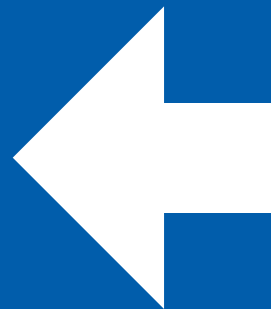


Due to current global political developments, it is all the more urgent to shape a climate of trust and cultural security in Europe and beyond, as a means to combat ignorance, prejudice and xenophobia



On

A coherent framework for cultural policies at European level is essential to accompany the enlargement process

No single organization could possibly presume to know and understand fully the complexities of the situation for culture and cultural cooperation.



to a cultural

the

policy

for Europe

Europe needs to define a role for itself in an increasingly globalized world

If you want to be an engaged artist you have to become an active citizen

Road

Promoting European culture and diversity contributes to making European citizenship a reality

Sharing Cultures



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2003-2004, a decisive period for the future of the European Union, saw:

- the negotiations for a Constitutional Treaty for the EU
- the inclusion of ten more countries in the EU from 1 May 2004
- the European Parliament's first 'enlarged' elections
- the appointment of a new European Commission
- the preparation of a new generation of EU cultural programmes

... events which should be used to strengthen Europe as a whole

During that time, the European Cultural Foundation – along with various European partners – initiated a major process of debate, advocacy campaigns, projects and programmes under the general heading:

4 'Enlargement

Why?



This publication is not a report, is not a reader, is not a summary of proceedings. This publication states and illustrates, seeks to inspire and to convince. It argues for the urgency of making culture the basis of European integration of stimulating genuine cross-border cultural cooperation of shaping comprehensive cultural instruments and policies for Europe of Sharing Cultures.

Gottfried Wagner

Director of the European Cultural Foundation

Odile Chenal

Deputy Director of the European Cultural Foundation

of Minds'



Because at stake are:

- a sense of belonging to an open and diverse community
- a sense of solidarity
- a new creativity to reshape the European project

Beyond the Enlarge





ment of the European Union

The Challenges of

8

- Once the draft constitutional treaty has been adopted, I believe we should impose a moratorium on the endless constitutional navel-gazing in the EU and address the essential tasks such as job creation and promoting sound European and national economic policies providing for sustainable economic growth.
- We must earn people's consent and support in a way that will show to citizens what is 'in it' for them. It is a time when communication needs to be carefully managed, to avoid generating false hopes or scoring own-goals by disappointing expectations. Our public opinion needs to be re-engaged in this process.
- We need to promote and maintain our commitment to cultural diversity. But at the same time we are together creating a Europe of values – values which I believe are totally consonant with the values of the peoples of the European Union.
- There is a need for a long-term approach to promoting democratic and economic reform in the neighbouring countries. I am convinced it is in our own enlightened political and economic interest to ensure that the relations with our neighbours are healthy and active.
- Today European culture functions for only fifty percent. For example there is a common agricultural policy, but no common film policy in Europe. We should have the same ambitions for culture as we do for agriculture.
- Europe has a lack of ambition, will and determination. We have to set a new frontier before young people today, give them a new vision.
- If Europe does not have the ambition to play first violin in the scientific arena, to develop universities of superior quality, and if Europe does not invest in this with a major effort, then we will stagnate and eventually we will be lost.

Jack Lang

Member of the French Parliament,
former Minister of Culture and Education

Pat Cox

President of the European Parliament 1999-2004

Enlargement

- For many years now we have been building a common European house. The enlargement of the Union does not simply mean adding ten new states to the existing integrated Europe. This enlargement is about a real unification of our continent.
- We have never felt any cultural divide. Indeed, it is culture through which the so badly needed link with Europe has been maintained. Culture has always been the guardian of Europe's unity and integrity. It is, however, true that for culture to flourish and play its fundamental role, it is easier if there is a conducive, prosperous economic and political environment.
- This enlargement is not a challenge, this enlargement is an opportunity to enrich the existing cultural diversity of the Union. We all agree that diversity is a source of cultural wealth. The challenge is how to manage this diversity. The answer is simple. When the diversity grows, so must the unity. The greater and stronger the feeling of unity, the easier it is to manage the diversity.
- The Europeanness in our everyday thinking is perceived as a constellation of cultures with a shared identity based on common values and traditions and much less as a contractual, i.e. political entity. European culture is by definition inclusive, symmetrical to the process of political enlargement. The challenge we are facing, then, has a lot more to do with communication than with measures to be taken.
- Paradoxically, Bulgaria enjoys a long tradition of existence in complex and contested cultural environments, such as the Ottoman and Soviet empires. The need for self-assertion and self-confidence on the one hand, and accommodation and dialogue on the other, seems to be producing healthy tensions which stimulate creativity. The challenges facing Bulgarian culture in an enlarged Europe are very much present, but their synonym is opportunity, not danger – cultures should be restless.
- The cultural sector requires serious reflection and at times conscious and institutional efforts. Both cultural industries and patrimony need a basic configuration of norms and aid – not necessarily financial – that should come from the public authorities. The European enlargement could be instrumental in promoting forcefully the principles of this interaction – freedom, participation, dialogue, mutual respect, tolerance.

Danuta Hübner

First Polish European Commissioner
former Minister for European Affairs

Rayna Gavrilova

Director of the Open Society Institute, Bulgaria

'Enlargement of Minds':

an ECF initiative



10

A coherent framework for cultural policies at European level is not only desirable – it is an essential accompaniment to the enlargement process.

The ECF ran a two-year advocacy campaign which was unswerving in the attention that it paid to the cultural aspects of the EU enlargement. The campaign was fuelled by the conviction that neglect of these cultural aspects would spell disaster both for the enlargement and for the European integration process as a whole. This conviction remains undiminished now that the enlargement is upon us. Indeed, it is stronger than ever.

A coherent framework for cultural policies at European level is not only desirable – it is an essential accompaniment to the enlargement process. In common with the European Commission and the Council of Europe, several organisations, networks and projects have in recent years concerned themselves with the need for a coherent framework for cultural cooperation. But for an even more meaningful cooperation to take place, new and systematic interest is vital in the border regions of the enlarged EU. That means enhancing the mechanisms of cooperation to ensure the inclusion of neighbouring countries.



From 2004 on, the 'wider Europe' perspective will be applied to all ECF programmes and initiatives.

An intellectual opening is just as urgently required – an 'enlargement of minds' which will not only counteract the kind of preconceptions which lead to prejudice, but which will also build on the emergence of a renewed European civil society. Culture, the arts and the media are renowned for their exploration and experimentation across borders. They have an immense amount to offer in shaping a common European space.

Enlargement of Minds is now a guiding principle of the ECF's work. From 2004 on, the 'wider Europe' perspective will be applied to all ECF programmes and initiatives, setting an agenda that extends beyond the accession countries and takes in our new neighbours in the East and the Southern Mediterranean, for whom the enlargement brings many concerns and even fear. Making real connections between the enlarged EU and those countries that are not currently part of the enlargement requires instruments of cultural cooperation which are, above all, innovative.



'Enlargement of Minds':

Advocacy and Practice

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The ECF began to put in place its action-line *Enlargement of Minds* two years before the actual EU enlargement was due to take place. This was an initiative which differed in its breadth of aim and approach from the programmes run by the ECF, but which would have been inconceivable without them. Three geographical areas were given priority in the action-line – South East Europe, the accession countries and their eastern neighbours, and the Southern Mediterranean region – all of which were, to some extent, familiar to the ECF through its work in programmes and grants. Yet no single organization, certainly not one as modestly-sized as the ECF, could possibly presume to know and understand fully the complexities of the situation for culture and cultural cooperation in all these places. This was the first task: to identify, within each region, the relevant expertise on which the Foundation could most usefully draw.

Experts in the cultural and educational fields, parliamentarians, EU representatives, artists and journalists were invited to participate in the three *Enlargement of Minds* seminars of 2003 (held in Amsterdam, Krakow, and Toledo). A good deal of preparatory work was carried out. For example, the readers – no mere seminar fodder – contained important research, interviews with politicians, cultural policy analysts and others, as well as mappings of the regions' cultural cooperation practices and inventories of cultural institutions there.

Getting the media on board was a tricky but critical aim. TV, radio and newspaper coverage spread the message of the seminars further, but the importance also lay in one of the chief ambitions of the ECF: to create a European public space for debate. Media old and new are the major players in this respect. One strand of

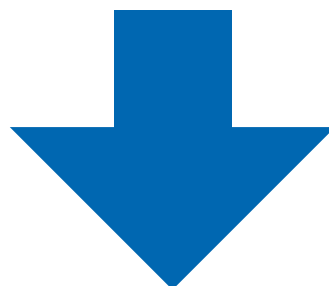


No single organization could possibly presume to know and understand fully the complexities of the situation for culture and cultural cooperation.

Enlargement of Minds (which is developing into a programme in its own right) is 'New European Deal', an initiative that supports cooperation between Europe's print media outlets.

Support for mobility is widely acknowledged as an effective and (if managed well) relatively uncomplicated means of advancing cultural cooperation. Here was an area in which the ECF could be confident of its own expertise, gained through experience of running successive mobility schemes. The *New European Deal's* mobility component encourages young journalists in Eastern Europe to tackle cultural issues which extend beyond the borders of their own countries, while the ECF's principal mobility scheme, *STEP beyond* (one of the first practical manifestations of *Enlargement of Minds*), supports travel primarily to and from new member states and the countries east of the enlargement. Another tool which has

grown out of the action-line is the *Cultural Policy Research Award*, which encourages research into the cultural implications of enlargement and is open to young researchers from all European countries. Research into cultural issues and policies in the Euro-Mediterranean area is advanced by a collaborative support programme organized by the ECF and Florence's Robert Schuman Centre for Advanced Studies.

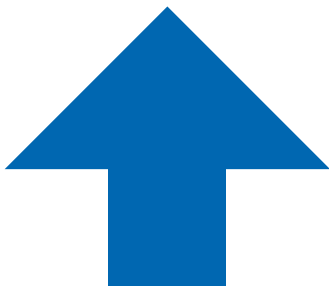


Advocacy and Practice



The Enlargement of Minds seminars were authentic encounters, meetings of minds, in which moving personal accounts combined naturally with political discourse.


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However much preparation went into them, and however familiar the central issues already were to participants and the ECF alike, the seminars themselves could not have been scripted. These were authentic encounters, meetings of minds, in which moving personal accounts combined naturally with political discourse. Each produced a manifesto or set of recommendations – all three are made available with this book – designed to have maximum impact on the political decision-makers. Principles and aims are set out within them, but also pragmatic measures, many of which are in the process of being realized. For example, the ECF seminar held in

Amsterdam led to the formation of the Forum for Cooperation with South East Europe, a virtual platform which enables that region's cultural policymakers to take an active part in the debate on cultural policy in Europe as a whole.


As important as it is to stimulate new instruments of cultural cooperation, *Enlargement of Minds* would have fulfilled only one half of its purpose had it stopped there. The action-line grew out of a renewed commitment to 'advocacy', a term which includes but also goes beyond the old-fashioned notion of political lobbying. Putting *Enlargement of Minds* and its aims on the agenda of successive EU Presidencies – in order to secure both the continuity and deepening of cultural policy at European level – has been a strategy which has met with some success. Another has involved discussions with the Wider Europe Task Force (which the ECF welcomes as signifying a



Perhaps after all the most telling legacy will be the partnerships forged or deepened in the cultural sector as a result of the action line's collaborative approach.

solid and comprehensive neighbourhood policy in the making) on regular consultations regarding the Wider Europe Action Plan and on the organization of a joint public hearing in Brussels concerning the Wider Europe initiative. The Nordic Council of Ministers is another body which shares some of the ECF's concerns, in this case for the Western Balkan countries: possible synergies between the Council and the ECF which would benefit these countries are being explored.

Time will tell which legacies of *Enlargement of Minds* will be lasting and which unlasting. The culminating conference, *Sharing Cultures*, will result in its own set of recommendations from the cultural field, to be presented to the informal meeting of European Ministers of Culture in Rotterdam in July 2004. It is sincerely hoped that whatever impact this might have will not be short-



lived. Perhaps after all the most telling legacy will be the partnerships forged or deepened in the cultural sector as a result of the action line's collaborative approach: a convoy on the road to a cultural policy for Europe, difficult to nudge aside. Certainly there will be publications to preserve the action-line in print, the most innovative of which is the entertaining compilation of authors' self-interviews 'on Europe and its other(s)', *Alter Ego*. The latest publication in the *Enlargement of Minds* series is the one you have in your hands.

David Cameron

Author and freelance editor

'Enlargement of Minds' and Mobility




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The ECF's mobility scheme STEP *beyond* encourages cross-border cultural cooperation and exchange between the countries that made up the European Union prior to 1 May 2004, the New Member States, and the enlarged EU's eastern neighbours.

The meeting I travelled to in Karosta, Latvia, in May 2003 represented the first attempt by a primarily Nordic-based network (NICE) to include people from Central and Southern Europe in discussions of future collaborative projects. More specifically, the meeting focused on establishing residency programmes between the different regions.

Fairly early on in the discussion, many of us from media centres/labs in post-socialist countries decided that we were not interested in having artists apply at random and committees making selections. We thought it would be better to abandon the label of 'artist residency' for the kind of activity we had in mind. This was more along the lines of the transfer of people, technical knowledge and resources between different institutions. Several of us explained why we

Many of us from media centres/labs in post-socialist countries decided that we were not interested in having artists apply at random and committees making selections.




Many people cannot participate in a pan-European dialogue because they cannot afford to spend 4 or 5 months' salary on one week of travel.

dislike the classic model of the artist-in-residence coming for a month to work on a project of their own and then usually making some installation or exhibition before leaving. In the best case scenarios, 'guest' and 'hosts' work closely together on a project which is interesting and beneficial to both.

Although I knew many of the participants in the networking meeting, I met a lot of new faces, and the structure of working together closely and intensely for several days – in order to come up with concrete proposals for exchange and collaboration – was extremely useful. I am very excited about the invitations and projects that are already underway.

There is still very much an economic divide across Europe. At a European level, I think it is



important to recognize the reality of economic borders. These continue to contribute to an isolation of ideas and experiences. Many people cannot participate in a pan-European dialogue because they cannot afford to spend 4 or 5 months' salary on one week of travel. I'm glad and grateful that there exists a funding structure for mobility which can enable people – especially those at an economic disadvantage – to travel and be able to exchange ideas, values and experiences.

Joanne Richardson

Report of a STEP *beyond*-funded travel from Romania to Latvia

The NICE (Network Interface for Cultural Exchange) Residencies Meeting (Karosta, Latvia, May 13-18, 2003) was organized by: RIXC, Riga New Media Centre, Riga, Latvia & K@2 Culture & Information Centre, Karosta, Latvia.

left page, top and bottom
"EU Citizens",
Igor Lapanje,
Manifesta 3, Ljubljana

right page
"Here", Platform Garanti
Contemporary Arts Center,
Istanbul

To mark the ECF's 50th anniversary, a grant to develop a new cross-border artistic project was awarded to the cultural space Platform Garanti Contemporary Art Centre in Turkey, in recognition of Platform's important role in putting Turkey on the contemporary art map while remaining open to cross-border cooperation.



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Reflecting on Enlargement



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The years 2002-2004 witnessed some decisive developments affecting the position of culture in the European Union. The Convention process aimed to elaborate proposals for the overhaul of the Community institutional structure, in the expectation that EU enlargement will change its institutional operation in several respects. How will these far-reaching changes affect culture?

The European Cultural Foundation is actively involved in these developments, as player, observer and commentator. In addition to its programmes and grants, it engages in analysis, takes up a position, and then communicates that position. In the spring of 2002, the Foundation set up a Reflection Group of prominent European



Members of the Reflection Group were asked to consider ways of strengthening the cultural dimension of the European integration and provide arguments that would confirm and reinforce culture as an EU competence.

intellectuals and artists who were given a mandate to analyse the position of culture in Europe and anticipate some possible ramifications for cultural policy, especially at EU level.

Members of the Reflection Group were asked to consider ways of strengthening the cultural dimension of the European integration and provide arguments that would confirm and reinforce culture as an EU competence, on the basis of Article 151 of the Amsterdam Treaty – a provision never fully put into practice. The Reflection Group addressed the contentious memories of the Europeans; the cultural consequences of globalisation; the cultural

perspectives of the EU enlargement; and it sought ways of expanding and developing Europe-wide cultural spaces as a public sphere of debate, cooperation and reflection.

The proceedings of the Reflection Group resulted in eight working papers. The final conclusions, along with members' personal statements, will appear in a publication in January 2005.

Dragan Klaic

Former Moderator of the ECF's Reflection Group
Permanent Fellow of Felix Meritis (Amsterdam)
Former President of the European Forum for the Arts and Heritage



European Citizenship




A slight undertone of apprehension lurked in even the driest comparative analysis of the various aspects of cultural life.

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During its first five years of existence, the Budapest Observatory (the Regional Observatory on Financing Culture in East-Central Europe) has often acted as if fulfilling one stereotype of the Eastern European character: grumbling about receiving less earthly goods than the east is entitled to by virtue of spiritual values, historical vicissitudes and other merits. In spite of conscious self-control, a slight undertone of apprehension lurked in even the driest comparative analysis of the various aspects of cultural life.

One reason for sudden optimism is the Communication from the European Commission which reads:

'The Commission proposes as one of the main priorities for EU action developing European citizenship. Promoting European culture and diversity contributes to making European citizenship a reality.'



Cultural policy goals are measured by what they give to the citizen. In this case: every citizen in Europe.

The European Union has done a lot for cohesion – first of markets, then of regions, more recently of social groups – and now seems to have set its sights on the citizen. I am one of those for whom cultural policy goals are measured by what they give to the citizen. In this case: every citizen in Europe. And that includes the Eastern fringes.

The Union has demonstrated an increasing affinity for extending cohesion attempts to ‘third countries’. This makes me believe in the pan-European scope of the plan. Tens of millions of citizens in Eastern Europe crave being a part of European culture, in both senses of giving and getting more. It is indeed from a global perspective that the EU should appreciate this drive – and should invest much more in all-European cultural cooperation.

Peter Inkei

Director of the Budapest Observatory in Hungary







a Cultural Policy for Europe

Why Europe Needs a Cultural Policy



26

A strong Europe needs a strong and democratic cultural policy. Along with a wide range of stakeholders, the ECF actively supports the development of such a policy.

European civil society: A common currency and single market are not enough to create a democratic sense of belonging. Community-building requires intercultural understanding. An effective European cultural policy would promote shared values and solidarity. It would demonstrate that Europe values the work of its most creative citizens, the artistic community which is able to transcend borders.

By encouraging creative solidarity among its citizens, such a cultural policy would go a long way towards ensuring the participation of an informed civil society.

The EU and its neighbours: The cultural aspects of the enlargement are not yet understood.

The issue of how the enlarged EU will deal with neighbouring countries and regions presents one challenge. New borders pose human and social questions which go beyond issues of security and migration. Cultural cooperation and inclusion are needed in such troubled areas as South East Europe, the 'in-between-zones' of Eastern Europe, and across the Mediterranean.

Europe in the world: Europe needs to define a role for itself in an increasingly globalized environment. How can it help to bring peaceful solutions to the world's conflicts?

How much influence – including cultural influence – could and should it have? Can Europeans be competitive enough to promote values of social responsibility and cultural diversity (e.g. in the General Agreement on Trade in Services), and also open enough to avoid fortress attitudes?



The ECF and its partners contribute to the 'Sharing of Cultures' by working for:

- a strong European cultural programme
 - better access to culture
 - cross-border promotion of the arts as well as intercultural competences
 - cultural cooperation within the enlarged EU and beyond
 - funds, programmes, and tools for cultural neighbourhood policies within the EU's 'Wider Europe' strategy
 - journalistic mobility and the emergence of a 'European public space'
 - proper recognition of cultural diversity issues
 - a cultural component to any future EU foreign policy
 - a dynamic Laboratory of European Cultural Cooperation, set up in a public-private partnership, which will serve Europe's civil society, the cultural sector, national decision-makers, and the European institutions
 - a sustainable strengthening of cultural infrastructures in South East Europe, Eastern Europe and the Mediterranean through tailor-made training and capacity-building programmes
 - civil society involvement in cultural decision-making processes (e.g. by supporting third-sector cultural policy development initiatives in South East Europe, Eastern Europe and the Mediterranean)
 - the promotion, development and dissemination of knowledge regarding cultural policy and issues of strategic cultural development.
- 

"Great works of art also happen on their own. More often than not their authors are not representatives of national cultures, but the opposite: outsiders, rebels, exiles, lonely individuals. James Joyce, an Irish rebel, abandoned Ireland, his home, his church, the existing values and norms, the norms of language and of literary tradition. He linked himself to the Homeric story, creating the biggest literary monument of European modernism with his novel Ulysses... Imagine Nora telling James: We are so poor, Jimmy, you should apply for some grant with some of those projects of yours! Would today's wealth of cultural institutions and cultural facilities

be able to help Mr Joyce? Would our cultural managers be able to recognize his genius? Or would they, following the rules, advise Mr Joyce to seek a stipend from some Irish cultural institution? Or would they advise him to try some Greek cultural foundation, concerning that 'Greek link' of his project? Perhaps the answers to these questions will help a bit in building a vision for a new European cultural policy!"

Dubravka Ugresic writer

'Crossing Perspectives' conference, Amsterdam, June 2003

The unification of Europe has
coincided with the fortification of Europe.

Shahidul Alam

Creating Europe

We live in a confused period, with which
both artists and policymakers have to deal.
We should not expect art to offer solutions,
but rather raise questions.

Sophie Leferink



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Poverty and isolation in certain groups in society can be viewed as resulting directly from political, economic and technological changes. The speed and scope of these changes multiply, transform and re-configure zones of crisis and deprivation in such a way that it is often very difficult for high-profile, conservative institutions to react to the challenges in a prompt and appropriate fashion.

If social and cultural organizations are not able to respond adequately to change, then whole communities could find themselves living in the midst of a dangerous incongruence between the antiquated, irrelevant social and cultural practices offered by the 'mainstream' and an uncontrollable escalation of technological, environmental, political and economic challenges which demand

to be articulated and assimilated by the community in a different way.

This is the area where small social and cultural organizations could play a role. Because of their size, as well as their use of collaboration and fresh ad-hoc ideas rather than established procedures and fixed ideologies, they can react to social change in a quick and flexible manner.

The fact that the NGO sector as a whole does not fully utilize this potential (real time response to change, sensitivity to the social context) makes it even more meaningful to support the small and emerging cultural initiatives that are moving in this direction of flexible, open, reality-based operations.

Immediate action...

- Create instruments of support (funding, training, networking opportunities, etc) which could benefit cultural and artistic organisations at programme rather than project level.
- Develop additional support measures (research, advocacy, documentation, etc) to bridge the gap between the values of the 'global art system', the pragmatic politics of local cultural policymaking, and the social sensitivity of the NGO sector. This could lead to an alliance of cultural players combining aesthetic quality, political feasibility and social responsibility.
- Devise a set of indicators which can evaluate the functioning of small to medium-sized cultural and artistic organisations in their particular social context, rather than measuring the general social benefits of an isolated activity.

Igor Dobricic

Programme Officer at the European Cultural Foundation

The artist is becoming an agent of development and a catalyst of diversity, remembrance, interests and aspirations that live in a particular community.

Dragan Klaić, Jan Hartholt

Since 1996 the ECF's *Art for Social Change* programme has supported artists and young people in working together as equal partners to make art. Many of these young people live in difficult circumstances in communities where there is a good deal of social tension.

The creative process receives just as much emphasis as the finished work: a process which helps to bring about personal transformation and social change. The element of social change can be defined as community-building in the context of a Europe striving to include all of its richly diverse communities in the European integration

process. The results of the programme to date were explored in the 'Almost Real' conference on participatory art at Utrecht's Central Museum between 11 and 14 March 2004 (see quotes above). *Art for Social Change* also functions as a platform for evaluation and cultural advocacy.

The programme has been decentralized to a number of *Art for Social Change* Resource Centres in Central, South East and Eastern Europe.

www.artforsocialchange.org

Europe as a Cultural Project



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The potential for European cultural projects is huge, and networks could provide the structure on which a European cultural policy might be based. However, the gap between aspirations and reality – as between political needs and reality – remains to be bridged.

Europe as a cultural project – a Europe of cultural projects

A favourite argument used by those who have an aversion to any type of European cultural policy goes as follows: in cultural Europe today, artists remain more mobile than any other group, their involvement in hundreds of everyday projects

unimpeded by any real or symbolic barriers. Visiting orchestras are invoked, travelling exhibitions, shared festivals, the freedom of both the intellect and the word, as well as the cross-border power of Europe's cultural industries.

When asked about the sustainability of civil society's cooperative structures, representation, the promotion of particular interests and causes, such people refer to the networks of professional and non-profit organisations. According to them, 'cultural Europe' is actually achieved by means of these cultural projects.



This has some truth in it, but is far from the whole story.

It leaves out of account the following facts:

- the cultural budgets of nation states, regions and communities are diminishing, especially for trans-border, international projects (an ideological 're-nationalisation' is also part of the picture)
- the EU's cultural budget is no larger than that of a medium-sized city or a famous opera house
- European cultural networks continually have to struggle just to survive, falling as they do between an almost non-existent support at national level and a marginal, constantly endangered support at European level
- the international cultural policy of nation states is often 'cultural diplomacy', usually bilateral in nature, which is used to present and 'market' their own interests
- the European music, film and book-publishing industries are not successful enough internationally, and cannot even compete in European markets against American products
- the prevalence of English-language cultural production seriously endangers diversity
- the EU is ill-prepared for cultural relationships with its 'new' neighbours, and efforts (paying lip-service) towards global intercultural dialogue are marginal
- European civil society cannot be said to exist as yet, and would anyway have no European media infrastructure to refer to or be reflected in.

Gottfried Wagner

Director of the European Cultural Foundation



Mobility

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In artistic circles there is no need to make a case for the importance of travel as far as artistic development and advancement are concerned. Nor is there any need to catalogue the immeasurable benefits that come from the opportunity to go abroad and observe, produce, perform, experiment, debate and reflect with one's peers, or to confront an unknown public and register the reactions of unknown critics. However, it takes extra effort to find an argument that can satisfy politicians and funding bodies, for whom such opportunities usually require justification. The common misgiving is that their money is simply financing cultural tourism in disguise. Perhaps this sort of misunderstanding explains why artistic mobility across borders has not received the support it deserves in Europe.

Some European states have developed programmes to support travel and some have not. Some important sources of funding have been

replaced or else are disappearing. The ECF in Amsterdam has terminated its small but efficient APEXchanges programme, replacing it with STEP *beyond*. The Open Society Institute is rapidly reducing its cultural programme and, thus, its sponsorship of travel between Eastern and Western Europe and between Eastern European nations. The Roberto Cimetta fund has yet to achieve its modest targets in encouraging exchange with Southern Europe and Mediterranean nations.

This current situation makes it all the more urgent to convince the European Commission to take the question of mobility seriously and integrate it in its action. Support for travel was not favoured as such in the old Kaleidoscope programme and is not a separate priority in the ongoing Culture 2000 programme. Originally envisaged for the period 2000-2004, Culture 2000 is to be extended until the end of 2006. It will continue to



- **RES ARTIS** is a worldwide network of residential arts centres and programmes which provide artists with facilities and conditions conducive to creative work. RES ARTIS provides a forum to support and represent the interests of such centres and programmes internationally. It seeks to foster centres and programmes which show a genuine will to sustain or improve the quality of artistic endeavours in any culture.

www.resartis.org

- **STEP beyond** is an ECF mobility scheme which encourages cross-border cultural cooperation and exchange between all European countries. The aim is to strengthen cultural ties between EU countries and those European countries that are not currently EU members. The scheme supports individual mobility in the setting-up phase of cultural and artistic initiatives.

www.eurocult.org

- The **ROBERTO CIMETTA FUND** encourages cultural exchanges within the Mediterranean area, supporting and facilitating the circulation of contemporary performing arts operators and artists who often experience difficult economic circumstances. The Fund aims to help them develop and integrate professional networks, develop projects and ideas and work together in a climate of genuine, open and informal cooperation.

www.ietm.org

- The **EUROPEAN 'PÉPINIÈRES' PROGRAMME FOR YOUNG ARTISTS** supports talented young artists in developing projects during a residency abroad. The artist is assisted by a coordinator, a city representative, and a professional organisation. The programme, which takes place in the framework of the European voluntary service, allows young artists to carry out an artistic project 'focused on social realities'.

www.transartists.nl

support a few pilot initiatives within the same meagre budget of 33.4 million Euro a year. It is time to try again to convince the DG Education and Culture, the European Parliament and the Council of Ministers to make artistic mobility one of the objectives of the pilot initiatives.

Due to current global political developments, it is all the more urgent to shape a climate of trust and cultural security in Europe and beyond, as a means of combating ignorance, prejudice and xenophobia, and thus build a stronger sense of intercultural ties among artists, cultural administrators and audiences. What greater step

towards this goal than encouraging the mobility of artists in their work, thereby creating more extensive opportunities for creative encounters, experimentation, and collaborative adventures? Even if the strictly artistic benefits of such mobility fail to sway decision-makers, the political benefits should be evident enough.

Dragan Klaić

Moderator of the ECF's Reflection Group,
Permanent Fellow of Felix Meritis (Amsterdam)
President of the European Forum for the Arts and Heritage

Text first published on IETM's website www.on-the-move.org.


Knowledge Management



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The reflection and research concerning European cultural cooperation, and in particular the idea of establishing a new and lean information and knowledge management instrument, has been gaining momentum since 2001, following the publication of the 'Ruffolo Report' and the European Parliament's 'Resolution on Cultural Cooperation in the European Union' (5-09-2001). These first mentioned the possibility of establishing a cultural observatory and highlighted the need for a more coherent approach to cultural cooperation and the development of a strategic plan. They also recommended that the information base be improved.

In 2002, the European Cultural Foundation launched a process of reflection on whether a cultural observatory would be an appropriate tool for strengthening the European cultural cooperation infrastructure. Following a discussion paper by Rod Fisher ('A Step Change in Cross-

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- **Culturebase.net** is a unique online information source on contemporary international artists from all fields and from geographical regions as diverse as Asia, Africa, Latin America, Middle East, Central and Eastern Europe. Networking among cultural players has shown that the variety of perspectives offered by different cultural regions can open up highly productive forms of transnational, interdisciplinary dialogue. Culturebase.net, which is funded by Culture 2000 and was developed by a consortium of partners, is one result of this intercultural dialogue.

www.culturebase.net

- **On-the-move** is a mobility website dedicated to information about international activities, projects and their funding, in the areas of theatre, dance, music and other performing arts disciplines. It is intended for artists and performing arts professionals from the European Union and its surrounding countries. The project is an initiative of IETM, the Informal European Theatre Meeting, and was officially launched in December 2003.

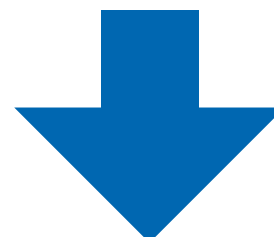
www.on-the-move.org

Border Engagement? The Potential of a European Observatory for Cultural Cooperation', 2002), an in-depth study by Y. Raj Isar ('Towards the European Observatory of Cultural Cooperation: Stakes, Objectives, Governance', 2003) as well as workshops with experts in the field, the ECF produced a paper which proposed the establishment of a European Cultural Laboratory that would be a proactive instrument which used a networking mode to enrich cultural cooperation.

In 2003, the European Commission initiated a feasibility study, carried out by ECOTEC, which revealed that an overwhelming majority of organisations and individuals believe that additional efforts in the field of cultural cooperation are absolutely necessary and that leaving the situation as it stands is untenable. The study pointed out a high level of demand for greater knowledge management and broad

support for increased networking to maximise the expertise of existing cultural actors and ensure a favoured bottom-up approach.

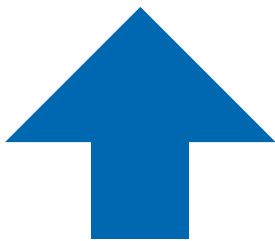
The study also indicated substantial frustration within the cultural sector over the lack of European funding for cultural cooperation, as well as concern that funding for the observatory would take much-needed resources away from existing organisations. With fears of more bureaucracy, duplication of efforts and competition for funds, some representatives from the cultural sector showed a certain resistance to the idea of the creation of a new institutional observatory.



Knowledge Management



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However, the main conclusion of these debates and studies is that there is a clear need to develop non-institutional innovative tools, in view of the enlargement of the European Union, the cultural inclusion of the new neighbours, and the role of Europe in the world.

Therefore the ECF proposed a lean core-networking solution, the 'ownership' of which would be shared: the Laboratory of European

Cultural Cooperation (or LAB). This private-public initiative, currently in the initial stages of its pilot phase, is an internet-based response to the identified needs for greater knowledge management, reflection and stimulation in the field of European cultural cooperation, and for the creation of a new decentralized, mainly virtual platform for the emerging 'public European space'.

The LAB's aims are to provide useful services and information (for artists, cultural operators and practitioners, governments, private foundations, the media and a wider public); to facilitate the sharing and discussion of knowledge and the optimisation of existing resources; to monitor and

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- **RECAP** is an international and informal network of documentation centres in the field of cultural policy. The network aims to improve the quality of access to, and delivery of, cultural policy information. RECAP's activities are free of charge. Informally, the network began in 1999 with smaller and newer documentations seeking help from the Boekmanstichting, which is widely considered to be one of the largest documentation centres on arts, culture and related policy in Europe. RECAP is currently a cooperative environment for documentation and research centres
www.recap-network.org

- **Artfactories** is an international resource centre for independent multidisciplinary art spaces that grow out of citizen and artistic projects, focusing on contemporary creation and new cultural, artistic and social practices. It encourages the sharing of all kinds of resources and collaboration between these spaces.
www.artfactories.net

- **Cultural Policies in Europe: a Compendium of Basic Facts and Trends** is a web-based database of national cultural policies in Europe, acting as a monitoring system with permanently updated information. The long-term aim is to include all 48 member states cooperating within the context of the European Cultural Convention. The Compendium reaches a broad audience of policymakers and administrators, arts institutions and networks, researchers and documentation professionals, journalists and students.

This transnational project was initiated by the Council of Europe and has been running as a joint venture with the European Institute for Comparative Cultural Research (ERICarts) since 1998. It is realised in partnership with a 'community of practice' comprised of independent cultural policy researchers, NGOs and national governments.

www.culturalpolicies.net



analyse trends; to commission and follow up research; and to pilot innovative schemes to encourage cross-border cultural cooperation in Europe. The success of the LAB depends on the interest and cooperation of a wide range of stakeholders.

In its four-year pilot phase, the LAB will consist of two major parts – the 'portal' and the 'public European space' component – and the more minor component of applied research and small pilot projects.

The portal will be an interactive tool, providing practical services and a single point of access to information on European cultural cooperation.

The portal's structure will reflect the LAB's philosophy, being managed through partnerships with many different content providers in the cultural sector, the EU, governments, academic and research institutions, cultural networks and foundations.

The 'public European space' component will include a multilingual newsletter presenting important examples of the cross-border European public debate. It will also give valuable information on schemes, prizes etc. as well as practical support for mobility and other instruments of cooperation.

ECF and Palmer/Rae Associates

Building Intercultural Competence



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There are three key elements in creating a climate for artistic and cultural activity to flourish: skilled individuals, professional organizations, and responsive policy frameworks.

Cultural policies and the infrastructure supporting them work best when there is active input from all in the cultural community. But this community must not be isolated. It can and should engage with other sectors: the educational sector for example, and the national, regional and local authorities.

To build intercultural competence in the cultural sector, greater attention should be paid to two areas of development in particular:

Cultural policy capacity development

It is essential that the various stakeholders in the cultural policymaking process become fully aware of the nature of their roles. Partnerships should


be forged between them, and the general level of understanding of cultural policy improved – especially the part which cultural policy plays within contemporary societies. This requires funders to invest in support for academic institutions which teach or research cultural policy, as these are the major deliverers of cultural policy education to future generations.

Capacity-building for cultural organisations and institutions

At the same time, funders should continue to support the strategic organisational development of cultural organisations and institutions. Only this way can we have a strong cultural sector with sustainable cultural organisations as major players within it.

Hanneloes Weeda

Senior Development Officer at the European Cultural Foundation

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- Established in 1992, the **European Network of Cultural Administration Training Centres (ENCATC)** is an independent umbrella organisation, and the only European organisation for training institutions and individuals professionally involved in education and training for the arts and cultural sectors. ENCATC aims to create an environment favourable to all institutions and professionals in the field that are willing to share experience, exchange good practice and set up partnerships at a transnational level, bridging the perceived divide between education, training, research and professional practice in cultural management.

www.encatc.org

- **Kultura Nova** is a project run by the ECF and the Open Society Institutes of Serbia, Montenegro, Croatia and Macedonia. It focuses on a particular group of cultural organizations in South East Europe, helping them to become more sustainable. It also seeks to create regional networks of cultural organizations, so that information can be shared and mutual support provided. Cultural managers are encouraged to develop long-term strategies and form partnerships with other organizations, in this way enabling their own organizations to contribute to the development of democracy and the protection of cultural diversity in societies where these are still fragile.

www.eurocult.org

- Established in 1980, the **Fondation Marcel Hicter pour la Démocratie Culturelle** promotes cultural democracy in Europe and further afield through the organisation of innovative cultural actions focusing on an interdisciplinary approach and the development of cultural cooperation in Europe. Cultural management and training programmes form one of the main pillars of the Foundation's work. The Foundation also runs the European Diploma in Cultural Project Management.

www.fondation-hicter.org

- **The Amsterdam-Maastricht Summer University** harnesses the expertise of professionals from all over the world, matching them with motivated participants who are happy to spend a few weeks of the summer in masterclasses, workshops and seminars on a variety of issues confronting present day civil society. Most of those who take part are young professionals between the ages of 25 and 35.

www.amsu.edu





Priorities of a European Funder

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Considering the complex histories of the various regions which claim to be European, as well as the multi-ethnic, multi-cultural and multi-religious realities in these regions throughout the centuries, it seems impossible to identify 'genuinely European' characteristics. What we do find, though, is a range of historical projects, constructs, myths, and fantasies, which are linked to hegemonic geopolitics and to a need to define the self as distinct from 'the other'.


What makes sense to me is to focus precisely on those exclusions, the secret histories, the concealed elements, which eventually allowed for a 'European culture' to emerge, defined as white, predominantly Christian, rational, civilised, not nomadic, not Muslim etc. Some organizations – most prominently the European Cultural Foundation – do this by offering funds to enhance intercultural dialogue and cross-border collaborations, especially beyond the new borders of the European Union.

What should the priorities of a European funder be, and what sort of criteria would be relevant to enhance meaningful cultural cooperation in Europe? This is of course an extensive question and I can only highlight some aspects which seem relevant to me from my point of view and experience. It means giving a certain priority to projects that engage with or speak from the position of the 'other of Europe' (in a regional sense, or in terms of excluded or marginalised ethnicities, subjectivities or practices). This involves offering programme lines for intercultural dialogue that go beyond the old and new European Union borders and beyond the common modes of exchange between centre and periphery. I see an urgent need also to create programme lines which focus on Europe's deep embeddedness in the history of its colonial expansion, its dependence on and deep entrenchment in 'the other'. Such a programme line – which might be named 'Global Europe' – could stimulate activities and offer funds for



Sustainable project funding

Grant-giving is not just about distributing money to people with deserving ideas. It is also a deliberate instrument for achieving policy objectives. A responsible funder constantly questions its own suppositions and procedures. These are some of the answers the ECF has arrived at over the years:

- Funding brings more results when accompanied by the sharing of skills and experience.
 - Sources of institutional funding are required in addition to project funding.
 - Open and frank partnership is needed between the funder and beneficiary organisations.
 - Being proactive and responsive to emerging needs allows a funder to contribute to the development of the sector.
 - Proper evaluation is an instrument of shared learning, improving project management and furthering the level of knowledge in the sector.
 - Funders should take into consideration the resources and expertise needed to conduct a proper evaluation.
 - Communication of results to a wider audience is crucial for disseminating the lessons learned.
 - Funders should strike a balance between innovation and sustainability.
 - Small, community-oriented initiatives make a strong contribution to diversity and intercultural dialogue.
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collaborations with partners from the Global South. It is very important to implement a 'bottom-up' approach and support activities which evolve out of the long history of transnational practices of cultural exchange, fusion, creation, networking and debate, for instance in transnational networks of diaspora communities: projects which are very specific and both transnational and locally embedded. It is also extremely important to secure equal access to these programmes in order to

avoid a representation of 'the other' instead of self-representation. Funding symbolic activities on 'European cultural diversity' initiated from above might easily lead to renewed forms of exclusion and disparity.

(Extract from the article 'Europe of The Other' in issue 6 of the ECF's cultural magazine Beyond Borders.)

Bettina Knaup

Programme coordinator of the International Festival of Contemporary Arts, 'City of Women'

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SEAS, Intercult. Pan-European collaboration between artists from the Baltic and Adriatic Seas. An ECF grant supported project research and development and distribution in Lithuania, Kaliningrad, Poland and Latvia.

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Skirmante Vaitkeviciute, "Nine Bridges Project", Lithuania, Supported by ECF's *Art for Social Change* Programme

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Modern Dance Development, Moldova. This project was supported by an ECF grant in collaboration with HIVOS - the Dutch Humanist Institute for Co-operation with Developing Countries. From 2003 to 2006 Hivos is outsourcing to ECF its funding of cultural development projects in South East Europe.





Expanding Networks



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Since the early 1980s, independent cultural organizations have woven cross-border networks in order to create informal channels of exchange, preparing the ground for collaborative projects which arise from shared personal choices rather than mere organizational logic.

These cultural networks have been based on personal commitment and trust, and the desire to be inclusive and open to members of varied backgrounds. As such, they continue to play an irreplaceable role in building a cultural and artistic European space.


Networks did not wait on the EU enlargement before opening themselves up to others. For some of them – such as IETM, ENCATC, ELIA, and IFACCA – the inclusion of members from accession countries and beyond is now a well-established fact. As the geographical scope broadens, however, networks face new challenges if they are to remain inclusive and multi-centred.

The integration of members from neighbouring regions confronts networks with difficult mobility issues: travel costs and, above all, visa restrictions hinder the participation of non-EU members in network meetings. EU members not only need to find creative solutions to seemingly intractable problems such as these, but also to feel sufficient solidarity in order to find them. In bringing together members who are active in such varied environments, networks should reflect on and explore new ways of working. They must ask themselves the question: 'What exactly might cooperation across extremely different economic and political contexts entail?'

Such regional initiatives as Balkan Express and DBM present one possible answer. At a time when the EU finally recognizes the importance of networks, the networks will themselves have to develop new strengths, imagination and instruments for their own enlargement.

Odile Chenal

Deputy Director of the European Cultural Foundation

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- **IETM** is a membership organisation which exists to stimulate the quality, development and contexts of contemporary performing arts in a global environment, by initiating and facilitating professional networking and communication, the dynamic exchange of information, know-how transfer, and presenting examples of good practice. IETM consists of over 400 subscribing professional performing arts organisations from more than 45 different countries. They are engaged in innovative, contemporary performance work and are committed to cross-border artistic exchange and collaboration.
www.ietm.org
 - **DBM (Danse Bassin Méditerranée)**, a Culture 2000-supported project, is a network devoted to the development and promotion of contemporary dance in the Mediterranean region, and, more generally, to cultural cooperation in this conflict-fractured part of the world. DBM conducts the following activities: exchange and dialogue between artists and professionals in the contemporary dance sector in Europe and in the Mediterranean area; training, support and co-production for young artists; mobility of people and their works; and research.
www.dbmed.org
 - **BALKAN EXPRESS** is a performing arts network which aims to develop an informal platform of performing arts professionals from Balkan countries, as well as beyond, facilitating the exchange of information, ideas and projects, and encouraging collaboration within the Balkan region and the establishment of connections with other regions.
www.ietm.org
 - **EFAH (European Forum for the Arts and Heritage)** is a platform for cultural policy development in Europe: for action and reflection, monitoring and feedback; a rallying point for active cultural operators in Europe; a networked organisation which stimulates genuine debate and policy development. EFAH has 65 organisational members at local, regional, national and European level. Furthermore it acts as a source of targeted, tailored and filtered information which aims to empower members and the cultural community. Perhaps most importantly, EFAH is an advocate: an active, articulate champion of its core beliefs, seeking constructive dialogue with institutions and policymakers, acting as a channel of communication to voice concerns arising from the community, and creating opportunities to advance the debate on the role of culture in Europe.
www.efah.org
 - **Culturelink – the Network of Networks for Research and Cooperation in Cultural Development** – was established by UNESCO and the Council of Europe in 1989. The Institute for International Relations (IMO) in Zagreb is the Network's focal point. Serving as a resource centre with an extensive geographic coverage, Culturelink strengthens communication among its members, encouraging international and intercultural communication and collaboration, as well as joint research projects. The long-term objective is the development of a worldwide information system for the study of cultural development and cooperation. To this end, the Network collects, processes and disseminates information on cultural development, cultural life and policies.
www.culturelink.org

Improved Alliances in the Cultural Sector



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Despite good intentions, the old models of European cultural cooperation have led to considerable fragmentation, isolation, and competition; the flow of information resulting from these models has been ineffective; and attempts by the cultural sector, government departments, European institutions, artists and cultural organisations to work together have been less than adequate. All of which has meant that little impact has been made on civil society's attitudes to the importance of cultural action. The existing paradigms must change.

New models should focus operationally on the following priorities:

- Connecting different cultural, social, economic and environmental agendas by viewing culture as a 'whole system'
- Creating new styles of networks that embody connectedness, information transfer and decision-making processes that are open and decentralised
- Fostering concern with capacity-building in the cultural sector as a whole and the improvement of knowledge and professional skills
- Producing evidence that is conceptually and empirically strong enough to make a compelling case for cultural development and its contribution to economic and social planning, multi- and inter-cultural competence and understanding, the handling of conflict and promotion of peace and security.
- Mobilising the energies and interests of a wider range of stakeholders; these must include cultural operators (of all sizes), governments (at all levels), the private sector (in all countries), foundations, charitable organisations and civil society groups.

The development of this new model requires strong leadership and good management. Projects that promote (and have clear objectives and targets for) integration and collective action deserve support now.

Robert Palmer

International cultural adviser

The Laboratory of European Cultural Cooperation (see page 40) represents a significant attempt to meet the requirements of Europe's cultural sector for greater knowledge management, reflection and stimulation in the field of European cultural cooperation. Not only will the Laboratory be a networked structure, encompassing a wide range of stakeholders, but it will also provide an example of mixed-source funding – something quite novel in the field of international cultural cooperation to date. Throughout the project's pilot phase, most of the funding will be underwritten by public authorities (on a national and supra-national basis), as well as by private foundations and donors. In addition, the project will vigorously pursue alternative sources of income, including sponsorships and income from advertising and certain business activities, in order to sustain the Laboratory's operations in the longer term.

www.eurocult.org

The partnership of the **One Minutes Junior** network consists of an intergovernmental organization (UNICEF), a foundation (ECF), and an academic institution (Sandberg Institute). Established to bring the creative experience of making one-minute movies to young people across and beyond Europe, *One Minutes Junior*:

- profits from its partners' complementary and conflicting dynamics, scope and structure
- links quality and originality of content directly with the political arena, meeting the challenge of addressing very different audiences with the same product
- enjoys a strong programme basis thanks to the broad and diverse network that results from the merging of partners' individual networks and the pooling of resources, facilities and skills.

www.theoneminutesjr.org

Sophie Leferink ECF's Programmes Manager

Partnerships between Foundations



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The cultural cooperation framework in Europe is rapidly changing. The increasing will of the arts community to cooperate and to move into a 'European cultural space' is not always supported by adequate financial resources or by the existing forms of support. Furthermore, the process of European Union enlargement is bringing new perspectives, actors and issues to the debate.

Among the most relevant factors in this change it is worth pointing to the shift of priorities of most governments and their national institutions, the persistently negligible support for transnational cooperation by the EU, the move back to a so-called 'cultural diplomacy' approach, the emerging trend of support for large flagship projects, and the increasing competition from large public institutions looking for alternative sources of funding.

According to official statements, foundations are willing to act as 'catalysts' or 'incubators' of processes (intellectual and practical) which would possibly not otherwise come into being. In terms of funded activities, foundations reveal an impressive energy and range of action.

The pressure on foundations is likely to continue to increase, as a consequence of the constraints in public resources earmarked for culture as well as the impressive and rapid change in the patterns and structure that have formed the traditional framework of reference for international cultural cooperation.

Foundations need to resist a mere substitute/adaptive role and should on the contrary work towards some form of 'stability pact' with public institutions at all levels.

- An independent international association, the **European Foundation Centre** is the gathering point for independent funders active in and with Europe. All members subscribe to the EFC Code of Practice.

A critical part of the EFC's work is reaching out to form partnerships with other grant-giving associations, including European national associations of donors, consortia of funders, public authorities, multilateral institutions and individual donors in Europe and elsewhere.

www.efc.be

- **Kultura Nova** was a recent capacity-building programme for specific cultural organisations in South East Europe. The programme was run by the European Cultural Foundation and the Open Society Institutes of Serbia, Montenegro, Macedonia and Croatia.

Joint programme development, funding, implementation and evaluation resulted in a four-year partnership agreement and major investment in these organisations.

www.eurocult.org

Such agreements should be oriented towards long-term processes, avoid a focus on short-term outcomes, and balance institutions' as well as foundations' goals, guidelines and working practices. The function of foundations would then be that of advocates and promoters of long-term developments, taking full advantage of the fact that foundations are by their very nature less subject to the complicated vagaries of political agendas and timescales, which allows them to enjoy political, structural and operational independence.

The majority of foundations state clearly that developing and/or strengthening a collaborative approach between one another could also be an appropriate way to enhance support for international cooperation and act as a catalysing force. It is necessary to develop an issue-based

milieu oriented towards collaborative processes rather than establish a 'club' involving a small circle of foundations that are eager to strengthen their working relationship, where the objectives and conditions for membership have already been strictly agreed in advance.

Excerpts from the Executive Summary of the report 'Cultural Cooperation in Europe: What role for foundations?' by the Fitzcarraldo Foundation, Italy, for the Network of European Foundations for Innovative Cooperation.

The role of Universities in Cultural Policy and Practice



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European universities are in their essence cultural institutions, and hence are part of the process through which cultural practices are spread and cultural issues are debated and analysed. Often this happens implicitly and without self-conscious discussion within the university about the assumptions on which their cultural practices are based and without reflecting on their cultural impact. And often such discussion and reflection as does take place is framed by local cultures and assumptions.

Yet universities in Europe are becoming more and more caught up in transversal and transnational activities. More and more students spend time in countries other than those in which they were

brought up. More and more university teachers and researchers are involved in working with their colleagues in other European countries. And – slowly – more and more opportunities are emerging for university teachers and researchers to work in positions in other countries. Thus European universities are under pressure to be much more self-aware and explicit in thinking about their own roles in framing and contributing to the ways in which different European cultures are understood and transmitted. And they have much experience and expertise to bring to bear on how policies in the cultural field are developed.

Helen Wallace

Director of the Robert Schuman Centre for Advanced Studies

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- In 2004 the ECF and partners launched a **Cultural Policy Research Award** for young researchers and policymakers. The award seeks to stimulate academic research in the field of cultural policy, with specific emphasis on the cultural implications of EU enlargement. Researchers are encouraged to explore new issues and problems within a contemporary European cultural context, and where possible suggest innovative cultural policy options.

One hoped-for outcome is a more extensive network of scholars who are competent in cultural policy comparative research projects. The award is administered by the University of Arts in Belgrade.


www.cpraward.org

- The **Cultural Policy Education Group (CPEG)** supports universities and art academies that teach (or plan to teach) modules in cultural policy within the 'Wider Europe'. CPEG was initiated by the ECF partly as a result of the *Policies for Culture* programme which has been active on various fronts in South East Europe over the past four years. Those involved in the programme perceived that there exists in SEE (as well as in Central and Eastern European countries) a great demand for training and academic expertise with regard to cultural policy and administration. The ECF has teamed up with universities active in this field, as well as some relatively new NGOs that are responsible for the delivery of training and education. CPEG will seek to find common ground for productive curriculum development methodologies that could prove useful to universities and higher education institutions within the broad region of SEE and Central and Eastern Europe. A mobility scheme for lecturers in cultural policy topics is also a part of the initiative.

www.policiesforculture.org



Culture and Commerce: Mutual Benefits



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Artists have the vision to grasp an idea and present it in a way that makes the world take notice. This is a talent that is desperately needed in the business world.

During the 1990s, the range of partnerships between business and the arts began to diversify. Traditional sponsorship, in which business provides a sum of money in return for measurable benefits (e.g. the inclusion of the sponsor's name on publicity material and hospitality for the sponsor's clients), remains an important source of income for the arts, but some companies are offering other forms of support too. They are

seconding employees to arts organisations to provide advice and expertise, and arts organisations are contributing more regularly to their business partners' staff development.

Thanks to its cooperation with the arts, business not only creates a positive public image, it also develops a more fruitful communication with potential partners and customers (external communication), as well as with its own staff and stakeholders (internal communication).

Ela Agotic

Freelance translator and cultural manager

The economic benefits of cultural activities

- A community with a developed cultural and artistic life is more likely to attract new businesses and encourage people to stay.
- The arts attract tourism.
- Attendance at artistic events encourages spending on other goods and services.
- An increase in individual skill, self confidence and the ability to communicate can make an individual more employable.
- The skills required by many cultural activities are transferable skills.
- Involvement in cultural activities may increase an interest in further education and training and provide the skills to follow that interest through.
- Arts facilities can serve a wider function (e.g. for conferences, seminars, entertainment).

From the Policies for Culture workshop dossier 'Advocating Culture', November 2001

Arts and Business helps strengthen communities by developing creative and effective partnerships between business and the arts. As the leading advocate for relationships between individuals and organisations in business and the arts, Arts and Business delivers a range of services to both sectors. Funding from UK central government helps the organisation to foster innovative and long-term partnerships through the grants scheme 'New Partners'. With support from both the private and public sectors, Arts and Business runs a series of professional development programmes which promote the exchange and development of skills between the business and arts communities. One of the most recent initiatives is the Prince of Wales Arts & Kids Foundation, established to convince the corporate sector of the vital importance of the arts to

children and to help businesses develop practical ways of engaging with this vision.

www.aandb.org.uk

Arts and Business is a member of **CEREC** – the European Committee for Business, Arts and Culture, established in March 1991 by national associations in Europe which promote business support in the arts as well as by a number of businesses committed to cultural sponsorship development in Europe. CEREC exists to promote partnerships for the mutual benefit of the private sector and the arts. It fosters new national associations in Europe as well as in the Mediterranean area. It also lobbies the European Commission and other organisations to advance its aims.

www.cerrec-network.org

A Public European Space



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All indicators point to the fact that there is a lack of cross-border European media cooperation and discourse, with too few possibilities for participation in debate. Yet these are precisely the things that a European civil society would need.

If citizens are to become more aware of their shared European-ness, there is clearly a need for action in the field of cross-border journalism.

Certain topics that are interesting to all Europeans are discussed from a variety of national perspectives. This is, of course, one

aspect of Europe's diversity. A platform which would make these respective national debates more transparent, accessible and comparable would be worth establishing.

Every day Europe sees a large number of quality articles produced. What is lacking is an instrument to collect and disseminate these articles. Tools are also needed to translate intellectual European discourses into comprehensible and attractive information for a wider – not to mention, younger – audience.

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- **New European Deal (NED)** is a new ECF initiative to stimulate cross-border journalistic exchange and to contribute to the development of a common European public space. NED recently teamed up with Copenhagen daily *Politiken* to realise the 'Europe Exhibition' project, in which prominent authors from the twenty-five EU member states share their personal visions of their own countries. Between January and June 2004, *Politiken* published these contributions as a series in its weekend edition. Other major European newspapers have also carried the series. In addition, NED supports the 'Closer Look' mobility scheme for cross-border journalistic projects. Young journalists from Central and Eastern Europe travel in order to prepare in-depth articles on themes of European relevance. Each of the selected journalists is linked to political or cultural magazines and newspapers which are committed to publishing the articles that result from their visits.

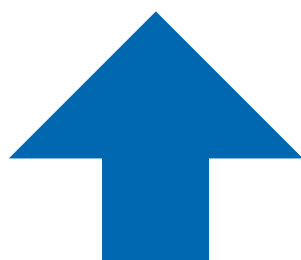
www.eurocult.org

- **The R.O.O.M. (Resource Of Open Minds)** provides a space where radical and fresh ideas can be expressed in an unconventional setting. The ECF set up the R.O.O.M. in the belief that the Foundation needed to encounter the ideas of a wide range of cultural actors if its reflection on the role of culture in the European integration process is to be properly informed and focused. The guest speaker or speakers present a short statement, painting, film or poem as a prelude to debate. Artists, cultural managers, journalists, researchers, and others – many of them encountered through the ECF's work in and beyond Europe – are invited to the R.O.O.M., with the aim not only of fostering mutual exchange, but also of setting new projects in motion.

www.eurocult.org



A Public European Space



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- The main objective of the **Babelmed Association** (set up in Rome in April 2001) is to promote cultural exchange in the Mediterranean region, circulating information and ideas. The name 'Babelmed' refers to the Mediterranean (Med) and its cultural diversity (Babel), while 'bab', Arabic for 'door', suggests the opening of a door onto the region. Babelmed's website contains a rich crop of articles on Mediterranean culture which offer an alternative to mainstream news. The articles are produced by a network of correspondents from Morocco, Jordan, Syria, Lebanon, Cyprus, Turkey, Spain, Italy and France. Babelmed also enables correspondents to cross the Mediterranean to investigate cultural issues in other Mediterranean locations.


www.babelmed.net

- **Transitions Online (TOL)**, founded as a Czech non-profit organization in April 1999, provides a unique coverage of Europe's twenty-eight post-Communist countries. Its Internet format is ideal for the region's young up-and-coming journalists. With a network of over fifty correspondents, and a reputation for insightful and local-oriented coverage, TOL continues to challenge conventional media wisdom.

www.tol.cz

- The **Prix Europa**, jointly initiated by the Council of Europe and the ECF in 1987, publicizes and supports the distribution of Europe's best television and radio programmes; it also awards a prize for the most impressive online project from a European broadcasting organization. Promoting the trademark 'Made in Europe' throughout the broadcasting world, *Prix Europa* rewards those makers whose programmes 'bear the unmistakable cultural imprint of their place of origin, yet also reach people of other cultures'.

www.prix-europa.de

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- **Eurozine** is a multilingual cultural e-zine with a double purpose. It links up and promotes over a hundred cultural journals from all over Europe. Drawing on this network, it publishes contemporary essays and literary texts in a variety of languages. By providing a Europe-wide overview of current themes and discussions, as published in the cultural journals involved in the project, Eurozine facilitates communication and exchange between the journals themselves and offers a rich source of information for an international readership. By presenting the best articles from its partners and their countries, as well as original texts on the most pressing issues of our times, Eurozine opens up a new space for transnational debate.

www.eurozine.com

- **'Cultural magazines – platforms of dialogue in the countries of South East Europe'** was an international symposium, organised with the support of the Stability Pact, which formed part of an extended series of events from 2000 to 2004 on the topic of 'The Balkans and Europe' (Bucharest Goethe Institute, in co-operation with several Romanian partners). These events cover cultural and educational issues, media policy and the processes of democratic and constitutional development in countries undergoing social transformations. The symposium brought together representatives of cultural magazines from Romania, Germany, and Central and East European countries. It offered regional perspectives on the decisive role that cultural magazines have to play in the democratic reconstruction of the countries of South East Europe.

www.ecumest.ro

- Amsterdam's **Felix Meritis** is a place for independent thinking, the transfer of knowledge and enjoyment of the arts. At Felix Meritis, the practice of art and science and their impact on society are a matter for continuous exploration, whether through the processes of European integration or the development of international cultural networks. Special attention is paid to Dutch and European perspectives. 'Europe' is defined less as a geographical than a cultural term. Felix facilitates dialogue between many varieties of culture – ethnic, national, religious, political and social. It also works between disciplines, within and between the arts and sciences.

www.felix.meritis.nl



Europe and its Diversity




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There is an urgent need for the EU to achieve a firm consensus among its member states and take a leading role in promoting the idea of a more balanced cultural exchange globally.

If Europe is to enter a new phase in designing European cultural policy, one of the priorities certainly has to be to articulate in a clear but comprehensive way its position regarding the complex challenges of preserving and promoting cultural diversity. This would not endanger the principle of subsidiarity, but would simply reflect a pragmatic and functional need to achieve a higher degree of coordination in dealing with challenges not previously dealt with in cultural policies.

While UNESCO is launching the process of elaborating the new Convention on Cultural Diversity, there is an urgent need for the EU to achieve a firm consensus among its member states and take a leading role in promoting the idea of a more balanced cultural exchange globally. Europe is well placed to promote one of its fundamental principles, of 'unity in diversity', as



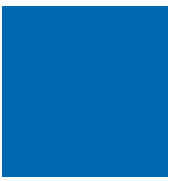
Europe is well placed to promote one of its fundamental principles, of 'unity in diversity', as a vehicle for ensuring the sustainable development of contemporary societies.

a vehicle for ensuring the sustainable development of contemporary societies.

However, concerns for cultural diversity have to be accompanied by well-elaborated policies that could respond adequately to the many negative trends emerging as a consequence of globalization and the liberalization of trade. While cultural policies have been lagging behind other, 'more important' public policies, it is evident today that there is an urgent need to replace favourable statements about the importance of cultural diversity with concrete instruments at international, regional and national levels.

Nina Obuljen

Research fellow in the Department for Culture and Communication at the Institute for International Relations, Croatia



Sharing Cultures in a European Cultural Policy

There is as yet no European cultural policy, and attempts to achieve it are typically 'starved' out of existence. The European Union should develop a legal basis to justify a European cultural policy that excludes harmonisation but promotes diversity. The EU must also of course provide sufficient means to enable its cultural policy and intercultural aims to be realized.

We can at least begin to move towards a more positive state of affairs by describing what a European cultural strategy might look like.

An effective cultural strategy would:

- combine vision with critical reflection and energy
- search for new partnerships in the cultural field
- find decentralised, culturally adequate and non-bureaucratic forms of implementing European cultural programmes
- devote itself to the question of the 'public European space'
- improve considerably the resources for culture and the instruments for European cultural cooperation
- represent European interests in world trade negotiations in a spirit that acknowledges the need to preserve diversity
- develop a wise cultural foreign policy towards Europe's neighbours and the wider world
- contribute by its very nature to the sharing of Europe's diverse cultures

This Manifesto was released at the Seminar "MOVING BORDERS: THE EU AND ITS NEW NEIGHBOURS", organised by the EUROPEAN CULTURAL FOUNDATION in cooperation with the VILLA DECIUS ASSOCIATION. It was held on 24-26 October 2003 in Villa Decius (Krakow, Poland) with the support of governmental and non-governmental participants from 21 European countries and in the presence of a representative of the EU Commission. This seminar is part of the ECF action-line '*Enlargement of Minds*'.

Context

On 1 May 2004, the European Union will take an unprecedented and historic step. Its greatest enlargement ever will have major repercussions, externally as much as internally. One of the challenges facing the enlarged European Union is to deepen and expand cooperation with its eastern neighbours. We believe that close integrative cooperation with Eastern Europe will strengthen democracy and solidarity, security and stability, and will facilitate economic development on our continent. Cultural and educational cooperation across our common borders contributes to a European cultural space of shared values. Better communication and deeper collaboration are required, as well as new means and resources needed to address these challenges. Expectations were expressed concerning clear European prospects for the countries concerned.

Some guiding principles

The enlarged EU and its new neighbours have to find ways of transforming new common challenges into benefits. The political will to achieve this objective – accompanied by sensitivity to regional and

Manifesto on Cultural and Educational Cooperation

historical variations, which demand a variety of instruments of cooperation – needs to gather momentum. Common interests deserve real commitment from all sides. The evident importance of a strong civil society underlines the need for special efforts to invest in cultural and educational cooperation and exchange. With regard to new initiatives and measures for encouraging regional and cross-border cooperation in culture and education, the Commission's communications on "Wider Europe" and on "New Neighbourhood Instruments" provide a good basis for implementation.

Recommendations to various stakeholders

1. The European Union should show leadership in securing cultural and educational cooperation by providing the necessary mechanisms as well as financial support.
2. National Governments and EU Commission should facilitate trans-national (bilateral and multilateral) collaborative endeavours, creating legal, financial and operative frameworks to enable the European cultural space to flourish.
3. Regional and local authorities should develop specific 'bridging' and cooperation schemes in the fields of education and culture and also advocate for the needs of the region.
4. The independent sector should support and strengthen civil society on both sides of the new border and assist cross-border networking.
5. The Media should help to improve mutual understanding and contribute to an emerging pan-European public space by cooperating transnationally and within the region.

We propose the following measures for enhancing cultural, educational and media cooperation between the EU and its Eastern Neighbours:

General Proposals

- establish special EU budget lines in support of cultural and educational cooperation in order to prevent isolation
- integrate new EU neighbours in EU cultural and educational programmes
- support mobility across the new borders, and facilitate positive visa regulations
- take measures to strengthen civil society and to create an open space for mutual understanding and recognition
- create new instruments – such as a "European laboratory of cultural cooperation" – which can map, analyse, promote, and intensify cultural cooperation
- forge close cooperation between Ministries of Culture/Education and European and Foreign Affairs

Arts and Culture

- support/set up mobility schemes in order to stimulate mutual interest and cross-border cooperation; for example, study visits by cultural professionals, artists' residencies in Eastern European countries
- support the work of artists in Eastern European countries and their presence at major European artistic events
- establish (and extend existing) regional funds for cross-cultural cooperation

festo between the Enlarged EU and its New Neighbours

- foster EU support for European cultural networks and the integration of members from Eastern European countries
- support arts management training
- support restoration and the creative use of heritage sites in the border regions

Education

- support/launch special scholarship, internship and study programmes for students and young graduates from Eastern European countries
- support/launch European Studies departments and programmes in Eastern European Universities, as well as cooperation projects with EU Universities
- facilitate the training of representatives of local governments and of cultural and educational NGO's
- invest in educational reform in both the formal and non-formal sector
- support language teaching; stimulate cross-perspectives history teaching and learning; produce creative educational material and shareware, especially on multicultural issues

Media

- extend/set up training and mobility schemes for young journalists and civil society actors
- monitor the independence of the media and freedom of expression
- increase the circulation of media products, making quality products mutually accessible

The 2004 EU enlargement will change perspectives in the EU and affect relations with its neighbours. Among the many challenges, intercultural cooperation with the Eastern and Southern Mediterranean will be of vital mutual importance. In spite of the troubled international context, the principle of the EU's neighbourhood policy provides opportunities – including cultural opportunities – for a new quality of cooperation. Artists, cultural operators, foundations, networks, cultural and research institutes, together with national and intergovernmental institutions, have to play a role in shaping new instruments at all levels – bilateral and multilateral, public and private. The European Cultural Foundation, in cooperation with the Escuela de Traductores de Toledo, wanted to contribute to this exploration of new venues and alliances for an unbiased sharing of cultures across the Mediterranean.

The following manifesto was released at the end of the seminar "Beyond Enlargement: Opening Eastwards, Closing Southwards?" organized by the European Cultural Foundation and the Escuela de Traductores de Toledo (13-16 November 2003, Toledo). The seminar forms part of the ECF action line Enlargement of Minds. Opened by a representative of President Prodi 's cabinet, the seminar gathered experts and representatives of governments, intergovernmental institutions, and cultural organizations active in the region. For two-and-a-half days they worked together, reflecting on their experiences and considering the future prospects for cross- Mediterranean cooperation in the context of EU Enlargement. This Manifesto is based on their shared experience and propositions.

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Manifesto towards enh

Guiding principles

- Euro-Mediterranean cooperation involves tasks and challenges for Europe as a whole and the Mediterranean as a whole. Regional, decentralized, flexible cooperation schemes should be explored.
- Inclusive Euro-Mediterranean cultural cooperation should be a tool for replacing mutual stereotypes and imposed 'exoticism' by a realistic recognition of common ground, differences and inequalities. It can counter perceptions of 'two blocks' facing each other.
- Euro-Mediterranean cooperation should be based on genuine partnership. The international community should not compromise with democratic values and freedom of expression; nor with the standard of evaluation of artistic quality.
- Dialogue and cooperation need mobility in all directions, and the international community should oppose the building of both real and mental walls which prevent such mobility. Cultural operators, artists, intellectuals, educators, researchers and journalists often lead the way in the process of understanding. Their mobility has to be facilitated and supported.
- Migration should be approached in a way which stresses mutual benefits. Intercultural competence should be valued in cultural policies and programmes.

- Cooperation and the sharing of knowledge should contribute to the development of cultural policies and sustainable cultural infrastructure, especially in regions where cultural policies are presently weak, or where cultural infrastructure is or has been destroyed.
- Open debates need (Euro-Mediterranean) open spaces. Dialogue between civil society and local, regional, national and intergovernmental representatives in the region should be encouraged. Spaces for cultural interaction and artistic creation should be multiplied and supported.
- Media cooperation on contemporary cultural issues (throughout the region and between the region and Europe) needs to be supported.

Recommendations

Sharing of knowledge

- The development of intercultural competence, the sharing of knowledge, and capacity-building are essential for strengthening a genuine Euro-Mediterranean cooperation.

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anced Euro-Mediterranean Cultural Cooperation

- The EU should support long-term schemes for capacity-building among cultural operators from the Middle East and North Africa.
These schemes could complement and broaden the initiatives of foundations and networks. They should involve countries which have experienced or are experiencing conflict situations and are in a period of transition; include cultural operators from the Middle East and North Africa; incorporate the training of trainers, organized in the region.
- Capacity-building programmes should involve trainers from Europe and the Mediterranean region and reflect the cultural diversity of both.
- The national governments of EU countries should be encouraged to connect their bilateral training programmes whenever and wherever it is possible and desirable.
- The EU should join forces with foundations in order to realise cultural policy development initiatives (which should include the independent sector and public institutions in North Africa and the Middle East).
- Universities and relevant institutions should encourage research into Euro-Mediterranean cultural issues. A strong Mediterranean dimension should be given to the activities of any future European Cultural Observatory/Laboratory.

Mobility and networks

Euro-Mediterranean mobility schemes and networks contribute significantly to the creation of an open Mediterranean space and deserve long-term support.

- The EU-Med partnership should give basic support to Euro-Med cultural platforms and networks, and match other funders in order to broaden the support for existing mobility schemes. South-South as well as South-North mobility should be supported. North-South mobility needs to be stimulated.
- The EU and national governments should facilitate positive visa regulations and the removal of obstacles to mobility, especially in the Palestinian territories.
- European networks and platforms should develop policies which would open their membership to non-European Mediterranean members. They should also include representatives of immigrant communities, fostering their role as a bridge between their countries of origin and the European countries in which they live.

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Artistic Creation, Cultural Interaction

Cross-Mediterranean artistic interaction needs to be encouraged. Independent artists and intellectuals from the Mediterranean deserve recognition and support from the European artistic community.

- Foundations and cultural representatives of national governments should jointly support new independent spaces for artistic creation and debate, facilitating networking and partnership in the Mediterranean region as well as with Europe.
- National governments should cooperate with foundations in supporting artist residencies in North Africa and the Middle East. European curators and art critics should be encouraged to become acquainted with contemporary creativity across the Mediterranean.

Communication

Cultural operators and NGOs on both sides of the Mediterranean should be encouraged to recognize the importance of media exposure in raising the profile of their work and contributing to an improved understanding.

- Art critics and cultural journalists should be included in Euro-Mediterranean training and mobility schemes.

- Translation of contemporary works has to be stimulated as a means of recognizing the linguistic diversity of the Mediterranean and a unique way of fostering the dialogue between societies.

Funding and partnership practices

Cultural NGOs from Europe should reflect upon and develop practices and instruments for cooperating with partners across the Mediterranean on an equal basis while taking economic and market differences into account:

- European foundations and agencies working in the Mediterranean region should strive to include professionals who live in or are from the region among their staff and Board members.
- European funders should apply criteria of excellence when selecting or evaluating artistic projects from across the Mediterranean.
- European and cross-Mediterranean foundations should consider how best to improve mutual awareness between funders and fund seekers (e.g. through partnerships and meetings): in this way,

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funders would have a better and evolving understanding of the real needs of the field while fund seekers would have better access to guidance and explanations of the funders' policies and motivations.

Lack of funds, especially for local and long-term funding, is one of the biggest problems facing cultural operators across the Mediterranean:

- EU-Mediterranean partnership programmes should develop specific instruments for supporting the initiatives of small and middle-sized cultural NGOs.
- The EU should progressively open its cultural programmes to participants from North Africa and the Middle East.

Special recommendation concerning a future Euro-Med Foundation

A Euro-Med Foundation could be an important instrument for fostering dialogue and cooperation. The European Cultural Foundation and the Escuela de Traductores de Toledo support the recommendation expressed by the Euro-Med civil society platform concerning the future "Euro-Med Foundation for the Dialogue of Cultures": independence, transparency, civil society building, and dialogue between societies should be its guiding principles.

This Manifesto was adopted by the participants – policy makers, cultural professionals, artists, and representatives of European institutions and cultural networks – in the first 'Enlargement of Minds seminar, 'Crossing Perspectives' (Amsterdam, 16-18 June 2003).

Background

The 2004 enlargement of the European Union presents new challenges and opportunities to the countries of South East Europe (SEE). These countries – the enlarged EU's neighbours – already belong to the common European cultural space. It is now vitally important to acknowledge their cultural contexts, vitality and diversity. The underlying values and practice of cultural cooperation in Europe also need to be better understood and promoted.

We firmly believe that culture has a major role to play in building Europe, in creating a new space for dialogue and interaction both within the SEE region and between SEE and the EU. Culture and the arts – with the freedom of expression that they bring – can be powerful driving forces in countering prejudice and reconciling differences, enabling citizens to cope with complex environments.

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Culture should therefore be more prominent on Europe's political agenda. We fully support Article I-56 of the EU's Draft Constitutional Treaty².

Nevertheless, it is important to point out that existing EU cooperation mechanisms regarding South East Europe – e.g. the Stability Pact and the Commission's CARDS programme – do not include a cultural chapter in their mandates. Private donors and foundations are also currently reducing their support for arts and culture in the region.

¹ *Enlargement of Minds*, an activity line of the European Cultural Foundation under the patronage of Pat Cox, President of the European Parliament, deals with the cultural implications of EU enlargement – and beyond. Two further seminars will consider the EU's eastern neighbours (Krakow, October 03) and its cross-Mediterranean neighbours (Toledo, November 03). For further information, see www.eurocult.org.

² "The Union shall develop a special relationship with neighbouring states... (aiming to establish an area of prosperity and good neighbourliness, founded on the values of the Union and characterized by close and peaceful relations based on cooperation)."
CONV 724/03, ANNEX 1

Proposals

We propose the establishment of a sustainable platform for developing the policies, practices and tools required. In order to ensure an inclusive agenda of cooperation for and with SEE, a forum for cultural cooperation should be set up, one that would gather together public and non-governmental institutions, art institutions and artists' associations, as well as experts from the EU and SEE.

We must work now to establish:

- The participation of SEE countries in existing and future Community cultural and educational cooperation programmes.
- Regional cooperation mechanisms, with improved funding for longer-term cultural and artistic programmes.
- Continued support for independent cultural organisations in SEE in terms of training and capacity building; and the extension of such support to SEE cultural institutions so that they can become sustainable and able to compete in the marketplace.

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Cultural Cooperation with South East Europe

- The removal of bureaucratic obstacles to mobility (such as visa issues) and the provision of a comprehensive mobility scheme for cultural professionals, artists and journalists which would stimulate cultural exchange and exploration between SEE and the EU; as well as funding travel, the scheme should facilitate intellectual mobility, exchange and artistic creation.
- Enhanced media cooperation with SEE and within the region.
- Incentives for improving access to information (regarding best practice projects, for instance); new possibilities for disseminating such information – such as the proposed European Cultural Observatory – should be explored.

We, the participants of this seminar, ask that all relevant actors in SEE, the EU and the Acceding States – policy makers, practitioners, executives and others – assume their responsibilities and actively invest in cultural cooperation. Not only funds are needed, but political will and a new shared commitment.

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Photos *page 6:* Studio Soussi Portrait index. Saida. Lebanon

100 pages, approx. 150 portraits per page. 35 x 50 x 9.5 cm.

Coll. Fondation Arabe pour l'Image ©. Simply referred to as Datafir (Notebooks), this portrait index originates from "Studio Soussi" in Saida Lebanon. The album was on display in the Mapping Sitting exhibition, a project by Walid Raad and Akram Zaatari / Fondation Arabe pour l'Image.

page 24: Truc Sphérique. To mark the ECF's 50th anniversary, a grant to develop a new cross-border artistic project was awarded to the cultural space Truc Sphérique in Slovakia, which has an impressive track-record in the field of international cooperation in the arts.

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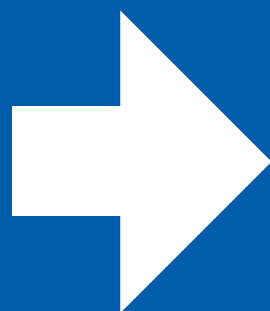
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On the Road

On
the

Road



to a

cultural

policy

for Europe

Innovative instruments of cultural cooperation for and with countries that are not part of the enlargement process are required to make real connections between the included and the excluded

Cultural policy goals are measured by what they give to the citizen

The artist is becoming an agent of development and a catalyst of diversity, remembrance, interests and aspirations that live in a particular community

The unification of Europe has coincided with the fortification of Europe

Cultural policy goals are measured by what they give to the citizen. In this case: every citizen in Europe.

The reality of economic borders contributes to an isolation of ideas and experiences for many people who can't participate in a pan-European dialogue