

(o čemu fra Zlatko govori u svojoj uvodnoj riječi u ovoj knjizi), te nakon naših prvih spomena oprosta u duhu Evanđelja u crkvi sv. Filipa i Jakova 1999., do danas skoro 70% vukovarskih povratnika spremno na opraštanje! Ostalih tridesetak posto moramo razumjeti."

U svojim je javnim nastupima u inozemstvu znao govoriti "kako u Vukovaru nemamo niti jedan slučaj ubojstva iz mržnje i osvete", jer je cijelo vrijeme svoga rada u tom gradu bio usmjeren u pravcu: "izgubiti sve moguće klice mržnje u sebi, pomoći najpogođenijima da se oslobode mržnje i da se otvore evanđeoskoj poruci ljubavi i mira". A to je mogao raditi, zato što nije želio biti *salonski svećenik* kojem su nepoznate patnje vjernika koje opslužuje: "Ja živim s vjernicima Vukovara i dijelim njihovu strahotu svakidašnjice. Ona je stvarna i gruba. Bez vjere bi bila izgubljena u želji za osvetom".

Autor se potom bavi veoma važnim kršćanskim temama, posebno značenjem Velike subote i Uskrsa u životu vukovarske vjerničke zajednice. Tražio je odgovor na pitanje: kako slaviti Kristovo uskrsnuće u gradu koji je slomila i uništila mržnja? Smatrao je da je njegova prvotna zadaća kao svećenika i franjevca "otkotrljati kamen mržnje i nepodnošljivosti s 'groba' srdaca mnogih; a toliki su, nažalost, s tim 'kamenom' otišli pod zemlju jer smo 'zakasnili' učiniti korake koje bi Gospodin sigurno blagoslovio."

Fra Zlatko je, kako se navodi u ovoj knjizi, u Vukovaru proveo više od osam godina i u tom je razdoblju uspješno organizirao vjernički i karitativni, kulturni i društveni život, čime je pružio poseban oslonac vukovarskim stradalnicima i povratnicima, ali i desecima tisuća hodočasnika i namjernika u Vukovaru, govoreći im uvijek o *vukovarskoj školi nenasilnog mira* koja ukida smisaoni okvir mržnji.

Knjiga fra Zlatka Špehara "Govorom do istine iz Vukovara" vjerno je svjedočanstvo graditeljske, nesebične franjevačke snage riječi i govor bespomoćnoga pojedinca, hrvatskoga fratra, koji ni u hijerarhiji vlastite zajednice ne predstavlja ništa. Da je imao ikakvu moć, nikada ne bi ni došao u Vukovar. No upravo zbog toga njegove božićne i uskršnje propovijedi, njegove poruke, pisma i obraćanja, koja se nalaze u ovoj knjizi, pružaju neporecivu istinu o tome koliko društvenoga dobra može učiniti pojedinac koji nema nikakve institucionalne ni političke moći, samo ako želi vlastiti *ego* podrediti, odnosno žrtvovati, općem Dobru.

Ova je knjiga i potvrda i vjerno svjedočanstvo kako su povratnici u Vukovar svojim djelima svjedočili i živjeli svojom kršćansku vjeru, kako su bili i jesu spremni oprostiti. Međutim, da ne bude zabune: oprostiti ne znači i zaboraviti, ali ne zato da bi se jednom kasnije osvetili, nego da se mržnja nikada više ne pretvori u zbilju, o čemu najbolje svjedoče fra Zlatkove riječi da "moji župljani ne znaju mrziti".

Svojim sadržajem ova knjiga pokazuje da su se na istočnim stranama Republike Hrvatske stekle sve potrebne duhovne i društvene pretpostavke kako bi konačno mogla otpočeti toliko potrebna materijalna obnova.

Ivan Markešić

Postgraduate course "Cultural Transitions in Southeastern Europe" THE CREATIVE CITY: CROSSING VISIONS AND NEW REALITIES IN THE REGION

8-14 May 2006, Inter-University Centre – IUC,
Dubrovnik, Croatia

This was the sixth in the series of postgraduate courses organized by the Department for Culture and Communication

of the Institute for International Relations (IMO), Zagreb. This year's focus was to provide information and education on impacts of creative industries on urban cultural development models and cultural policies, and on regeneration of cities in SEE region. The directors of this year's course were Nada Švob-Đokić, Institute for International Relations, Zagreb, Croatia, and Milena Dragičević-Šešić, University of Arts, Belgrade, Serbia. This year's project was realized with the help of European Cultural Foundation (ECF), Ministry of Science, Education and Sports of the Republic of Croatia, British Council – Croatia, City of Dubrovnik, and the Association of the Friends of Dubrovnik Antiquities. The postgraduate course gathered thirty-nine lecturers and postgraduate students.

The first presentation was devoted to the case study of the city of Zagreb entitled 'Zagreb – Urban Cultural Identities and City Growth'. Nada Švob-Đokić showed that the city of Zagreb is culturally rather homogenous. Nevertheless, expressions of cultural diversity on the city level do not hallmark Zagreb's cultural life; different groups tend to integrate into the city culture, and such integration is presently going on within the ever more expressed metropolitan role of Zagreb. As the city of Zagreb has been growing rather quickly, the homogeneous nature of its cultural identity is preserved and strengthened by the fact that most immigrants are of Croatian origin, and coming to the city from other parts of ex-Yugoslavia.

The following presentation was devoted to the case study of the city of Tirana entitled 'TI-RAMA: My Creative City' in which Fatjon Dragoshi presented the changes in the city that were mainly cau-

sed by the work of the mayor of Tirana, Edi Rama – pronounced 'World Mayor' in the year 2004. The coloring of the facades of the buildings (so called 'rainbow treatment') and the destruction of 'famous' kiosks have changed the atmosphere in the city, and in a way, made a trademark of it. He also introduced the business organizations as actors in the regeneration of the city. Before these changes, people did not believe in the value of public space and now they are making an effort to claim it again. The success of 'branding' of the city identity came from the fact that Tirana had no specific brand before.

The theme covered by Justin O'Connor was 'From Margin to Centre: The Role of Alternative Cultures in the Creative City'. O'Connor tried to present basic joint characteristics of the three models that put culture as central to contemporary city: 'culture-led regeneration' model, the 'creative city' concept, and creative industries model. Culture was viewed as 'the new (quick) fix', but it should be mentioned that not every type of such regeneration was successful. O'Connor stressed that creativity and innovation (modernization) are interpreted as multidimensional processes that tend to exclude problems and difficulties, which nevertheless are present. He concluded that cities represent different types of labor divisions including imaginative work, and that we have to find out how these can work with each other.

In her presentation entitled 'The Urban Cultural Policies and Urban Regeneration in Budapest' Krisztina Keresztély tried to examine the measures of public policies which support a sustainable social development. One of the major problems in the city of Budapest is the fact that there are four local governments, and that is why it is difficult to create a common urban policy. A common problem of the whole city is the gentrification, decrease of inhabitants in the inner zone of the city, pushing out of the original population and changing neighborhoods. Keresztély noted that projects related to the cultural, social or physical aspects of urban rehabi-

litation are independent one from the other. There is still no coordination between cultural, urban and social policies of local municipalities. Consequently, the methods of cultural intervention for socially sustainable development are still not defined.

'Cityscape and Cinema', presentation by Nevena Daković, dealt with the overview of contemporary film production in Serbia. She stated that there are four types of film production in Serbia: the European co-productions/europuddling and Euroimage stories; the no budget (experimental and buddy-buddy movies); mainstream or A production movies; and commercial quickies. The funding background of these movies is divided between the Ministry, the City, technical participation of RTV (Radio-Television of Serbia) and Euroimage. Different sources of funding are reflected in the choice of topics that a particular funder chooses. The funding for script development resulted in support of mainly urban 'middle European' topics, while films that were funded by the Euroimage preferred Balkan exotic at its best. As a cultural industry, the film production affects the overall cultural life of Belgrade by supplying new brands that reflect the present transitional phase of city life and regeneration.

After speaking briefly about the beginning of Comedia and its projects, Charles Landry gave a lecture on 'Creative Cities and City Regeneration'. He stressed the importance of the 'creative ecosystem' that is essential to the building of a creative city. City is an emotional experience, Landry stresses, while on the other hand urban planners like a certainty that is not present in creativity. What often occurs is the pumping of desire for shopping and spending in the cities – what he calls the

'geography of desire and blandness'. We have to create conditions for talent in the cities, and in this way we have to make a change in thinking: we have to start making creative cities FOR the world and not IN the world. For Landry, urbanity means having a space that stimulates and that has tranquility at the same time.

Inga Tomić-Koludrović and Mirko Petrić gave two presentations; the first one on 'New Cultural Tourists in a South-East European City: The Case of Split' in which they presented results from the survey they made on tourists in Split. Tomić-Koludrović and Petrić note that in Split there is an emergence of a new type of tourists or 'postmodern cultural tourists'. These tourists are interested in 'culture' in a wider sense of the word (Williams), they are interested in public space and they want to be absorbed in the urban structure and be a part of the authentic 'scene'. Unlike mass tourists that have everything planned in advance ('hard tourism'), these tourists belong to 'soft tourism' – individual, spontaneous, and driven by personal interest. These facts are important in the creative cities context because cities are becoming more important in a globalised, that is, glocalised world (Robertson). Tourists want a 'practicised' city: a city should be (re)created by tourists and the local population and not used just as a channel for placement of creative industries products.

The second presentation by Tomić-Koludrović and Petrić dealt with 'Creative Economy in a Mixed Society: Approaches to Measuring Its Potential' in which they examined the existing models of cultural industries, creative industries, creative economy, and creative class in relation to the SEE region. They find 'audit of cultural resources' as a method adaptable to the region. However, the question is whether it is possible that one model should cover all the countries and their diversities in the 'SEE region'? That is why Tomić-Koludrović and Petrić are advocating the 'city' approach to problems of the sector in

the region. Societies of the countries in transition are not ideal-typical 'postindustrial societies' (Bell) nor 'postindustrial modernized societies' (Beck), but they are rather 'mixed societies' – having traditional structures, but encountering globalization processes.

The presentation 'Developing the Dubrovnik City Cultural Strategy' by Ana Žuvela Bušnja was devoted to the overview of the current situation of the cultural sector in Dubrovnik. She underlined that little has been done about further amending and implementing the proposed 'Croatia in the 21st century' strategy text. It is intriguing that, provoked by the delay of de-centralization, the independent organization Clubture started an initiative for decentralization and that the NGO AR-Lazareti is working on the Dubrovnik cultural strategy. Dubrovnik has a significant number of cultural institutions and programs, the percentage spent on the budget for culture is somewhat higher than in other Croatian cities, but it should be underlined that on average 90% of the cultural institutions' budget is spent on salaries and maintenance costs. Although it is constantly stressed that culture is a central asset of the city of Dubrovnik, it is usually neglected in the context of urban strategies.

The presentation by Ivana Jašić dealt with the topic 'City on a Global Market – Territorial Marketing Strategies'. The strategies of territorial marketing as used in the positioning of a city/place/region on the global market were presented. In presenting the typical marketing tools and techniques Jašić showed valorization of territorial resources from the point of view of the cultural capital, with the special emphasis on the Palmers' evaluation study of

the European cultural capitals. The conclusive part of the presentation stressed the contribution of territorial marketing strategies to the design/visibility, potential for branding and general planning of the territory. These strategies are aimed at communication of territorial resources as 'values' in the new global economy.

Milena Dragičević-Šešić gave a lecture on 'Urban Cultural Policies and Development of Creative Industries', with the special emphasis on the case of Belgrade and its creative industries (CI). Along this line, the tasks for the city public policies are: (re)defining city identity, based on: collective memories of people, cultural heritage (built and intangible), and on the vision of future. When looking at the CI sector in Belgrade, one has to note that small private firms (bookstores, galleries, etc.) and NGOs are oriented towards a cultural/artistic market, and they want governmental assistance in approaching customers, resources and other organizations. Regarding work space, their perception of their own position is not realistic: they want more space at lower rates of subsidized loans or rents. This means that in reconstructing an old industrial site or constructing a new building for CI, huge assistance would be needed from local institutions and banks. To make such projects sustainable, CI people should be encouraged to widen their market and trained to operate under more competitive conditions.

At the beginning of her presentation 'Forces and Trends that Shape the Contemporary City – Creative Sector in Creative Cities' Žaklina Gligorijević gave a historical overview of the importance of the public space for the development of a city. Gligorijević concentrated on the city of Belgrade, asking if some of the lessons from other cities can be used in its context. Gligorijević started approaching the subject from the urban recycling method that she was involved in, in Belgrade of the nineties. The reason why there is no recycling strategy implementation in Belgrade

comes from several reasons: transition, ownership problems, market driven development; rigid regulations, lack of cultural policies; lack of legal tools and mechanisms for (at least temporary) use of the existing structures; and the fear of misuse or destruction. In conclusion, one should stress that there is still a lot of work to be done in Belgrade in order to turn it into a truly creative city.

Dona Kolar-Panov, Violeta Simjanovska and Katerina Mojančevska presented the example of the 'City Regeneration Policies and Practices. Case Study: Skopje'. After a brief outline of the social, political and economic image of the city, they enumerated major problems in the city regeneration policies encountered by the national and local institutions, NGO sector and the private sector. The municipal authorities should recognize the role culture plays in economic revitalization and in addressing current multiethnic and multicultural realities, as well as recognize the contribution culture can make to social integration and emancipation. Only through cooperation and understanding between all the players involved and through the development of strategies for cultural industries that build alliances between business and culture, an effective cultural policy can be created and implemented, a policy that will provide for a better cultural future not only for Skopje but also for Macedonia.

Another city case study was offered by Maja Breznik, who presented the changes in the city of Ljubljana in her lecture 'The Role of Culture in the Strategies of City Regeneration'. The erosion of the city's functions and atmosphere occurred as part of an urban plan. Urban planners see Ljubljana's highways as the 'circulation of

blood' through the organism, and therefore the main institutions and shopping malls are put alongside. The critical points of cultural production in Ljubljana are: local community centres, which are rather marginal; youth centers, for children up to ten years old, and not other youth groups (e.g. Metelkova, which produces 40% of all music concerts in Ljubljana); ethnic minorities' activities, which are rather marginalized. Breznik stresses that in the strategies of city regeneration culture is, unfortunately, seen through the de-politicization of society; gentrification; and the growth of economic and social tensions.

Examples from Slovenia were also used as an illustration in the presentation by Aldo Milohnič entitled 'Culture in the Age of Economic Rationality. On City Regeneration and City Privatization'. At the beginning he stressed how recently a fierce debate opened the topic of relationship between culture and economy in Slovenia, where several young economists asked for reevaluation of investments in culture. Milohnič stressed the danger of thinking that culture should offer convincing arguments (meaning acceptable to economists) proving the benefits of culture for society as a whole, and for the economy in particular.

In her presentation 'Changes in Cultural Strategies: Cultural Workers' Views' Jaka Primorac offered three different models of the strategies of cultural workers in creative industries in SEE: those that ask for a radical change of the system; those that think that the changes should be made, but some positive features of the system should stay; and those that have an orientation towards the global market. Cultural workers perceive the need for an overall strategy for the development of the cultural field: the need for changes of the existing structures and institutions, the necessity for strict criteria and transparent evaluation and funding, regulation of piracy; the need for admitting sector changes towards the market; the need for changes in statistics; the alteration of the atti-

tude towards the field of culture; and education of cultural managers, and cultural producers.

Janko Ljumović gave a short introduction on how the 'Creative Podgorica' project started with the impulse of the British Council Serbia and Montenegro, under the UKSEE Creative Industries strand. Following this, Lidia Varbanova gave a presentation entitled 'Our Creative Cities Online: Making Connections, Improving Visibility and Sharing Knowledge', which dealt with the online data on the creative cities. Generally, there is an absence of online classification of the terminology linked with the creative cities, and of relevant online artistic and creative images to reflect the creative city concept. The creative cities concept for SEE is absent and cities are presented from the tourist point of view – there is little creativity in individual websites about cities. There is an absence of artistic profiles and creative processes, as well as a poor visibility of the websites in some cases, (examples of Sofia, Belgrade). In this respect one should stress that there is a lot of work to be done on the creative cities online.

In conclusion, this year's course presented nine case studies from the region, showing a diversity of problems and solutions. Numerous discussions among participants underlined key problems of the urban cultural policies, and of the (lack of) city regeneration policies in SEE. Culture is far from becoming a central point of city regeneration, and there is an evident absence of city cultural policies and strategies. In many countries of the region culture has been and still is perceived as consumption, rather than production potential. Theoretically, creative industries may be seen as central for the change of atti-

tudes, but then different approaches and models should be analyzed and tested, which is not the case in SEE. Fast growth of local cities demands more profiled and more professionalized policy responses that are able to reach beyond a purely instrumental view of the role of culture in city development and regeneration. It is obvious that the whole issue is new and challenging for the SEE cities, but also that responses and efforts are few and often inadequate.

Jaka Primorac