institutions and artists from the country and abroad. The MCAM Documentation Centre has the task of monitoring, documenting, preserving and studying contemporary art practices, phenomena and trends, while the Department for the Protection of Museum Material is responsible for expert opinions, conservation and restoration of contemporary artworks on the territory of Montenegro.

Currently open: Sam Durant's Exhibition "Nonaligned Echoes, Gifts and Returns" at Gallery of Museum of Contemporary art of Montenegro.





THE MONTENEGRIN NATIONAL THEATRE (CNP)

www.cnp.me

CNP is located in Montenegrin capital of Podgorica. It was founded in 1953, in the beginning as a city theatre, under the name Titograd National Theatre. The initial idea was to constitute a strong theatre that would meet all requirements and assumptions of a national theatre, and it wasn't until 1969 that it was officially named the National theatre, despite having operated with all the attributes of one before then. The Montenegrin National Theatre assembled at the very beginning all prominent actors from the Montenegrin theater area. Thus constituted theater, the only professional one obliged to cherish national drama opus, was posed with extremely serious assignments to put on stage quality shows, to be involved in tours and to cover the whole of Montenegro.

What to do on Saturday!

WHAT TO SEE IN PODGORICA AND AROUND!



Old Town & Clock Tower - The Old Town, with its urban and architectural forms, customs, lifestyle and oriental characteristics, was a core of the old Podgorica in the period of Ottoman Empire (1474 – 1879). The symbol of the Old Town is a Clock Tower, the building located in the Square of Becir Beg Osmanagic. It was built in the XVIII century by Mehmed-Pasha Osmanagic. While walking the surrounding cobblestones, one can feel the spirit of those times, and in one of the authentic restaurants and cafeterias close by, taste the traditional specialties, and buy souvenirs and symbols of Podgorica and the Old Town.



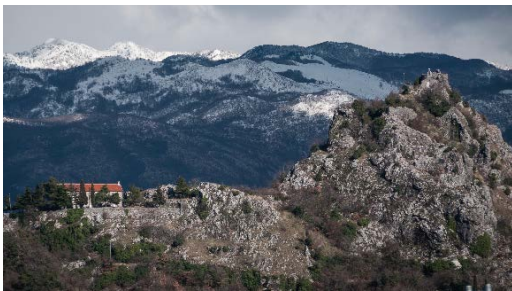
The Cathedral of Christ's Resurrection - The monumental Cathedral of Christ's Resurrection in Podgorica, due to its exceptional architecture and artistic value, represents a unique religious shrine. Its construction began in 1993, and it took 20 years to complete it. The Cathedral is dominated by two towers of 26.7 m in height, and there are 17 bells in their loft. The biggest bell weighs around 11 tons and it is the biggest in the Balkans. At the foot of the towers there are chapels (small churches), dedicated to St. Simeon (with baptistry) and to St. Jovan Vladimir.



Gorica Hill - natural monument Gorica Hill is located at the very centre of Podgorica. This forest-park is a very popular picnic area and is a true paradise for recreationists. Gorica Hill hosts a war memorial monument to the 'Fallen Partisans', an Adventure park, hiking, biking and trim trails, as well as a Mediterranean Garden where visitors can get familiar with a significant number of endemic species. There is a magnificent view of the right side of the river Moraca, as well as of the Millennium Bridge. Gorica is attractive throughout the year, but especially in hot summer days, when the Podgorica citizens are in desperate need of shade and clean air. The Church of St. George is located at the foothill of Gorica Hill that the City was named after. The Church was built between IX and XI century. Its interior is decorated with frescoes painted by an anonymous artist



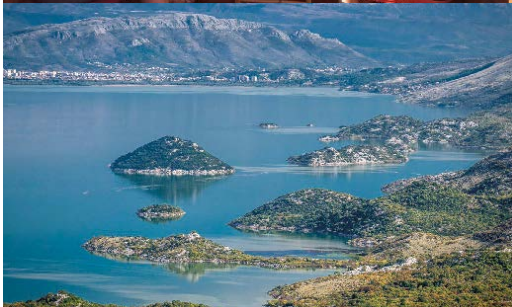
Doclea - Just four kilometres from the City centre, on a wide plateau, surrounded by rivers Moraca, Zeta and Siralija, travelers can visit the remains of the ancient town of Doclea, dating back from the I century AD. Already at IV century AD, the area in the eastern part of the town is being settled by Christians who are building churches and a large Episcopal Basilica. Some valuable artefacts, found in the tombs at the archaeological site - pottery and glass dishes, parts of jewellery, tools, weapons and money, are exhibited at the City Museum. The ancient Doclea became known in the archaeological world when the famous Podgorica Cup was discovered, and which is today kept in the Russian Museum of Hermitage. The first archaeological excavations have started at the end of XIX century and are still ongoing.



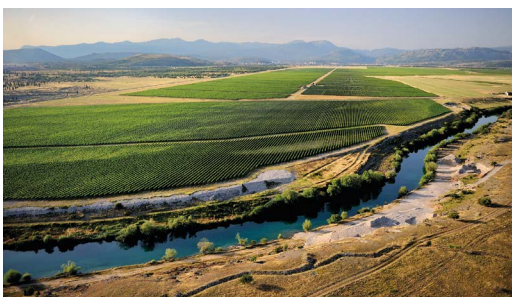
Medun - The Old town Medun is located about 12 kilometres north-east from Podgorica, in the Kuci area. It is known for its monumental complex that consists of the remains of the Illyrian town Meteon, St. Nikolas' Church and the birthplace of Marko Miljanov, a Montenegrin national hero and writer, which house today is a City's Memorial Museum. Meteon was one of the centres of the Illyrian tribe Labeati that ruled the Skadar Lake basin. It was founded in the late IV or early III century BC, on a hardly accessible ridge dominating the Medun field. Among the remains of the Meteon fortress there is the church of St. Nikolas, built in the early XVIII century, on the foundations of an older church.



Skadar Lake National Park - Skadar Lake is one of the most important tourist resources of Montenegro and Podgorica. Thanks to its rich flora and fauna, the crypto-depression phenomenon, habitats of rare and endangered bird species, it is a lake like no other in the region and beyond. Skadar Lake visitors can enjoy in numerous recreation and leisure opportunities, such as hiking and biking trails, traditional rivercraft boats and ship cruises, resting on a beach, visiting small island's churches and monasteries.



60 Islands, Monastery Complex - The most important monasteries on the Skadar Lake are, Starcevo, Beska and Moracnik and they have been named after the islands on which they were built. Skadar Lake is a crypto-depression - meaning that some parts of the lakebed are below sea level. These are so called "eyes" (underwater spring holes), and the Radus eye, a famous fishing spot, is the deepest one (60 m). The average depth of the Lake is about 5 meters.



Vineyards - Just 30 km from the Adriatic Sea, near Skadar Lake rows of grape vines extend almost indefinitely, and at around 2,310 acres form one of the largest and most beautiful vineyards in Europe – Cemovsko Field, owned by company Plantaze. Although the vineyard is huge and parcels are very much apart from each other, the visitors can go on sightseeing of the entire Vineyard, enjoying a glass of sparkling wine while riding on a small tourist train, gliding through this wine-growing empire. At the Vineyard, 29 different grape varieties are grown, among which the most important ones are indigenous Montenegrin varieties, Vranac and Krstac. In Podgorica region there are several wine cellars and small-scale local producers' wineries.



Vranjina & Visitors Center - Vranjina is a unique island-village on Lake Skadar also known as Montenegrin Venice, because of its natural ambience, specific atmosphere, and numerous attractions. Visitors Centre on Vranjina is located in the National Parks of Montenegro building, some 22 kilometres from Podgorica and it can be reached from the regional road that goes to the coastal town of Bar. At the Centre, visitors can see the reliefs of all the National Parks in Montenegro, get information about the natural and cultural heritage of each one of them, enjoy in exhibits of animal species, and learn important information on the Parks' flora. After the tour of the Centre, visitors can enjoy hiking around the island, fishing, cruising the Skadar Lake or enjoying a cuisine offer at one of the traditional restaurants. In addition, close to the Centre there is an island – 'Fort Lesendro' from the XVIII century AD.

When heading south!



Cetinje Old Royal Capital (36 km from Podgorica)
[Via bus](#)

Budva, costal town (63 km from Podgorica)
[Via bus](#)

◀
Kotor, costal town (86 km)
 UNESCO Cultural heritage site
[Via bus](#) [Taxi services](#)

When heading north!



Kolasin
 (62 km from Podgorica)
[Via bus](#)

Piva Canyon
 (109 km from Podgorica)
[Taxi services](#)



◀
National park Durmitor and Tara Canyon
 (124 km from Podgorica)
 UNESCO Natural heritage site
[Taxi services](#)

For more information visit:

let's
Podgorica
 ●●●●●●●● tourist organisation
podgorica.travel

MONTENEGRO
montenegro.travel

Practical Information for Compendium Delegates

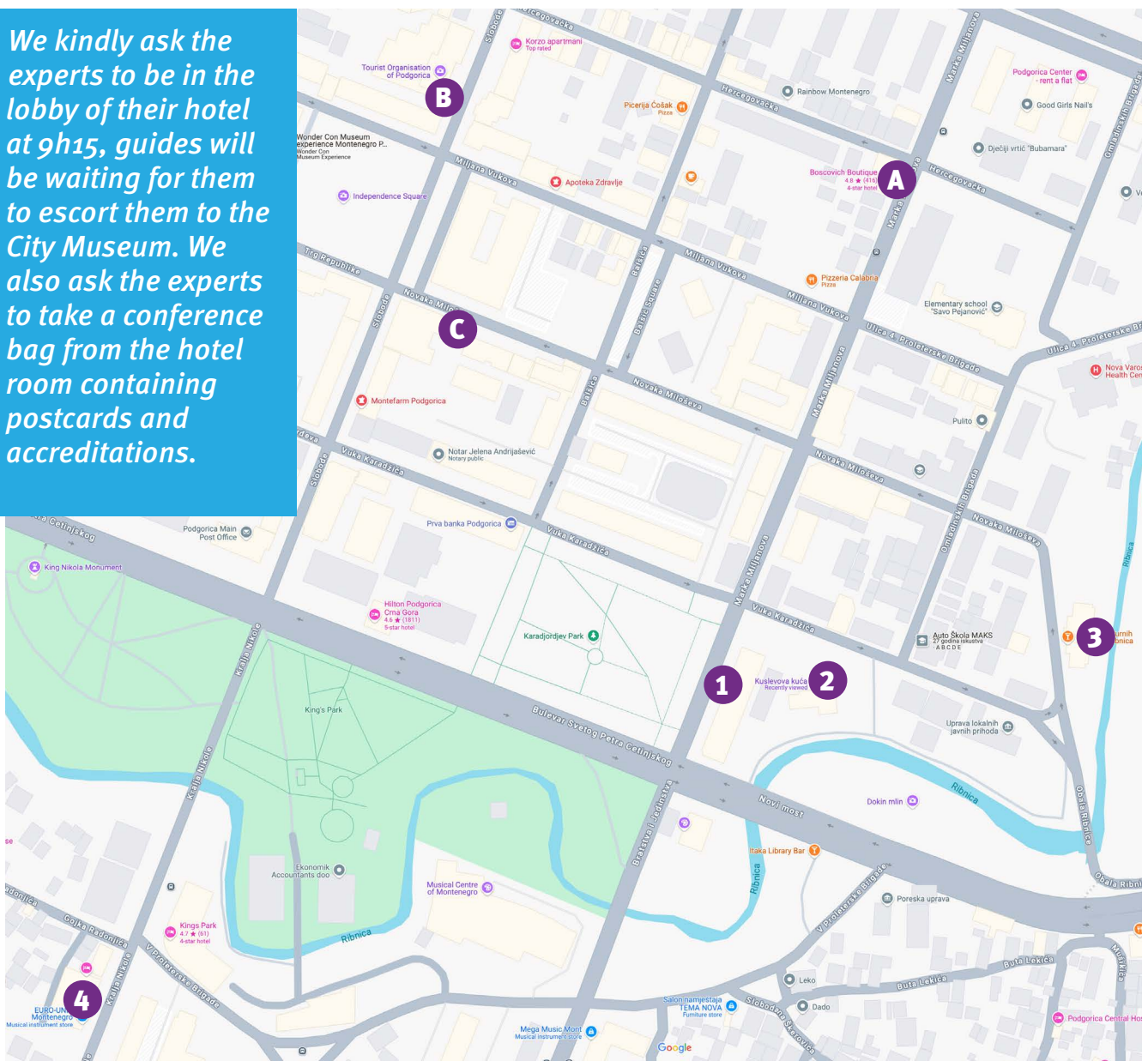
HOTEL INFORMATION

A [Boscovich Boutique Hotel](#)
Marka Miljanova 55,
81000 Podgorica
+382 (0) 20 230 722
info@bbhotel.me

B [Centar Hotel](#)
Slobode 43,
81 000 Podgorica
382 (0)67 115 434
centar.rsv@carinehotels.me

C [Kerber Hotel](#)
Novaka Miloseva,
81000 Podgorica
+ 382-20-405-405
info@hotelkerber.me

! We kindly ask the experts to be in the lobby of their hotel at 9h15, guides will be waiting for them to escort them to the City Museum. We also ask the experts to take a conference bag from the hotel room containing postcards and accreditations.



VENUES

1 [Modern Gallery](#)
Marka Miljanova 4
+382 (0)20 242 543

2 [Kuslev`s House](#)
Vuka Karadžića 8
+382 (0)20 242 543

3 [CZK Ribnica](#)
Obala Ribnice bb
+382 (0)67 200 575

4 [201 engaging space](#)
Kralja Nikole 10

Organization



THE COMPENDIUM OF CULTURAL POLICIES & TRENDS

[The Compendium of Cultural Policies & Trends](#) seeks to generate and review policy standards in areas of concern to governments and society, by providing knowledge, statistics, comparisons, resources, thematic sections and more. The country profiles contain information on the historical development, present structure, financial aspects, specific sectors and ongoing debates in national cultural policies. The information presented in the country profiles is derived from a variety of sources including research studies, governmental documents and reports by ministers and other key representatives, reports or manifestos of lobby and advocacy groups, important statements from artists and cultural producers, from political campaigns or the media. culturalpolicies.net



KULTURPOLITIK GESELLSCHAFT COMPENDIUM COORDINATOR & CONFERENCE CONCEPT DEVELOPMENT THE KULTURPOLITIK GESELLSCHAFT EV

was founded in 1976 and is the platform for cultural policy discourses in theory and practice in Germany. It stands for the principle »cultural policy is social policy« and is a non-partisan nationwide association for the promotion of education, science and research in the fields of art, culture and cultural policy. The KuPoGe is a network and association of around 1,500 people and organisations who are interested and committed to cultural policy, including those from the fields of cultural policy and administration, cultural practice, science, art, cultural education and training, socioculture and journalism.



THE UNIVERSITY "MEDITERRANEAN" PODGORICA

[The University "Mediterranean" Podgorica](#) is an institution of Higher Education distinctive in its approach to education and teaching and its commitment to creating a better world. With its new directions of development: a) developing horizontal cooperation by strengthening relations with the community in which it operates, b) strengthening international cooperation, through the internationalization strategy, c) active work of the University Ethics Committee d) the adoption of the Gender Equality Plan in 2022, the University strives to create a safe community with quality education. Renowned for immediately relevant research and innovation, the University has widely recognized expertise in information technologies, visual arts, tourism, hotel management, business, law, and foreign languages. Since its foundation in 2006, it has been committed to enhancing the quality of studies in a systematic and organized manner to be modern, flexible, comparable, competitive, and efficient. With the main focus - on investing in young people & strengthening their leadership and decision-making capacities through different educational programs, the University is very active in exercising student and staff mobility through the various programs: ERASMUS + KA107, EM EUROWEB +, EM-SUBEAM, CEEPUS free mover, as well as through more than 50 bilateral agreements with Universities and Faculties worldwide.



CITY MUSEUM AND GALLERIES PODGORICA

[The City Museum of Podgorica](#) harbors archaeological, cultural, ethnographic and historical collections. The Museum is constantly engaged in systematic research, collection, preservation, maintenance, collating, studying, processing, exhibiting, promoting and publishing the Museum and Gallery materials, as well as improving its core activities. In addition, the Museum is in charge of maintaining, preserving and protecting historical and cultural monuments on the territory of the city of Podgorica.

SECRETARIAT OF CULTURE, PODGORICA

[The Secretariat for Culture](#) performs administrative tasks in the City of Podgorica related to monitoring and implementation of laws and regulations adopted on the basis of laws in the field of: culture, library, cinematography, museum, archeology and other activities from these fields. It is authorized for the cultural development program in the Capital City with an annual implementation plan, the program of erecting memorials, the program of cultural manifestations, financing and co-financing of cultural activities and other programs and plans in this area; participation in the process of adopting the national cultural development program; implementation of the local strategic plan, the integrity plan and other plans and programs of the Capital City.



Crna Gora
Glavni grad Podgorica

Sekretarijat za kulturu

