



routes

ECF Princess Margriet Award
for Cultural Diversity 2009

Artists play an important role
in our changing societies:
they open up the boundaries
of our imagination and reveal
unknown routes between cultures.
They touch hearts and minds.



routes

ECF Princess Margriet Award
for Cultural Diversity 2009

The 2009 laureates



Stefan Kaegi

theatre-maker and co-founder of Rimini Protokoll, Berlin

PHOTO:
RIMINI
PROTOKOLL



Borka Pavićević

cultural activist and founder of the Centre for Cultural Decontamination, Belgrade

“ While theatre was always this empty space to create fictional worlds, I also wanted to open a window to the world and go: please look in this direction!

“ When you are destroyed from the bottom it is necessary to think from the beginning to the end. That means no segmentation, no territories of thinking.



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Routes Award, 26 January 2010 KVS theatre, Brussels

How do artists and intellectuals add to our understanding of cultural diversity? What is it that they ‘bring to the table’?

In the case of the 2009 **Routes** laureates, this is something substantial indeed. Who are they? Borka Pavićević, a formidable activist who has kept a dynamic cultural centre going through troubled years in Belgrade; and Stefan Kaegi, an inventive theatre-maker who puts ‘hidden’ lives centre-stage in his art. They were chosen by a distinguished four-person jury from a longlist of candidates proposed by the European Cultural Foundation’s wide network of contacts.

The jury’s decision itself reflects the complex nature of diversity in Europe today. Borka Pavićević’s Centre for Cultural Decontamination keeps lines of communication open between communities fractured by historic divides in the Balkans, while the real-life characters of Stefan Kaegi’s brand of theatre are often the unsung migrants who keep the lights burning in Europe’s cities. Historic regional differences and new urban realities: the latest **Routes** Award acknowledges both.

The **Routes** ECF Princess Margriet Award for Cultural Diversity invites policymakers, business people, cultural and media actors, as well as the general public, to look anew at the changing world around us through the powerful lens of arts and culture. The **Routes** laureates are selected from among those artists and intellectuals whose exceptional work enables differences among cultures to be experienced and valued.

Over the coming years, the Award is sure to reveal different facets of Europe’s cultural diversity and the role of the arts in reflecting this. As its laureates demonstrate, the real ‘diversity of diversity’ continues to challenge and intrigue.

“ Arts and culture have the power to bring comfort and provoke at the same time. And this is precisely where the European Cultural Foundation sits: in the delicate but exciting spot between comfort and the provocative, between what we know and what we like to explore....



**HRH Princess Laurentien
of the Netherlands**

ECF President

The very origin of the Award is of course very dear to me - it is a joint tribute by ECF, and the Ministries of Foreign Affairs and Culture of the Netherlands to Princess Margriet's outstanding dedication to furthering the cause of culture across Europe during her longstanding Presidency of ECF. So an award to outstanding personalities dedicated to groundbreaking work in the area of cultural diversity is a natural fit.

Arts and culture are about people. In the end, it is precisely the creativity of artists that fuels their leadership from a societal perspective. Their authentic imagination reveals the challenges of our time and the complexities at the heart of our societies. Their imagination can shed a different and refreshing light on those challenges and complexities.

The **Routes** Award recognises artists, thinkers and cultural players whose work causes us to look - and look again and differently - at diversity.

Interestingly, the laureates of this year's ECF **Routes** Princess Margriet Award live and work in very different spheres. They themselves and in their work stand for the complexity of cultural diversity itself.

The laureates were chosen by an independent jury of professionals in their field. As it so happens, their choices reflect the many-faceted cultural expressions that ECF wishes to honour and to share with a broader audience.

These choices underline our deeply-held belief that cultural diversity cannot be reduced to a simplistic notion. We are all in constant search to understand it, balancing between comfort and a desire for the provocative.

(excerpts from opening address)

“ We honour two outstanding, creative individuals; two people whose work opens our eyes and minds to vital aspects of cultural diversity....

As relations between cultures grow in complexity, creative individuals are needed more than ever, their powerful imaginations changing the way we think, broadening our horizons, taking us beyond our own cultural comfort zones and along new 'routes'.

Fifty nominations for this award were made by a large network of experts from various regions and cultural disciplines. And in May 2009, the Jury selected two from this number: Borka Pavićević and Stefan Kaegi.

Their work and the conditions they work in differ. But they have some crucial traits in common. Dramaturge Borka Pavićević and theatre-maker Stefan Kaegi both push the borders of theatre, using its space as an open forum for performers, those 'experts' who enable a changing society to express itself.

For Borka Pavićević, theatre has a democratic potential that transcends cultural prejudices. Stefan Kaegi reveals how performances can bring people together beyond the geographical limits of a fixed place. Stefan Kaegi has decided to share his award with two people who have worked very closely with him, Jörg Karrenbauer and Julianne Männel.

(excerpts from the laudatio)



HRH Princess Margriet
of the Netherlands

Former ECF President

Jury report: Borka Pavićević

Born on the Adriatic coast in Kotor, Montenegro, Borka Pavićević is a dramaturge and tireless cultural activist who has worked across the region of former Yugoslavia. She has devoted her career to all art forms, and particularly theatre as a podium for debate and public expression that conjures new possibilities beyond a numbing politics of fear and the short-sightedness of any kind of extremism.

In 1995, Borka Pavićević opened the Centre for Cultural Decontamination, an independent, non-profit centre in Belgrade that has become a dynamic space for innovative, hybrid theatre; the Centre also holds exhibitions in its courtyard and across the city. Under Borka Pavićević's inspiring leadership, the Centre has grown into an open space for creative minds to articulate their responses to events around them; a venue in which individuals from the region can work freely together.

The 2009 **Routes** Award is recognition of Borka Pavićević's positive energy and defiant optimism for keeping diversity alive and reviving the spirit of liberal arts and public discourse under truly difficult conditions.

Jury report: Stefan Kaegi

Born in Switzerland, living in Berlin, working in cities across Europe and the world, Stefan Kaegi is a true global nomad. Under the label of Rimini Protokoll, Stefan has developed a documentary form of theatre that explores the unseen networks between different cultures, cities, countries and continents.

Stefan investigates the invisible realities and unexpected situations of everyday life beyond the headlines, behind the statistics. Theatre becomes a space for performers - not professional actors, but very diverse individuals - to tell something of their expertise and subjective experiences. People - from children to the elderly, truck drivers to aero-physicists, heart surgeons to policemen - all take centre stage. Stefan Kaegi never stops experimenting: through his combinations of virtual and physical spaces, he gives digital communication a human twist, creating a pause, a contemplation that runs deep.

Among his many productions, the jury considered Stefan Kaegi in particular for his piece *Cargo Sofia-X*, which tells the stories of truck drivers and their working life on the road, along border-crossings, transit locations and urban peripheries, exploring how the transport of goods also reveals stories and places that cannot be seen on a map.

“ Diversity
acknowledges

that we share space
and time, but that
our landscapes and
histories differ....

**Borka
Pavićević**

Right now, we are sharing this grand and beautiful moment in a city that for centuries has been a gateway to and from distant lands and peoples. Centuries of travellers have shaped this place, its identity, its understanding of culture, and they continue to do so. It's all about defiance: they defy geography to reach a place that is the centre of a community without borders, the symbol of freedom of movement. We are here this evening because of them. In gratefully accepting the honour accorded me by the European Cultural Foundation in this European city that has thrived on diversity and wrestled openly and often painfully with what it means, I thank you - and all those travellers - for a legacy that celebrates restlessness, movement, rebellion and resistance.

There is a famous programme used in European educational systems that teaches what culture and diversity mean by walking with students, schoolchildren and their families through the streets and neighbourhoods of their towns. The programme began in a primary school in Amsterdam. Let me follow that example and take you on the walk to work that I make every day. To paraphrase Professor Stuart Hall, last year's recipient of this award, perhaps in that way you will see how we 'try to resolve the contradictory realities of belongingness', and how we, in turn, 'disturbingly see' into the worlds of others.

The Centre for Cultural Decontamination is on Bircaninova Street in downtown Belgrade. Bircaninova, our street, is a steep hill. It starts at the river that divided the Austro-Hungarian from the Ottoman empires and ends in an intersection with a street called 'Boulevard of Liberation'.

At the bottom of the hill is the old rail yard, the railroad workers' settlement of small flats built on what was then a Soviet model and, a little farther away, a police station that has many tasks, as you might expect of a police station across the street from a rail yard. One of the tasks is to regulate the movement and registration of foreigners. Another is to prevent Roma migrants from reoccupying the space under the railroad bridge.

Just a short walk away, halfway up the hill on Bircaninova, are the Ministry of Foreign Affairs and, across the street, the Ministry of Defence. Both were severely damaged - destroyed, really - in the 1999 multinational NATO 'humanitarian intervention' that was supposed to stop ethnic cleansing but failed to do so. Taking pictures of the damage is now one of the city's major attractions

for tourists who come to the city. Giant stone and concrete pieces of the Ministry of Defence still hover precariously over passersby on the sidewalk. Across the street from the Ministry of Defence is a new Chinese restaurant.

Further up the hill, on a corner, is another cafe, called 'Little Paris'. The name was ironic or maybe black humour. Last year, 'Little Paris' was mysteriously renovated to look more like what someone thinks Paris looks like - and now the sidewalk of the sidewalk cafe is impassable from all the big, black Jeeps and Audis. Lodged a little farther, among the Bulgarian, Italian, Swiss and Finnish embassies, is our Centre for Cultural Decontamination. We are right next to the German consulate. It used to be the East German embassy. For many years, people would line up in the wee hours of the morning, several hundred every day, camped on the sidewalk, waiting to apply for visas. They concocted makeshift chairs and stools to ease the pain of the wait. We made an art exhibition of the chairs and stools.

The great humanitarian and advocate for justice, the late Vane Ivanović, who spent most of his life as a refugee, visited us, saw the mass of people camped outside the German consulate and built a toilet in our courtyard for the exclusive use of Centre for Cultural Decontamination theater-goers and visa-seekers for Germany. For years we had to make a special footnote in financial reports to explain to donors why the Centre used so much toilet paper and cleaning supplies. They thought it was mocking the name of the Centre or an ironic joke.

The other day, walking to our Centre, I beheld an amazing sight: there were no lines in front of the German consulate. No one. The sidewalk was empty. That was the day the visa requirement was repealed, and the current citizens of the current country whose current passport I currently hold could once again travel freely, in defiance of geography. They had been able to do that years ago, in the space and time called 'Yugoslavia'.

I am a real-time witness to how the idea of multiethnicity or the policy of multiethnicity has become the formulation of diversity. I have been both an actor and acted upon in that process.

Let's say that you can experience it all, all at once, the whole spectrum from internationalism to multiculturalism to cultural diversity. You don't have to go anywhere. No, you stay where you are. Sometimes your country changes borders

around you. More often, though, you become a foreigner because your country starts to treat *all those other people* like foreigners.

You may expect someone from the Balkans to say that. You may think it is a reference to what is euphemistically called 'the dissolution of the former Yugoslavia'. It is more than that - or we would not all be here this evening. Reterritorialisation is not a Balkan invention. Edward Said calls it 'not belonging', the perpetual formation of majorities that reject minorities. New forming states perpetually invent enemies and histories, so that we get what Gil Anidjar calls 'history of the enemy'.

It's not about nationalism or ethnocentrism or religion: it's about marking territory and claiming (or expropriating) property. War and the process of transition from socialist property use identity and 'the national question' so that new owners can establish territories under their control. Culture in those circumstances becomes either a commercial product or the expression of 'spiritual values' that help maintain national hegemony. Its ultimate product - you will have heard this terminology before - is the New Man, but one who doesn't think much, is generally apathetic and remembers nothing. And he doesn't have any problem whatsoever with violence.

Diversity in those circumstances is primarily a political categorisation. One can be 'diverse' according to how much (or whether) you are seen as loyal or patriotic, how much you agree with the origin of things, including the origin of the species. It is never measured by how much you are defiant. Diversity in those circumstances means subversiveness - and, above all, autonomy. It does not acknowledge boundaries. It denies the uniformed man's demand for papers, regardless of his uniform. It is a creative challenge, the precondition, the First Principle of making art.

We are back to where we started. It's all about defiance.

On the southern end of the European continent, we have a sea, and we were also once the centre of a community without borders, with our own diverse travellers who have come and stayed or come and gone. Like you to the north, we honour their acts of restlessness, movement, rebellion and resistance. And that is why the doors and windows of the Centre for Cultural Decontamination are green.

Borka Pavićević - Biography

Borka Pavićević was born in Kotor, Montenegro, in 1947. She worked as a dramaturge with different theatres throughout Serbia and former Yugoslavia. She participated in several anti-war activities supporting democratisation and civil society development leading up to the foundation of the Centre for Cultural Decontamination.



PHOTO:
SRDJAN VELJOVIĆ

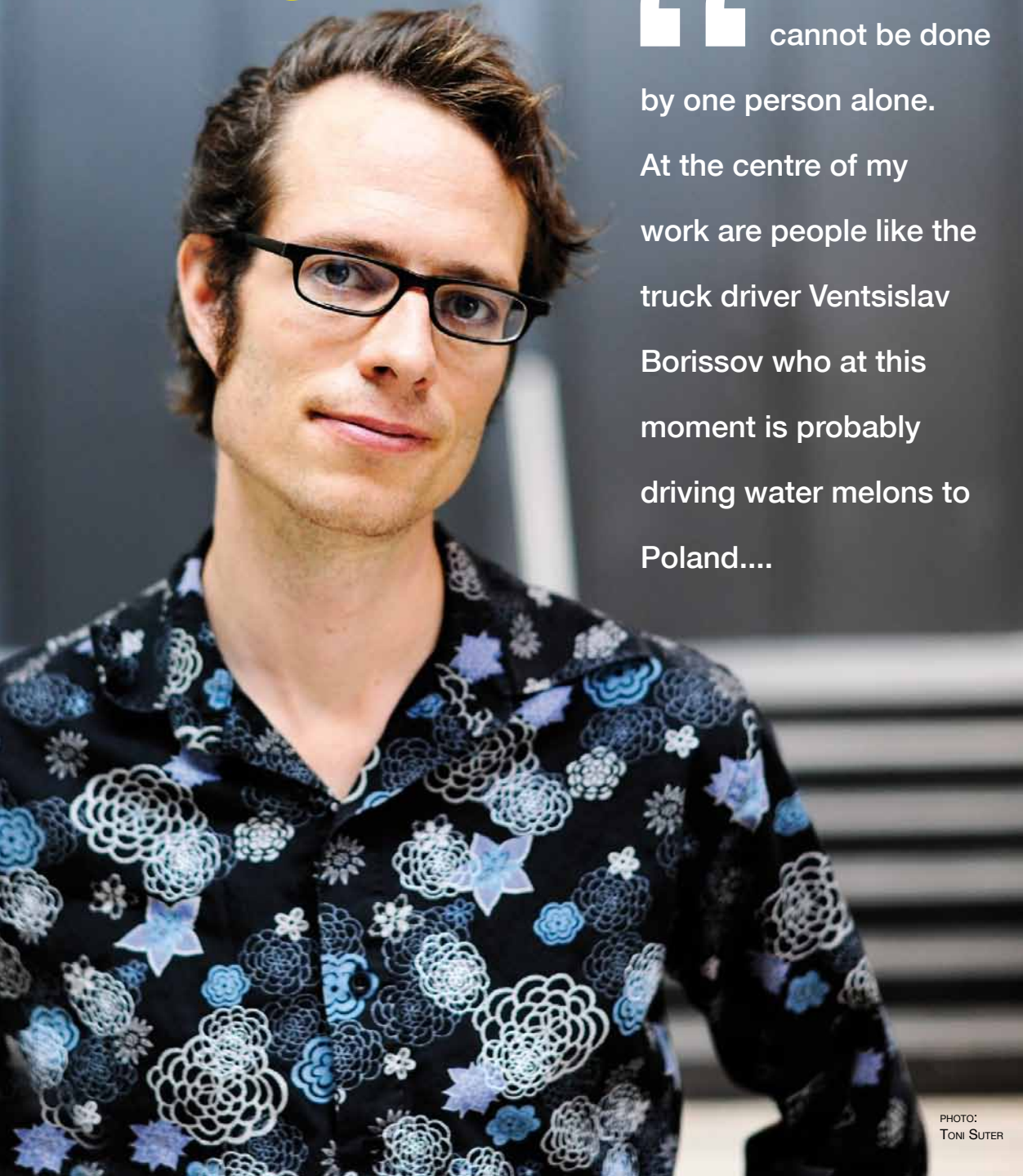
In 1971 she graduated from Belgrade's Academy for Theatre, Film, Radio and Television. She worked as a dramaturge with the Atelier 212 theatre for ten years and the Belgrade International Theatre Festival for twenty years. In 1981 she founded the New Sensibility theatre at the old Belgrade brewery. From 1984 to 1991 she participated in the artistic movement KPGT, and from 1992 to 1997 she was a member of the movement Belgrade Circle, which was made up of thinkers and activists against nationalistic movement, regime, war and crime.

Pavićević was one of the signatories of the Declaration of the Civil Resistance Movement in February 1992. In 1993, her public statements against 'war politics in Belgrade' led to her dismissal from the post of Artistic Director of Belgrade Drama Theatre.

A year later she founded the Centre for Cultural Decontamination (CZKD) in Belgrade, and has been the Centre's Director ever since. Dedicated to independent artistic production and public discourse, the Centre attempts to reverse ('decontaminate') the process by which nationalist sentiment influences politics. Attracting independent spirits and artists with a conscience, the Centre has organised more than 3000 performances, exhibitions, theatre events, protest actions and lectures. In 2010 it celebrated its 15th anniversary.

Pavićević's awards include the Légion d'honneur (2001) and the Hiroshima Foundation Prize for Peace and Culture (2004).

Stefan Kaegi



“ The real work
cannot be done

by one person alone.

At the centre of my
work are people like the
truck driver Ventsislav
Borissov who at this
moment is probably
driving water melons to
Poland....

PHOTO:
TONI SUTER

Turning Stages into Windows

Or Amorim, a Brazilian policeman who stepped out of his life to tell the audience of his nightmares. Or Hussein Gouda, a blind muezzin who is soon to be replaced by technology in his mosque in Cairo.

In the 1980s and 90s, there was this theatrical tradition where artists really wanted to confront their audiences with shocking taboo-breaking actions. We are not striving to be high art or cryptic. I am just trying to seduce the audience to a certain story. Instead of ‘activism’, we prefer to call our guerrilla strategies ‘theatre’.

Of course getting the **Routes** Award is a big honour. And I find it interesting that it awards diversity because that is not always the easiest path. Theatre has often been about groups of actors coming together to stick together over years and travel, which is more a celebration of the actors themselves. That kind of theatre is not about diversity but more about those ‘wild and crazy’ artists. I want to put the binoculars onto society and reframe how we see the people who are part of the production chain - like outsourcing, like truck drivers. And this takes a lot of work since you must invent new structures for every new situation. I’m working not only with Rimini Protokoll but also other people I have worked well with over the years at the HAU theatre. But we are not creating a large infrastructure - if it gets too fixed it becomes too much of a burden. It knocks out the creativity.

I decided to share my prize with Juliane and Jörg. These two haven’t slept much over the past two years because they have been with me and have dedicated much of their time to me and the work. Jörg Karrenbauer worked with me on *Cargo Sofia-X*, casting the truck drivers, which was a long, complex process. He stayed with the truck drivers for three years and has just come back from Tokyo where he found new Japanese truck drivers who now tell the audience right in the back of the truck how they relate to their city. And Juliane Männel developed *Radio Muezzin* with me from the very beginning. Without her I don’t think we would have got through all the trouble with the Ministry of Religious Affairs and people trying to censor the piece.

When I was a journalist I felt like I was never given enough time to get really engaged and that the format was just wrong since there are many other ways to invite people into a story. Like putting them directly into a truck as with *Cargo Sofia-X* or getting them on a phone to a call centre in India as with *Call Cutta in a Box*. While theatre was always this empty space to create fictional worlds, I also wanted to open a window to the world and go: 'Please look in this direction!' I guess what I want to say is: Let's keep breaking holes in the walls of theatres, let's keep turning stages into windows for the world because the stage is not an empty space: it is a space to meet.

(excerpts from Stefan Kaegi's Skype call, shown live at the award ceremony, and from his interview with journalist Steve Korver for the ECF website.)

Jörg Karrenbauer: Theatre of the Unforeseeable

Jörg Karrenbauer has taken Cargo Sofia-X to 30 cities in Europe and the Middle East. Last year, Cargo was a big hit at festivals in Tokyo and Singapore. When not on the road, Jörg lives in Berlin.

In 2003 when I met Stefan Kaegi and the others in Rimini Protokoll, I already felt quite close to Rimini's principle of working with non-professionals - individuals they call 'experts of the everyday' - instead of actors. Later, in 2005, Stefan told me about his idea for *Cargo Sofia-X* and asked me to join as video operator. So during the first six months on the road together, Stefan was developing the concept and directing and I did the video. Then Stefan moved on to other projects and I took over his part, adapting the concept to each city.

After two years on the road in Europe with the same two Bulgarian truck drivers, it was really a challenge to bring the truck to Asia, to cast new drivers and to adapt their stories. In the last year I've been doing 'Cargo Asia' in Japan and Singapore, where the situation for truck drivers is totally different from in Europe.

Most of the time theatre tries to be perfect. You rehearse to reduce faults and to make everything as repeatable as possible, and the biggest enemy is the unforeseeable. So the aim is to keep the real world outside. But if you are driving a truck through streets in Paris, Madrid or Tokyo, you never know what is going to

happen next. I like seeing the 'mistake' as actually just being the unforeseeable, and I am always curious how the drivers will deal with it. And I like watching the audience starting to enjoy the theatricality of everyday life.

We will present *Cargo Shanghai* in the German Pavilion at World Expo 2010 and at the beginning of next year we will go to Seoul for the Arts Festival Bo:m. And maybe the requests will go on until the truck breaks down. If that happens I hope we bury it in America, where the image of the trucker as hero of the road was born....

Juliane Männel: When Cairo Muezzins Meet the World of Theatre

Since 2007 Juliane has worked at HAU Berlin and produced the 100° Berlin Festival 2008 and Radio Muezzin, among others. She is currently collaborating with Stefan Kaegi on his new production, Bodenprobe Kasachstan. When not touring, she divides her time between Essen and Berlin.

In early 2008 I was asked to do the production management for Stefan's new show, *Radio Muezzin*, a production that reveals how the muezzin's call to prayer is being transformed in a technological age. A few months later we travelled to Cairo to cast the artistic team and the muezzins. Now we are on tour since March 2009.

When we moved the production to Berlin, we needed to submit passport applications, as some of the muezzins had never travelled outside Egypt before. With one of them being blind and another of age it was quite an adventure for all of us. The complete crew first arrived in Berlin in February 2009, and the whole city was covered with snow: some of us enjoyed the first snowball fight of our lives!

At certain moments you really have to be patient to grasp just what your counterpart's problem really is. Many hours are spent discussing seemingly ordinary issues - for example, how to negotiate fees with somebody via a translator. Overall, the main 'challenge' has really been constantly dealing with language issues and negotiating cultural differences.

Stefan Kaegi was born in Switzerland in 1972. He studied visual arts in Zürich and theatre and media studies at the University of Gießen, Germany. Over the last ten years, Kaegi has worked extensively with local performers in various urban contexts around the globe. He is a theatre-maker who explores the theatricality of everyday life.



In 2000, Kaegi joined forces with Helgard Haug and Daniel Wetzel to found the experimental theatre label, Rimini Protokoll, which has created dozens of documentary pieces. Rimini Protokoll was awarded the Faust Theatre Prize in 2007 and the European 'New Realities in Theatre' prize in 2008. It is artist in residence in the HAU Berlin.

Kaegi's approach to his subjects is part documentary, part fiction, with real people always 'playing' themselves. His productions combine performance, documentary video, site-specific interventions and communication technologies. Streets, parks, backs of trucks, tops of high-rise buildings and the internet are temporarily transformed into spaces of encounter between audience and performers, between the different 'others' who contribute to the life of our cities.

His recent productions include:

2006 CARGO SOFIA-X (Goethe Institute Sofia, HAU Berlin): a mobile road show in which the audience is seated at the back of a cargo truck driven by two Bulgarian truck drivers. *Cargo Sofia-X* has since been performed in cities across Europe, and is now being adapted by Jörg Karrenbauer for Tokyo/Yokohama, Singapore and Shanghai.

2007 CHACARA PARAISO (Copa Cultura, Goethe Institute Sao Paulo) in collaboration with Argentinian writer and theatre director Lola Arias: an installation with 18 Brazilian policemen and their families on the 14th floor of a high rise block.

2008 AIRPORT KIDS (Théâtre Vidy-Lausanne), also with Lola Arias: a show featuring eight sons of international company managers. *Airport Kids* was featured at the Avignon Festival and tours European cities.

2009 RADIO MUEZZIN (HAU Berlin, Goethe Institute Egypt): five Egyptians deliver their calls to prayer on stage and, over the radio, reflect on their expendability.

2010 CIUDADES PARALELAS (Berlin 09/2010, Buenos Aires 11-12/2010, Zurich 06-07/2011): Kaegi and Arias invite local artists to devise interventions in public city spaces usually considered functional, aiming to 'seduce the viewers into staying inside that space long enough for their perception to change'.

Political debate

One aim of the Routes Award is to bring discussion of cultural diversity firmly into the European political sphere. A mixture of the reflective and the celebratory, the Routes ceremony also featured a short political panel discussion.



The evening's moderator, Dutch radio and television presenter Aldith Hunkar interviewed Ed Kronenburg, Secretary-General of the Dutch Ministry of Foreign Affairs, Xavier Troussard, Head of the European Commission's 'Cultural Policy and Intercultural Dialogue' Unit, and Jan Goossens, Director of the Royal Flemish Theatre (KVS), asking how the work of the laureates and their messages relate to the core of their own political work.

Xavier Troussard: The real challenge is to engage with diversity. It is very difficult to prove that there is an interest in engaging with cultural diversity because the proof only comes through the experience. So our role should be to multiply those spaces, real spaces or virtual ones, where individual citizens can experience for themselves the value of diversity.... It is the responsibility of the public authorities and civil society to provide these spaces. We never said it was easy; now we have to work in a sustainable way to provide such spaces.

Europe has to become a specific laboratory for engaging with diversity. The power of the arts in this respect is amazing because we cannot expect to find a more efficient shortcut to the questioning of our prejudices, our own identity.... We

cannot be interested in engaging with diversity in another country when you have not experienced these encounters in your own neighbourhood.

Ed Kronenburg: There is no contradiction between culture and politics. Culture is the basis to work from, because it gives you the confidence to engage with other people and other countries and then you can build something together. It is therefore, in my opinion, extremely important to show that diversity as such is a strength and not a weakness. This you have to repeat each and every day. We have a long way to go. The reflex is to stick to one's own culture and lose sight of cultural diversity.

Jan Goossens: We must continue to narrow the gap between the reality in the cities, the societies we live in today - between this reality on the one hand and the official cultural representation on the other. We need to try and make these official representations much more inclusive. We know we do not share a common past. If we want to share a common future then that is what is necessary. Not to lose courage, and to learn from our failures. There is no other way. We have to be defiant in order to make headway.

The Award

The ECF **Routes** Princess Margriet Award for Cultural Diversity is given annually to cultural and artistic practitioners who have made exceptional contributions that enliven our experience and understanding of cultural diversity. The presentation of the award by HRH Princess Margriet of the Netherlands takes place in Brussels in the presence of royal family members and an audience of international guests. **Routes** has prize money of €50,000 annually. It is a European award for artists and intellectuals living in Europe and organisations and projects located in Europe.

With this award ECF wishes to enhance the unique role of the arts in challenging cultural divisions and fixed notions of diversity in contemporary Europe. Each year the award seeks to question established notions and introduce new approaches to the concept and experience of diversity.

Nomination & procedure of the second Routes Award

Between January and early April 2009, ECF invited and received nominations from an extensive network of partners and experts in different regions and disciplines of cultural practice, including those beyond ECF's own spheres of influence. A shortlist was then drawn up on the basis of further research, and second opinions gathered from advisers in ECF's network. The jury met for one day in late May for an in-depth assessment of the shortlisted laureates and selected the two recipients. ECF follows a confidentiality policy. This means that neither the names of nominators nor nominees are made public.

The jury

The jury for the second ECF **Routes** Princess Margriet Award for Cultural Diversity consisted of:

Robert Palmer (Chair), *Director of Culture, Cultural and Natural Heritage, Council of Europe, Strasbourg, France;*

Rachida Azough, *journalist, former Creative Director, Kosmopolis, Rotterdam, the Netherlands;*

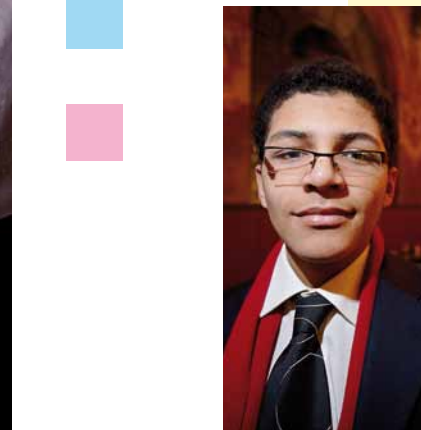
Iara Boubnova, *Director, Institute of Contemporary Art, Sofia, Bulgaria;*

Mike Philips, *historian, novelist and curator, UK.*





routes



Thank you

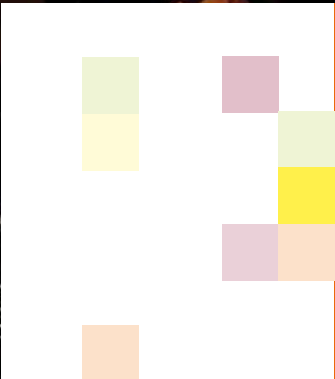
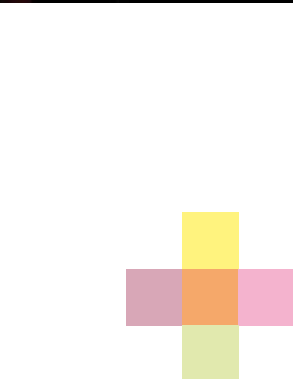
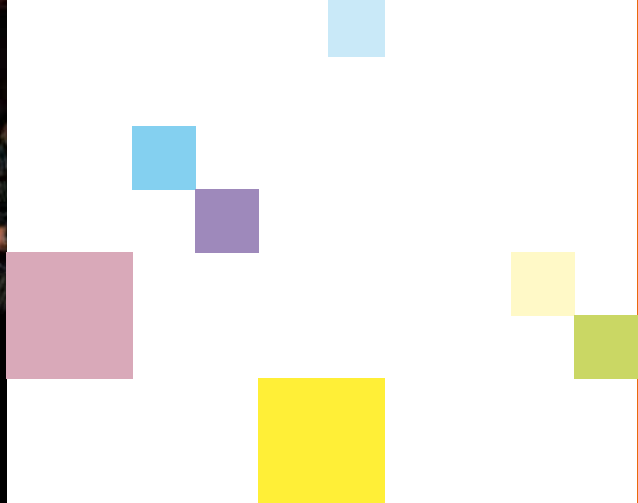
• CHRISTINA BOHLER • MICHAELA WOLF • FRÉDÉRIQUE CHABAUD • KHADIJA EL BENNAOUI • MARY ANN DEVLIEG • KATHERINE WATSON • RAYNA GAVRILOVA • MARIA VASSILEVA • RENE KUBASEK • BORIS BAKAL • JETTE SANDAHL • TABISH KHAIR • ED KRONENBURG • SIRJE HELME • TOMMI LAITIO • FERDINAND RICHARD • JÉRÔME BEL • DIANA McCARTY • KATI VISSER • SUZANA MILEVSKA • MARIA TUERLINGS • AHMET POLAT • DRAGAN KLAIC • URSULA SCHUTTER • ALLY DERKS • ALEXANDRA GABA VAN DONGEN • ALBERTINE LEFEBVRE • NAT MULLER • SNESKA QUAEDVLIEG MIHAILOVIC • ADAM BUDAK • TERESA TAMEN • MARK DEPUTTER • MATTHIAS LILIENTHAL • RAMONA MITRICA • XAVIER TROUSSARD • EKATERINA DEGOT • MIKHAIL GNEDOVSKI • JOSEPH BACKSTEIN • MILENA DRAGICEVIC SESIC • DARINA KÁROVÁ • ZORA JAUROVA • ALJA PREDAN • JAN BAAS • NEVENKA KOPRIVSEK • SANDRA PERSAK • MARTIN TAKKEN • JORDI PASCUAL • JAN GOOSSENS • ODILE CHENAL • NURIA ENGUITA MAYO • FRISO WIJNEN • MARIETTE VERHAAR • GIUSY CHIERCHIA • BERL MADRA • NICOLE PETIT • MASCHA IHWE • RANA ZINCIR CELAL • GÜLSUN KARAMUSTAFA • PELIN TURGUT • DANIEL STORK • MARIA LIND • IAN RITCHIE • PHILIPPE MALFROOT • VALÉRIE DE KNOP • LISE MATHOL • WIETSKES MAAS • DAVID CAMERON • LOVIISA MELLIN • ALDITH HUNKAR •

Facts and figures

In 2008, the first **Routes** Award went to:

- **Professor Stuart Hall** (€30,000), *cultural theorist*, whose key works on culture have shaped the very discourse of cultural diversity, making a visionary contribution to the subject and influencing European intellectuals and artists;
- **Jérôme Bel and Pichet Klunchun** (€20,000), *dancer-choreographers*, for their performance 'Pichet Klunchun and Myself', a moving, often hilarious encounter between two artists, in which real cultural exchange becomes palpable and breaks open what is usually taken for granted when two cultures meet.

HRH Princess Margriet of the Netherlands presented the Award in the Halles de Schaerbeek, Brussels, on 9 December 2008.



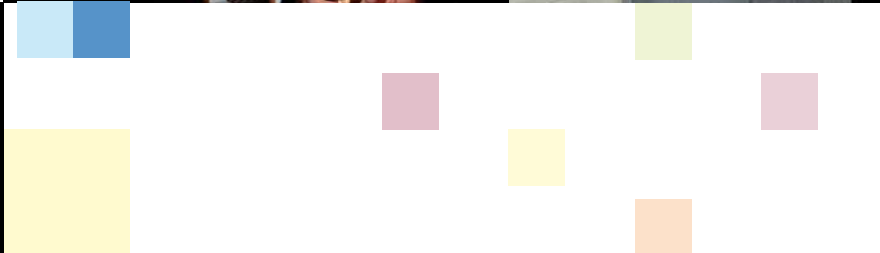
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The third **Routes Award** will be presented at the Koninklijke Vlaamse Schouwburg (Royal Flemish Theatre), Brussels, on the 8th of February 2011. The new laureate(s) will be announced shortly beforehand. For more information, see www.eurocult.org



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