

# CULTURAL DIPLOMACY AND CULTURAL RELATIONS:

STRENGTHENING FAIR COLLABORATION,  
DIVERSITY AND DIALOGUE

University of Arts in Belgrade, 1-3 June 2022

**Book of Abstracts**



# КУЛТУРНА ДИПЛОМАТИЈА И КУЛТУРНИ ОДНОСИ:

ЈАЧАЊЕ ФЕР САРАДЊЕ, РАЗНОЛИКОСТИ И ДИЈАЛОГА  
Универзитет уметности у Београду, 1-3. јун 2022.

**Књига апстраката**

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**Књига апстраката**

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**Универзитет уметности у Београду, 2022.**

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Одржавање Конференције подржали су: Министарство просвете, науке и технолошког развоја Републике Србије, Министарство културе и информисања Републике Србије и Аустријски културни форум, Београд.

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Поједини панели Конференције у вези су са пројектима: *ARTIS Art and Research on Transformations of Individuals and Societies* (финансиран кроз програм Хоризонт 2020), *Stronger Peripheries: A Southern Coalition* (финансиран кроз програм Креативна Европа) и *SHAKIN' Sharing subaltern knowledge through international cultural collaborations* (финансиран кроз програм Еразмус+).

Конференција је део научно-истраживачке делатности Универзитета уметности и Факултета драмских уметности у Београду финансиране од стране Министарства просвете, науке и технолошког развоја Републике Србије.

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**CONTENTS /  
САДРЖАЈ**





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---

**Key note lectures /**  
**Уводна предавања по позиву**

---

Emil Brix

**From vying for values and power towards Cultural diplomacy as a global  
“common good” ..... 17**

Natalia Grincheva

**The Past, Present and Future of Cultural Diplomacy as an Academic Discipline 18**

Duško Lopandić

**Culture and Tradition: A Case Study of Bilateral Cultural Cooperation  
between Serbia and Portugal ..... 19**

---

---

**Parallel sessions /**  
**Паралелне сесије**

---

Raphaela Henze

**How to overcome power imbalances when we operate within them?  
Fair Collaboration in North-South Relations ..... 21**

Matina Magkou, Avril Joffe, Kateljin Verstrate, Thak-  
urata Sudebi, Anna Steinkamp, Cristina Farinha

**Conceptual underpinnings of the Not a toolkit!  
Fair collaboration in cultural relations- a reflAction ..... 22**

Olga Kolokytha

**The financial crisis as catalyst for the emergence of new cultural diplomacy  
paradigms and actors ..... 23**

Serhan Ada	
<b>Academic Networking for Cultural Policy</b> .....	24
Игор Вукадиновић	
<b>Културна дипломатија у односима Југославије и Албаније након Другог светског рата, 1945–1948.</b> .....	25
Милош Пржић	
<b>Културна дипломатија у путописима Опата Алберта Фортиса, принца Божицара Карађорђевића и Бруна Барилија</b> .....	26
Emilija Cvetković	
<b>Američka hladnoratovska kulturna diplomatija i „socijalistički eksperiment“: Džon Kenet Galbrajt u Jugoslaviji</b> .....	27
Aleksandra Kolaković	
<b>Serbian Science Diplomacy: Legacy of the Past and the Challenges of the 21st Century</b> .....	28
Adrien Houguet	
<b>Cultural Diplomacy in Tense Political Contexts The Activities of French and German Cultural Institutes in Russia</b> .....	29
Sam Van Damme, Vladimir Zherebov	
<b>A Comparative perspective on EU Exchange Diplomacy and migration: A contextualized approach towards China and Russia</b> .....	30
Nina Sajić	
<b>Cultural (para)diplomacy of federated units: Quebec’s quest for promotion of its cultural sovereignty and distinctiveness</b> .....	31
Miloš Rašić	
<b>Tradicionalni plesovi u kulturnoj diplomatiji Jugoslavije i Srbije: primer profesionalnog Ansambla „Kolo“</b> .....	32
Mirjana Nikolić	
<b>Uloga kratkotalasnih radio stanica u kreiranju međunarodnih odnosa između dva svetska rata</b> .....	33

Nikoleta Dojčinović	
<b>Radijske emisije kao deo međunarodne kuturne saradnje Studija slučaja: Radio Beograd, RTS – <i>Creative Europe</i></b> .....	34
Милош Миленковић, Марко Миленковић	
<b>Од билатералне кондиционалности ка инклузивној заштити културног наслеђа на Западном Балкану: Значај научне и културне дипломатије из перспективе истраживања културног наслеђа и права мањина</b> .....	35
Marina Simić, Miloš Ničić	
<b>Kreativne industrije na lokalnom i međunarodnom planu: koncept <i>kulture kao manifestacije</i> Rejmonda Vilijamsa</b> .....	36
Ljiljana Rogač Mijatović	
<b>Production of Knowledge about Cultural Diplomacy in University Programs</b>	37
Barbara Lovrinić Higgins	
<b>Fair collaboration: A conceptual framework for cultural relations</b> .....	38
Lluís Bonet Agusti	
<b>Bottom-up cultural diplomacy: a critical perspective on EU cultural diplomacy policies (Stronger peripheries: a Southern Coalition)</b> .....	39
Vittoria Lombardi, Stefania Mangano	
<b>Communities as agents of cultural diplomatic processes: the role of participatory cultural projects and practices</b> .....	40
Paola Elean Nieto Paredes	
<b>Border diplomacies, other diplomacies. The case of Fandango Fronterizo, a cultural event at the Mexico-U.S. border</b> .....	41
Nina Mihaljinac	
<b>Subalternity, horizontality in cultural and creative sectors: questioning cultural policy and management teaching and training through SHAKIN' project</b> .....	42
Lorraine Stravens	
<b>Local governments, from historical drivers to contemporary revolutionaries of Cultural diplomacy</b> .....	43

Leonardo de Souza Boy, Deborah Rebello, Clarice Ferreira Menezes <b>The growth of the economy of culture in the world and the challenges for the formulation of Brazilian cultural policies (2004-2022)</b> .....	44
Nouhad Khalifa <b>German foreign culture policy to promote art production in post-revolutionary Tunisia: Goethe-Institute as a cultural policy actor</b> .....	45
Thai Hoang Hanh Nguyen <b>Japan and Vietnam Cultural Exchange and the Application of Digital Diplomacy</b> .....	46
Toni Sant <b>Developing Malta’s Cultural Diplomacy Agency</b> .....	47
Corina Suteu <b>Cultural diplomacy in a ‘flat’ world</b> .....	48
Tatjana Christelbauer <b>ACD-Agency for Cultural Diplomacy association model on CD 2030 in the practice of the civil society: artImpact2030</b> .....	49
Nevena Daković <b>National Cinema and Cultural Diplomacy</b> .....	50
Jagoda Stamenković <b>Culture as a diplomatic agent</b> .....	51
Milena Dragičević Šešić <b>Non-Aligned Movement and its Implications for contemporary cultural relations: legacy of cultural transfers</b> .....	52
Ivana Vesić <b>The Place of Popular Music in Public Diplomacy: Experiences of Countries of Former Western and Eastern Bloc and Serbian Challenges</b> .....	53
Jelena Todorović, Biljana Crvenković <b>Arcadian and Yugoslav – building symbolic cultural identity in the case of the State Art Collection of Yugoslavia(s)</b> .....	54

Giacomo Pedini	
<b>New intercultural practices in performing arts for Central Europe. Mittelfest</b>	55
Dragoljub Todić	
<b>Obaveza saradnje u međunarodnim odnosima, s posebnim osvrtom na kulturu i obrazovanje u oblasti klimatskih promena</b>	56
Aleksandra Krstić	
<b>Kulturna diplomatija iz perspektive audiovizuelnog servisa Evropske komisije</b>	57
Ненад А. Васић	
<b>Актуелност културне дипломатије и нова веб- презентација Министарства спољних послова Владе Републике Србије 2022. године</b>	58
Aleksandra Bajde	
<b>The Europeanization of Cultural Diplomacy of Small EU Member States: Comparing Austria and Slovenia</b>	59
Sarina Bakić	
<b>Challenges and Potentials of Cultural Diplomacy between Serbia and Bosnia And Herzegovina: Culture as an Imperative for Dialogue and Partnership</b>	60
Nataša Kraljević	
<b>The role of Student Mobility in the Cultural Diplomacy of Small Countries</b>	61
Ivan Branković	
<b>A decade of existence for the new French Institute: management challenges for a flagship cultural institution</b>	62
Gabriela Mocan	
<b>Translated Literature as Cultural Diplomacy: A Case for Romanian Literature in the UK</b>	63
Arma Tanović	
<b>Art in times of war – What role does culture play? Art in the besieged city on the example of the exhibition Witnesses of Existence in Sarajevo</b>	64

Milan Berginc	
<b>Classical Music as victim in Russo-Ukrainian War .....</b>	<b>65</b>
Ana Milosavljević	
<b>Music festivals in Spain and their role in cultural diplomacy of Spain .....</b>	<b>66</b>
Ivana Djugomanov	
<b>Cultural diplomacy in the information society .....</b>	<b>67</b>

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## **The Place of Popular Music in Public Diplomacy: Experiences of Countries of Former Western and Eastern Bloc and Serbian Challenges**

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The significant role that the use of art and popular music had for the strengthening of political influence of particular countries in international relations was well documented in the recent past. According to results of large number of studies that appeared in the last decade, governments and political elites of various European countries as well as US have shown great interest in materializing political potentials of different types of music and music genres in the international arena since 19<sup>th</sup> century (and earlier). The gradual rise of prestige of certain forms of popular music in the diplomatic activities worldwide coincided, on the one hand, with the expansion of global music industry and its relevance in various parts of the world, and, on the other, with the intensifying of Cold War. The selection of music genres and performers, their representation and popularization abroad were closely correlated with the distinctive political goals and interests of specific countries at the time along with their internal socio-political antagonisms and difficulties. Relying on data of previous research, I will outline the most important aspects of the employment of popular music in public diplomacy of Cold War and post-1989 era focusing in particular to the problem of inventing, changing, and adapting of cultural strategies. In addition, I will discuss in detail a specific approach to this phenomenon in socialist Yugoslavia as well as the complex circumstances in post-socialist Serbia at the turn of the 21<sup>st</sup> century. One of the main priorities will be to point to the problem of popular music's short-term symbolic prestige and its incompatibility with the public diplomacy's orientation to well-planned, thoroughly prepared and gradually implemented actions. The importance of the level of integration of the local music industries of the countries on the periphery in the global system of popular music production for the shaping of cultural part of public diplomacy will also be taken into consideration.

**Keywords:** popular music, public diplomacy, Western and Eastern Bloc, socialist Yugoslavia, Serbia, Cold War, post-socialist period

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