



Visegrád School

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Ministry
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The Role of Cultural Diplomacy in the V4 Countries

Art and culture are at the forefront of many countries' promotional efforts. These countries recognize that showing their cultural heritage provides them with an opportunity to show who they are and create a positive image, thus helping to achieve their political aims. Cultural diplomacy is also an important element of a country's foreign policy toolbox, which can deploy the country's soft power to promote national interests, to improve the attractiveness of the country, and to contribute to a government's "traditional" diplomacy. Cultural diplomacy enhances mutual understanding between different countries, different cultures and languages.

The interconnection between politics and culture highlights the concept of "soft power". Its father, Joseph S. Nye differs it from the so called "hard power", which is the ability to influence the behaviour of others to get the outcomes you want with the means of coercion or payments. In contrast, soft power aims to co-opt and attract people to do what you want. Basic resources of soft power are culture, political values, and foreign policies. It is obvious that the results of acting in this field are influenced by all the three key sectors: the public sector, the private sector, and the non-governmental/non-profit sector. Every single international activity of an official institution, private company, or independent organization contributes to the mosaic of the image of the particular country abroad, which also has been decentralized and fragmented in the Central and East European region after the political changes in 1989, when the independent sector in particular started its boom.

Institutional framework of cultural diplomacy in the V4

Hungary

Cultural diplomacy is a historical phenomenon and practice in Hungary. These roots go back to the era between the two world wars, when the first so-called "Collegium Hungaricum" were founded in Vienna, Roma, Berlin and Paris by the Minister of Education and Science at the time, Mr. Kunó Klebersberg. This was to ensure the presence of Hungarian scholars and elite in the given country via different scholarship-possibilities, and to function as main bastions of Hungarian cultural diplomacy. These centres worked successfully until the end of WW II.

After the change of regime, the affairs and institutions of cultural diplomacy belonged to the realm of cultural and educational ministries (which had several names in the past two decades), where different ministerial departments were responsible for the coordination of top gov-

ernmental "tools" of cultural diplomacy, for the so-called "Hungarian institutes abroad" (functioning in several European countries). In 2007 the Balassi Institute¹ (previously responsible only for coordination of the Hungarian Studies) was enlarged, and the affairs of the cultural institutes became an organic part of the Institute. This Institute became the organizational centre for coordinating and directing all activities provided by the Hungarian institutes abroad. As a result, the name "Balassi Institute" (BI) became a synonym for the Hungarian cultural institutes. Since 2010 the BI belonged to the Ministry of Public Administration and Justice, but the Ministry of Human Capacities and its State Secretary for Culture also have a certain responsibility over the Institute.

In the Spring of 2014, the position of "state secretary on cultural diplomacy" was established within the realm of the Ministry of Foreign Affairs and Trade. As a result of the restructuring of the Foreign Ministry, the Balassi Institute became a subordinate body of this new cultural diplomacy department. As a result of these institutional changes, this year and the coming years will surely be an important turning point for Hungarian cultural diplomacy. However, it is too early right now to judge the results and consequences of this shift.

As a background institute of the Ministry of Foreign Affairs and Trade, the Balassi Institute plays a key role in the professional direction of cultural affairs. Similar to Germany's Goethe Institute or the United Kingdom's British Council, the Balassi Institute's main objective is to draw international attention to our common values, thereby establishing a quality-oriented image of the country in the world. Additionally, they strive to introduce the traditions and cultures preserved by Hungarians living outside of the borders to those living in Hungary and to the outside world.

As an organizational hub, the Balassi Institute – among others – coordinates and directs all activities provided by 23 Hungarian institutes located in 21 countries.² In Vienna, Belgrade, Berlin, Paris, Rome, and Moscow, the cultural institutes also function as a Collegium Hungaricum, a strategic bastion for Hungary's presence in the scientific life. In the past year, four new institutes opened in Istanbul, Beijing, Zagreb, and Belgrade. The goal of the Hungarian institutes abroad is to promote and support Hungary's cultural heritage through the development of cultural diplomatic relations between Hungary and the given host country, the encouragement of international cooperation in culture and science, the furthering of Hungarian language education, and the introduction of Hungary's vibrant culture and society to foreign audiences by means of various cultural programs.

Another tool of cultural diplomacy is the Balassi Institute's

“network of guest educators”, which provides essential support for the teaching of Hungarian Studies and Language at foreign universities. Lecturers and guest educators are sent from Hungary to participate in programs at 33 universities throughout Europe, thereby laying the groundwork for cultural and scientific programs in the field of Hungarian studies. Furthermore, for more than ten years, the BI has been responsible for the publication of the so-called “Yearbook of National Anniversaries”, a series that follows memorable national anniversaries in the areas of culture, science, public affairs, and sports as they occur throughout the year. These anniversaries and the dates of birth or death of well-known Hungarians have also been promoted by the cultural institute’s events, which could result in a larger or stronger attention towards “Hungaricums” in the given countries.

The budget appropriation of the Balassi Institute for the year 2014 – which covers all of its activities, not only the costs of the cultural institutes – was only around 4.1 billion Forint, or approximately 13,5 million EUR. Finally, further important players of cultural diplomacy should be mentioned. First, the cultural attaches at the diplomatic missions of Hungary are entrusted with the responsibility to foster cultural and scientific relations. Unfortunately not all the embassies have a separate post for these activities. Second, the Hungarian Tourism Office, which has several representations around the world, and via its local centres and activities related to tourism contributes to the branding and mapping of Hungarian culture around the world.³ Third, the institutions on any given area (film, publishing, design, etc.) also actively contribute to the spreading and promotion of the Hungarian culture.

Czech Republic

On the level of state administration of the Czech Republic, we can evidence several institutions dealing with cultural diplomacy. From the administration’s point of view, the Ministry of Culture is responsible for the whole cultural sector covering the promotion of Czech arts and culture abroad.

The Department of Foreign Relations in particular uses tools such as grant programs for the export of Czech artistic projects abroad, intergovernmental cultural cooperation agreements, and a special budget for so-called “priority events” (big international festivals, anniversaries of outstanding Czech cultural personalities, etc.). The priorities of Czech foreign cultural policy are the development of bilateral cultural exchange and common projects with neighbouring states and European cultural powers, as well as contribution to an intercultural dialogue between Central and Southeast Europe, where the cooperation of the Visegrad Group ranks among the priorities. Other departments of the Ministry also indirectly support international cooperation projects, mainly through their programs of support for professional artistic bodies and grant programs (artistic creation, a special co-financing program for projects supported in the EC Culture/Creative

Program, etc.). The Ministry of Culture also administrates twenty organizations such as museums, libraries, galleries, artistic bodies, and archives. In particular, the National Theatre, the National Gallery, and the Czech Philharmonic are key players for the continuity of Czech national identity and bodies for international representation. Special budgets for the promotion of Czech theatre, dance, music, and literature are provided to the Arts and Theatre Institute as one of the organizations administrated by the Ministry of Culture.

Czech regions and municipalities also have noticeable positions in the international presentation of the Czech Republic. Mainly, the most important cultural heritage centres elaborated their own cultural policy including international relations strategies (the City of Prague, for example).

Another key player in the field of cultural diplomacy is the Ministry of Foreign Affairs. Its department of Public Diplomacy administers not only diplomatic missions of the Czech Republic abroad, but also the network of Czech Centres. This network is comprised of twenty-three total centres, mainly located in European countries with the exception of Russia, Japan, South Korea, Israel, and the United States. Their main mission is enhancing the positive image and perceptions of the Czech Republic abroad. The operational conditions of each centre differ. Some of them can use their own premises for cultural events, but others operate on a very limited scale. Czech Centres offer language courses and scientific cooperation, but the main focus of their program is the exportation of Czech artists and artistic works. Budget cuts in last several years have been the biggest limit on the activity of Czech Centres in connection with the recent development of the Czech diplomacy, which centers its attention on economic diplomacy rather than cultural diplomacy.

Culture is also mentioned and used in activities of organizations established with the goal of fostering the economic and tourist sectors. In this field we can evidence Czech Tourism administered by the Ministry for Regional Development, and further Czech Trade and Czech Invest, both administered by the Ministry of Industry and Trade. Both institutions belonging under the administration of the Ministry of Industry and Trade were established in order to foster investment, business development, and the growth of Czech exports. They use strong symbols of Czech culture and identity in their activities and strategies, such as important and successful personalities from the fields of politics, arts, and sports, but also some cultural attributes traditionally connected with the Czech mentality and history. Cultural heritage is predominately used in the promotion strategy of the Czech Republic by the Czech Tourism agency.

Generally, it could seem that the promotion and branding of the Czech Republic abroad with the help or partial use of arts and culture is systematically distributed well among different sectors and institutions. However, lack

of synergy and coherence of the country's image building strategies abroad can be a disadvantage not only on the state level, but also in cooperation with independent, academic or commercial fields. This has unfortunately been the situation the last few years in the Czech Republic, when the global economy crisis weakened the position of the country internationally. This combined with financial cuts impeded the implementation of long term promotional plans.

Poland

Cultural Diplomacy is a very new term in the domain of Polish foreign policy. Although this term is used increasingly often by political scientists, communications experts, and politicians, it is still an area where there is relatively little known. With a debate currently under way on the subject of public diplomacy, it is worth reflecting on the role that could be played by culture and art in Poland's foreign policy. Currently, cultural diplomacy is not only a valuable ally of classical diplomacy but also its inseparable part or even its avant-garde. Culture is therefore intrinsically linked to the complicated history of Polish statehood, and there was a period when culture was the most important determinant of Polish national identity and sovereignty. Today culture is an element of Polish presence in Europe, and it is one of the best instruments for fostering international dialogue and the promotion of knowledge about our country in the world.

In this connection, cultural cooperation implemented by Polish diplomatic missions is linked closely with the objectives of Poland's foreign policy, and is becoming its most important pillar. One vivid trend is the selection of those aspects of Poland's rich culture that appeal the strongest to local audiences in individual countries. This difficult task lies primarily in the hands of our representatives at diplomatic missions across the world. These representatives know the specific character of a given market the best, so they know what the local people expect and what sort of art they would prefer. Furthermore, demand for art differs from area to area within the same country. As a result, the notion developed that Poland's cultural diplomacy is a valuable ally of classical diplomacy, its inseparable part, and sometimes its avant-garde.

Presently, the goals of Poland's cultural diplomacy are implemented by a group of experts, both in Poland and abroad. All actions aimed at the promotion of Polish culture have been coordinated by the Ministry of Foreign Affairs and the Ministry of Culture and National Heritage, and the two Ministries jointly set up the Centre of International Cultural Cooperation (the Adam Mickiewicz Institute) and prepared the guidelines of "Poland's foreign cultural policy and its priorities". This comprehensive promotion campaign resulted in various cultural events, such as Poland's participation at the World Exhibition in Hanover, at the Europalia festival in Belgium, Poland's Year in Austria and promotional campaign in Germany, and pre-

senting our country at "Saisons culturelles" in France. The network of Polish cultural institutes abroad has gradually expanded. These institutes exist to ensure that Polish culture has a strong presence and is appreciated around the world. They aim at achieving this through public cultural events, pinpointing the most effective spheres, formats, and topics for promoting Poland, giving it international recognition and a competitive advantage. The activity of the 25 Polish Institutes is reinforced by Poland's local friends and promoters, who include people in positions of authority with the power to form public opinion. Each Polish Institute is well-versed in local interests and knows which groups to target in their promotional activities aimed at enhancing Poland's brand awareness and appeal. They also cooperate on an everyday basis with other national cultural organizations, such as the Polish Film Institute, the Fryderyk Chopin Institute, and the Adam Mickiewicz Institute.

Polish Institutes are subordinate to the Ministry of Foreign Affairs. Their primary task is to promote Polish culture and to foster better knowledge and understanding of Polish history and national heritage, as well as to support international cooperation in culture, education, science and social life. In many places, Polish Institutes also act as departments of Polish Embassies for cultural and scientific affairs. The key task of these institutions is to play the role of promotional offices operating on the basis of local infrastructure, rather than Polish culture centers. Additionally, the mission of cultural diplomacy is to effectively influence – to the greatest extent possible – local artists, experts and opinion-makers. Other key priorities of Polish Institutes include creating and maintaining close relations with local journalists.

Polish Institutes aim to build a group of future allies in order to boost the visibility of Polish culture – lecturers and students of Polish, Slavonic and Central European studies. They also work to deepen the involvement of Polish academic staff in the educational process of the given country. Structurally, each institute's agenda is implemented by teams of six to eight people, composed of a director and one employee delegated from Poland, two or three local experts with excellent knowledge of the local language and conditions prevailing in the given country, who maintain close relations with local cultural groups, as well as two support employees, subject to local conditions. This division ensures balance and in-depth knowledge of not only Polish culture, but also of local trends. Apart from the assistance provided by the Ministry of Foreign Affairs, Polish Institutes are also supported by domestic cultural institutions involved in international cooperation, including the Polish Film Institute, the Book Institute, the Theatre Institute, the Fryderyk Chopin Institute, and the Adam Mickiewicz Institute.

Problems connected with cultural and scientific cooperation are also handled by a few dozen civil servants who hold independent diplomatic posts in Polish embassies and consulates. Even if a given embassy or consulate has

no separate post to deal with these issues, one of the diplomats is always entrusted with the duty of foster cultural and scientific cooperation, and many ambassadors are directly responsible for this task.

Slovakia

The main body responsible for cultural diplomacy in Slovakia is the Cultural Diplomacy Department at the Ministry of Foreign and European Affairs. However, a close institutionalized cooperation, guided by a 2009 agreement, is in place between this department and the Ministry of Culture. The foreign ministry's website highlights that "cultural diplomacy is part of the foreign policy and one of the means to promote interest of a state, increasing the attractiveness and trustworthiness of Slovakia in the world." The Cultural Diplomacy Department does so mainly through a subordinated network of Slovak Institutes in selected European capitals (Berlin, Budapest, Moscow, Paris, Prague, Rome, Vienna and Warsaw). These detached offices aim at promoting Slovak art and culture in order to create a positive relations with the foreign publics. Their activities include exhibitions, concerts, debates, expert workshops, theatre, and books and films presentations.⁴

According to the 2009 agreement, cultural diplomacy of Slovakia and the responsible bodies (including the Slovak Institutes) is guided by a joint interdepartmental group in which both the foreign and culture ministries have equal representation of three people. The group "proposes joint priorities of the cultural presentation in line with the foreign policy priorities of the Slovak Republic, coordinates cooperation on joint projects, cooperates on the preparation of strategic, conceptual and informative documents related to the presentation of culture abroad and of the cultural dimension of diplomacy, as well as evaluates cooperation of the two ministries in the realm of cultural presentation."⁵

A widely used communication channel and opportunity is the commemoration of important anniversaries, such as the 2013's 20th anniversary of the creation of the Slovak Republic and the 1150th anniversary of the arrival of St. Cyril and St. Methodius to Grand Moravia, which resulted in the adoption of Orthodox Christianity and writing by the Slavic peoples. 2014 highlights include the 10th anniversary of the EU and NATO integration, the 100th anniversary of the World War I, and the 25th anniversary of the Velvet Revolution.⁶

Two other bodies subordinated to the Ministry of Economy also act to present the Slovak Republic abroad: SARIO (Slovak Investment and Trade Development Agency) aims at "designing and using all kinds of stimuli to increase the influx of foreign investment while promoting Slovak companies in their effort to transform into high-performance subjects successful in the globalized world market"⁷ ,

while SACR (Slovak Tourism Board) "markets tourism at the national level, provides information on travel opportunities in Slovakia, promotes Slovakia as a travel destination, contributes to creation of a positive image of Slovakia abroad and supports the sale of travel products of the Slovak Republic and is authorised to officially represent the country abroad and establish detached offices both at home and abroad".

Priorities of inter-governmental cooperation in cultural field in the V4 countries

Visegrad Group's cooperation in the field of culture is intense and regular. Every year V4 organizes meetings of ministers of culture and experts. The goal of these meetings is to formulate together aims of the cultural politics in the member states. The most important goals are fostering shared cultural heritage of Central Europe and creating an environment for many varied projects in the field of culture.

Cooperation in the V4 framework enables the Czech Republic, Slovakia, Hungary, and Poland to identify already existing problems in the cultural sector – in the Central European context, as well as in the context of European Union membership – and to look for common solutions, especially in the field of cultural promotion and branding. Within the EU, the pivot of V4 countries' activity is to enrich the spectrum of cultural activities and projects and strengthen European identity of the Group by sharing a creative dialog with Europe.

International Visegrad Prize

The International Visegrad Prize was established during the meeting of the Ministers of Culture of the Visegrad Group in the Hungarian city Sarospatak in November 2004. It is awarded for contribution to the development of cultural cooperation between the V4 countries. The winner of the International Visegrad Prize receives a diploma, a statuette, and 20 000 €. The winners of the previous editions are: 2005 – László Szigeti (Hungary), 2006 – International Cultural Centre in Cracow (Poland), 2007 – International Festival Theatre in Pilsen (Czech Republic), 2008 – György Spiró (Hungary), 2009 – Vladimír Godár (Slovakia), 2010 – the Villa Decius Association (Poland), 2011 – Jan Amos Komenský Museum In Uherský Brod (Czech Republic), 2012 – Hungarian National Philharmonic Orchestra (Hungary), 2013 – TV Magazine „Quartet“ (Slovakia).

Presidency programmes and goals

The pillars of Visegrad Group cultural cooperation are ministers of culture meetings, flagship projects coordi-

nated by governmental agencies, determining common challenges for development, and the International Visegrad Prize. The Visegrad Group's cultural diplomacy is focused on a shared cultural experience. The actions and initiatives aim to create cooperation within the member states. For the external initiatives presenting V4 countries as a homogenic group, special programmes are being made. Their format is always "V4+", such as "V4+ Japan" or "V4+EaP".

Programmes of presidencies constitute the framework of future fields of activities. Every year one of the V4 countries presents a programme of its presidency in the group. The programme includes list of ongoing projects as well as new initiatives, mainly coordinated by governmental cultural institutions.

The country which holds presidency is also obligated to organize the meeting of ministers of culture from all four member states. The analysis of the presidency programmes from the year 2000 shows the change in the cooperation in the field of culture. The early years' programmes were general guidelines for possible initiatives. They did not contain any particular scheme of work for the upcoming years, although there were undoubtedly various different events made with the support of the Visegrad Group.

In this period of time, V4 was defining future mechanisms and structures which were supposed to organize future cooperation. One of many worth mentioning is an annual meeting of ministers of culture from all member states of V4. Another important one could be the International Visegrad Prize (described above).

Finally, the early years were the time to develop statutory aims, priorities, and the main goals which were indicating the development of future cooperation. One example could be the expert meeting on joint PR projects in the European Union countries. This type of project shows fundamental reason for the Visegrad countries' informal union- the cultural impact and significance of the individual country was much weaker than of the united group. This was especially important in the years preceding accession to the EU.

That leads us to the theme of EU which is very visible in the presidency programmes. All of them include aspects of cooperation which were supposed to help in joining the European Union. The common projects were supposed to promote and present the candidates for new members. After accession, the priorities have changed. The most emphasized are currently financial matters. Countries now pay more attention to issues like the EU funds or proposal of common strategies for the negotiations of the EU multiannual Financial Perspectives.

Nevertheless, Visegrad Group has continued to work on joint statements in the cultural politics within the European Union, mainly regarding the acknowledgement of the

role and eligibility of culture. The idea of common standpoints to make the voice of Central Europe more forceful and meaningful has remained the most important part of each Visegrad country's presidency.

Another significant organization which strongly influences the work in the field of culture in V4 countries is UNESCO. One of the most important reasons for close cooperation with this organization is the special role of cultural heritage in the Visegrad Group. The cultural heritage is one of the strongest links between V4 countries, and is an intensively explored topic when it comes to shared projects. It has been embraced by the countries and it is a fundament of their collaboration. Every presidency supports the activities of the Working Group for Culture Heritage in the V4 Countries and their new proposals. During annual meetings the representatives from all countries exchange experiences and discuss regular projects such as the Summer School for Managers of UNESCO World Heritage. Apart from heritage, the fields that have been intensively explored are film, performing arts, creative industries, collaboration of libraries, and digitization. Some of the mentioned fields of cooperation may appear more as a "daring search" for new perspectives than an establishment for long-term projects. Nevertheless this type of intellectual search for ideas might be enlivening for the V4 Group.

Another frequently appearing point in the presidency programmes is designated anniversaries and dedicated years such as in 2010 "Common programmes of dedicated years of the famous composers – Fryderyk Chopin and Ferenc Erkel" or in 2012 the "Bruno Schulz anniversary". The V4 group also shares designated anniversaries with European Union such as The European Year of Creativity and Innovation in 2009, or The European Year of Voluntary Activities Promoting Active Citizenship in 2011. Through such actions, countries underline, promote, and support values shared by them: intercultural dialogue, cultural diversity, and cooperation of border regions.

Finally, presidency programmes include many projects coordinated by cultural institutions. Some of them were successful enough to be continued in the next years, such as PACE.V4, "Performing Arts Central Europe – Focus on Visegrad Countries", but some of them were not even started, like the Visegrad Children's Book Prize. This clearly indicates that the presidency programmes are not binding and they depend on many factors, such as success of the project.

European Capitals of Culture in the V4 region

The objective of the European Capital of Culture (ECC) programme is the promotion of greater mutual acquaintanceship and intercultural dialogue between European citizens. The ECC plays a crucial role in searching for the new identity of united Europe. All of Europe's attention for one year focuses on cities hosting the ECC event. They

are offered a unique chance and may contribute to solving the issues which are important for our continent, as well as accelerate their development and promote themselves effectively.

Pécs 2010

In the year 2010, the third European Capital of Culture was Pécs, a south-Hungarian city located next to Istanbul and Essen. This gave the city and country a unique chance to gain higher attention and to brand its strengths and its 'hungaricums'. The aims of the Pécs2010 project were to create and support new international artistic, urbanistic, social and inter-disciplinary projects; to provide opportunity for culture of minorities; to initiate multi-ethnic projects; to promote artistic and cultural exchanges on local, regional, national and international levels; and to strengthen and involve the civil society.

Four main projects were in the focus of, and has been financed and planned for "Pécs2010": The opening of the South Transdanubian Library and Knowledge Centre, the opening of the Kodály Centre, a multifunctional concert-hall with a unique acoustic characteristics, the renewal of the Zsolnay ceramic factory and establishment of the "Zsolnay Cultural Quarter", and revitalisation of the city's public spaces and parks.

Additionally, during 2010 a series of cultural events, festivals, exhibitions and concerts followed one another. The Fringe Festival that took place at multiple venues – streets and squares – was a huge success where amateur artists got the chance for introduction beside those who were already popular and famous. The president of the CinePécs international film festival was the world-popular Jiří Menzel. A wide-scale circus and street-theatre series of events took place starting in the middle of summer, while the adult puppet festival was held in August and the international dance festivals were organised in September.

Since Pécs has historical relics from the time of the Turkish occupation dating back to the 16th and 17th centuries, the connection between Istanbul and Pécs was easy to make. A one-month-long general arts festival entitled 'Travel around the Turkish Crescent' gave insight to the local variations of Turkish culture. Essen and the Ruhr Region have also taken part in countless concerts, scientific meetings, and exhibitions in the Pécs2010 ECC Programme. The different nationalities dwelling in Pécs – Greek, Romany, Serbian, German, Croatian, Polish, Ruthenian – also got a chance to give performances during their own festivals in the spirit of tolerance and acceptance. The Pécs2010 could truly contribute to the involvement of civil society and local NGOs into the city's life and programs.

In the framework of Pécs2010 was an outstanding and unique investment project was realized that resulted in creating a new cultural "city" within the city, namely the

Zsolnay Cultural Quarter.² The still active parts of the porcelain factory were all moved into the eastern part of its premises, so the 50,000 square metres of the former manufactory was fully rebuilt and renovated, and provided more space for outstanding cultural and artistic venues in Pécs.³

The original aims were met via the realisation of the project, however the evaluation about the long-term repercussions is twofold. The evaluation – among many successes, and positive indicator – lists certain missing potentials, innovations, and possibilities, which could not be utilized by the different players of the city.⁴

Krakow 2000

Poland's participation in the ECC programme dates back to the year 2000, when the European Union put a lot of effort into strengthening cultural bonds throughout the world. For this purpose as many as 8 cities were selected to co-hold the title of the European Capital of Culture. It was Cracow that became the Polish ECC.

The main motivations behind the city bidding to become Capital of Culture were to provide stable funds and direction for culture in Cracow, to promote Cracow internationally, to attract investment from the state and abroad, and to contribute to Poland's image in its aspiration to join EU. The official missions and broad aims were to present to an international public the unique role of Cracow as a cultural centre for Poland and Europe.

The objectives rated as having the highest importance were raising the international profile, long-term cultural development, and running a programme of cultural activities. These next rank of importance included cultural infrastructure improvement, attracting visitors from abroad, economic development, growing and expanding local audiences for culture, and encouraging artistic and philosophical debate. Finally, other objectives included celebrating an anniversary or the history of the city and developing the talent/career of local artists.

Sector	Events in the official Cracow 2000 programme	Events "held as part of the main schemes"
Visual arts/exhibitions	32	76
Music	20	106
Interdisciplinary	13	144
Theatre	9	136
Shows/spectacles	7	7

Dance	4	58
Literature	2	22
Other	12	25
CRACOW 2000 TOTAL	100	574
Oponcza (‘Cloak’) project	21	82

The most important infrastructural projects were the renovation of the Cultural Information Centre, Villa Decius palace and park complex, Museum of Civil Engineering (an old tram depot), and part of the city ramparts.

Wrocław 2016

Wrocław will become Europe’s cultural centre for the period of one year in 2016. During this time a lot of festivals, concerts, conferences and other artistic and cultural enterprises will be held; they will attract the attention of the inhabitants of the city, region, and country as well as of the entire continent. The motto of the bid, “Spaces for Beauty”, was well translated into the city’s objective to affirm and further develop the multi-ethnic and multicultural past of this European city by focusing very specifically on intercultural and interreligious dialogue as well as cultural development and social inclusion.

The convincing programme’s main goals were to improve social cohesion as well as education in culture and art, to enhance the participation of people in culture, to foster creativity, and to have the city better known internationally. The advanced process of urban revival through culture was achieved through important cultural investments al-

ready made in the city - many of which are already completed or under way – and was based on a convincing long term cultural strategy, accompanied by its well-developed links with cities in neighbouring countries. The energetic and cosmopolitan leadership of the city, together with the political and administrative support of the programme and the very dynamic business sector, seemed to provide the necessary stability for the rather complex governance system of the 2016 project.

According to the latest assignation between the city of Wrocław and the Ministry of Culture and National Heritage, financial support for the program of the European Capital of Culture 2016 will be divided into two instalments. In 2015 Wrocław will obtain a specific subsidy for the organization ECoC 2016 of 20 million PLN. The multi-annual financial program, European Capital of Culture, will also be supported for the years 2016 to 2017. The expected amount for this program is approximately 99 million PLN. By law, the operation of the multi-annual program may be established only in cooperation with the Ministry. The operator of the measures for realisation of ECoC 2016 will be the National Forum of Music company. The agreement with the Ministry and the decision on financial support for the ECoC program for cultural development in different regions of Europe is always a crucial moment for each project, and it represents an important milestone for its implementation.

Košice 2013

The city of Košice, located in the eastern part of Slovakia, won the title of the European Capital of Culture in 2008 with a project entitled Interface 2013. In 2010, the government decided to invest amount of €60 million from the structural funds in the project. Besides that, the govern-

Budget (Euros)

	1996	1997	1998	1999	2000	TOTAL
OPERATING INCOME						
National government	251.988	285.903	796.580	1.880.293	3.162.363	6.377.127
City	551.574	664.656	724.618	909.518	1.441.866	4.292.232
Sponsors/festival income	45.638	60.851	438.064	465.734	1.093.290	2.103.577
TOTAL OPERATING INCOME	849.200	1.011.410	1.959.262	3.255.545	5.697.519	12.772.936
OPERATING EXPENDITURE						
Administration, office and wages	-	-	-	-	414.000	-
Promotion and marketing	-	-	-	-	1.346.000	-
Programme	-	-	-	-	3.940.000	-
TOTAL OPERATING EXPENDITURE	-	-	-	-	5.700.000	unknown

ment decided to spend additional resources for cultural events in the following amounts: 166 thousands in 2009; 1.2 million in 2010; 2 million in 2011; 3.3 million in 2012 and 3.3 million in 2013.⁵

The main goal of the project was to support the creativity of talented people and thus promote the development of the creative economy. According to the plan, Košice, one of the industrial centres of Slovakia, should become a post-industrial city. This should be achieved through an interconnection of economy “with art which is the best way how to promote creative industries, such as design, media, architecture, music, film-making, ICT, computer games and creative tourism.”⁶

The main investment projects include a new creative, educational, and relaxing quartier “Kulturpark” build from the old military barracks; SPOTs community centres transformed from old heating centres located in the city’s neighbourhoods; Kunsthalle in the old building of swimming pool; and the reconstruction of city parks, castle, chateau and the cathedral.

International Visegrad Fund

Interpretation of funding results of cultural cooperation within and outside of V4 region:

Beginning with the first Small Grants deadline in 2014, some basic conditions were laid out within the Small, Standard, and Strategic Grant change. Its requests that all applicants – especially those who are re-applying – carefully read the new rules (rules for Small, Standard and Strategic Grants), as well as the Grant Guidelines. Grant projects submitted in 2013 and earlier follow the rules valid at the time of their submission.⁷ Following are the main changes in the grant process and an overview of the principal budgetary limitations in each program.

The Fund covers up to 80% of total project costs within Small and Standard Grants, and up to 70% within Strategic Grants. The remaining 20–30% of the budget shall consist of other financial (the applicant’s, partners’ or other donors’ financial contributions) or non-financial contributions.

The organization or volunteer work of the applicant and the partners, as well as other operational costs, are considered a nonfinancial contribution and shall be included in the budget.

The Visegrad Artist Residency Program was created in 2006 for the purposes of facilitating art mobility and exchange for citizens of the Visegrad Group (V4) countries. Starting as a general artist-in-residence exchange, the program grew into three separate subprograms:

- VARP – Visual & Sound Arts (individual mobility within

the V4 region)

- VARP – Performing Arts (individual and group mobility program focused on scenic arts)

- VARP in New York (individual artist in residence program in Brooklyn, NY)

- Visegrad Literary Residency Program (individual residencies within the V4 region)

In general the following conditions are necessary for every applicant: The right funding results of cultural cooperation show the International Visegrad Prize⁸ – also known as the “Visegrad Cultural Prize” – is awarded on an annual basis in appreciation of support rendered to and the development of cultural cooperation of the Visegrad Group countries.

Tendencies and trends in funding

It is very important to define the tendencies of society, policy, and culture that are leading global change in Central and Eastern Europe, in addition to supporting regional development by each focused project. Each subject is different from its own base source, and the timeframe following the trends into the future will be useful for society. Some of these trends are evidence of a coming change though, such as the project PACE.V4 – Performing Art in Central Europe. Supported by the Visegrad Fund, the project has now entered its final stage, part of which we are releasing a special issue. It is a continuous project of the Czech Theatre Institute, the Hungarian Theatre Institute and Museum, the Polish Institute of A. Mickiewicz, and the Slovak Theatre Institute. The main idea of PACE.V4 is to present performing arts in V4 countries, not only by producing performances by selected ensembles from the Czech Republic, Slovakia, Hungary, and Poland, but also by running lecture series, stage readings and small music events. Looking back at the four presentations on the various types of events, it seems that this ambitious goal has been achieved. Moreover, we are continuing with new forms of presentation and new cooperative projects, such as anthologies of theatre plays from V4 countries in Spanish. Every stage of the project justifies the relevance of our activity.⁹

V4 as brand, (self-)image of the IVF



„A brand is more than just a logo – it is the emotions, values, and connotations behind the graphic symbol. Does the designation “International Visegrad Fund” evoke the members four countries of V4? It is a graphical symbol of the geographical capital cities’ positions. Could we make a better and more known brand? Could the creation of a brand usher in a new vision of Central Europe? Finally, is it really the logic of the market, of supply and demand, that should be the deciding factor of political projects and cultural exchange? Today, national and regional brands pop up on a mass scale: nearly every city has its own logo and boasts a slogan. Yet, very few of these identities leave a lasting impression, arouse strong connotations, or bind our emotions to the given territory. Using market logic in reference to national identification only goes so far. A brand is, above all, an expression of certain values, a condensation of “user” expectations embodied in a graphic symbol. It is also a manifestation of us being different from the rest. The paradox lies in that a good brand is both unambiguous (embodies certain idea or vision enabling the consumer to decipher the values behind the product) and enigmatic – unpredictable, awakening imagination, intriguing. Only when it fulfils the latter does a brand become memorable.

„Common symbols include flags and sashes, suns and sunflowers, and butterflies and sea waves. Their dynamics and colours reflect the tourism options available (sea, mountains, greenery). An examination of these logos shows that, aside from the mass of national colours, there is another element at play. They all attempt to create the impression that they belong to the realm of the market; that countries are not nations, but modern corporations. National logos only differ from corporate ones by trying to mean too much or, on the other end of the spectrum, by distancing themselves from any clear, unequivocal associations. Is it even possible today to imagine a logic other than the market logic that is rooted in competition, cost reduction, and pro fit maximisation? Such driving forces are equally present in the realm of culture which, it may seem, constitutes a different type of order and is governed by different rules. It is increasingly apparent that in politics and politically-dependent finance the word “culture” is being replaced with the term “creative industries”, which can be generally interpreted as indicating that market forces are being applied to the realm of culture. The logic governing creative industries increasingly permeates the field of national identification. The slogan of Poland, “Move Your Imagination”, belongs to the very same category. Doesn’t it also belong to the category of catchphrases and intense colours that do not relate to anything specific, failing to identify difference and emphasise a unique character?”¹⁰

Timeframe: What is possible to do – last 15 years?

Are our chances of success in the competitive national brand market better if we enter it as a group? „Why should one section of the European Union be different from the

others? Could this not foreshadow the fracturing of the European Union into smaller, regional political agendas? Its inherent aim involved reciprocal support in efforts to join the European Union and Western European security structures. But both goals have been achieved. It was never possible to fully utilise the structure towards other goals or to generate a new concept to branding countries blossom within the existing framework, a project that would breed a collaborative effort. In this aspect, the problems of the Visegrad Group seem to be consistent with the dilemmas accompanying the multiple deliberations on the subject of Central Europe. The abundance of literature on the region has not been exploited to alter the political and cultural reality. Over the course of the last few centuries, Central Europe has never emerged as an entity culturally strong enough to transcend the East – West dichotomy”.¹¹

Difficulties of the Visegrad Group are also linked to the geopolitical circumstances that do not necessarily correlate directly with historical experience or matters of identity. Today what is most needed is a new task. The key is to identify an interesting perspective for the future, new challenges, and new goals. The question is whether we will be able to come up with new goals and worthy tasks, because that is what will enable us to see the region’s potential. That is no doubt greater than we believed for over the past thirty years when we successfully carried out economic, social and political modernisation on a presentation and support of cultural, industrial and economical diversity of the V4 region and Central Europe;

Support for regional industries, production, and companies’ synergy and cooperation with other European countries includes regional policy. Regional development is the most important element currently, and is influenced by the European Union’s norms and rights supporting globalization. Anyway, globalization is a common phenomenon around the whole world. There are suppressed traditional habits and cultural thinking by citizens, and in the last fifteen years electronic development has shifted to displacement of cultural values and planning for our next generations.

Recommendations

Cultural diplomacy is an important element of any country’s foreign policy. In the era of austerity, the regional groupings, such as the Visegrad Four could provide additional framework for the four countries’ promotion abroad. The same logic behind an agreement to establish a diplomatic representation in the form of the Visegrad House in Cape Town could be applied in the field of cultural diplomacy. Visegrad countries should explore the possibility of sharing existing cultural institutes that are struggling with insufficient money, or even building new joint V4 cultural centres on a collaborative basis.

The Visegrad countries should also continue their prac-

tice of intensive and regular cooperation in the form of ministerial and expert meetings. Their aim should be to coordinate national cultural diplomacy policy so that they create synergies and support the brand of Central Europe and the Visegrad Group. A tradition of joint Visegrad cultural events abroad should be established to improve the visibility of the region, increase the effectivity, and improve participation and media coverage. Future applications for the European Capital of Culture should include regional elements in both the historic narrative and planned investments and cultural programme activities.

Additionally, an element of tourism promotion should always be included in the Visegrad countries' cultural

diplomacy activities abroad. The four countries should also explore the possibility of elaborating a joint regional plan in support of tourism aimed at the presentation of the region, especially in the countries where our individual efforts are significantly limited by the amount of financial resources.

Finally, special attention should be paid to intraregional cultural diplomacy, especially the promotion of each other's culture beyond the capital cities. Activities organized in other major cities or even in the countryside might have positive effects on the improvement of mutual relations, because they would reach the population that is not exposed to the multicultural environment on a daily basis.

Annotations

¹ The Balassi Institute is named after Bálint Balassi (1554–1594), who was a Renaissance lyric poet and regarded as a Hungarian in the deepest sense, the first to write the words "my sweet homeland" in reference to Hungary, a phrase which became a renowned canon of patriotism in Hungarian literature throughout the centuries that followed. Born into one of the wealthiest and most powerful noble families of the country, with strong ties to the Habsburg court, Balassi was educated by the Protestant reformer Péter Bornemissza and was already writing notable verse at a very young age. Unfortunately, his short life was marked by financial ruin and a series of social failures: an unhappy marriage, unrequited love, slander, legal troubles and a less than prominent military career. He died early in the war against the Turkish occupation of Hungary during the siege of Esztergom.

²K. Andzsans Balogh, "The Road to Hungarian Energy Security," IAGS Journal of Energy Security (March 2011), http://www.ensec.org/index.php?option=com_content&view=article&id=278:the-road-to-hungarian-energy-security&catid=114:content0211&Itemid=374 (accessed 15 November 2013).

³Balassi Institute, International Directorate, <http://www.balassiintezet.hu/en/international-relations/> (accessed 14 October 2014).

⁴https://www.mzv.sk/sk/ministerstvo/kulturna_diplomacia (accessed 14 October 2014).

⁵The Slovak Republic. Ministry of Foreign and European Affairs, Dohoda medzi Ministerstvom zahraničných vecí Slovenskej republiky a Ministerstvom kultúry Slovenskej republiky o spolupráci pri zabezpečovaní úloh kultúrnej diplomacie a prezentácie slovenského umenia a kultúry v zahraničí (2009). Available at [https://www.mzv.sk/App/wcm/media.nsf/vw_ByID/ID_CB414BC742BFAAF8C1257C470048D962_SK/\\$File/dohoda_o_spolupraci_MZV_a_MK.pdf](https://www.mzv.sk/App/wcm/media.nsf/vw_ByID/ID_CB414BC742BFAAF8C1257C470048D962_SK/$File/dohoda_o_spolupraci_MZV_a_MK.pdf)

⁶https://www.mzv.sk/sk/ministerstvo/kulturna_diplomacia (accessed 14 October 2014).

⁷Slovak Investment and Trade Development Agency, About Us, <http://www.sario.sk/en/about-us> (accessed 14 October 2014).

¹<http://www.pecs2010.hu/en/> (accessed 14 October 2014).

²<http://www.zsolnaynegyed.hu/index.php?nyelv=english> (accessed 14 October 2014).

³In the Quarter the visitors can be acquainted with history of Zsolnay family and factory and the neo-roman building of the Zsolnay Mausoleum can be visited. In the Zsolnay Live Manufacture it is possible to witness the more 150-year-old production processes of the Zsolnay Manufacture. In the former Sikorsky villa the private Zsolnay collection of Dr. László Gyugyi is exhibited, comprising of around 600 pieces represents an unparalleled value.

⁴Elemző értékelés a Pécs2010 Európa Kulturális Fővárosa program tapasztalatairól (July 2011), http://ekf.afal.hu/user-files/file/ekf_elemzes.pdf (accessed 14 October 2014).

⁵Košice 2013 – Európske hlavné mesto kultúry, Krátka história projektu, <http://www.kosice2013.sk/o-nas/kratka-historia-projektu/> (accessed 14 October 2014).



⁶Wikipédia. Slobodna encyklopedia, Košice – Európske hlavné mesto kultúry 2013, https://sk.wikipedia.org/wiki/Ko%C5%A1ice_-_Eur%C3%B3pske_hlavn%C3%A9_mesto_kult%C3%BAry_2013 (accessed 14 October 2014).

⁷<http://visegradfund.org/grants/> (accessed 14 October 2014).

⁸<http://visegradfund.org/media/international-visegrad-prize/> (accessed 14 October 2014).

⁹http://www.theatre.sk/uploads/Kod/annual%20in%20English/kod2013_V4_vnutro.pdf (accessed 14 October 2014).

¹⁰Ibid.

¹¹Ibid.



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