

# STEPPING INTO THE FUTURE

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**A REPORT FROM THE HEART OF THE CONFERENCE 'NEXT STEP'**  
**HEART - HERNING MUSEUM OF CONTEMPORARY ART, DENMARK, 7-8 JUNE 2012**

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**AT THE CONFERENCE MORE THAN 150 PARTICIPANTS FROM ALL OVER EUROPE GATHERED TO DEBATE THE DECISIONS TO BE MADE IN REGARD TO EU 2014–2020 POLICIES AND BUDGET AND THESE DECISIONS' IMPACT ON THE CULTURAL LANDSCAPE OF EUROPE IN THE FUTURE. THE CONFERENCE WAS PART OF THE OFFICIAL PROGRAMME UNDER THE DANISH EU PRESIDENCY.**

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The conference was developed and arranged on 7–8 June 2012 by **DSI Swinging Europe** and the **Danish Centre for Arts & Interculture** in close collaboration with HEART - Herning Museum of Contemporary Art, the Danish Ministry of Culture, the Institute of Aesthetics and Communication at Aarhus University and Culture Action Europe.

The conference received vital inspiration and financial support from the Central Denmark Region - the Office for Regional Development, the Municipality of Herning, the Danish Cultural Institute/Copenhagen, the Danish Cultural Institute/Benelux, the Central Denmark EU Office - International Department of Central Denmark Region, the Cultural Region & Cultural Collaboration Mid-West and the European Cultural Foundation.

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This is publication no. 6 from the Danish Centre for Art & Interculture. It was released in October 2012.  
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ISBN: 978-87-993435-4-6

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**THE CONFERENCE AND THIS REPORT HAVE RECIEVED SUPPORT FROM:**



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**“ I HOPE YOU WILL USE THIS OPPORTUNITY TO REALLY DIVE DEEP INTO SOME OF THESE VERY IMPORTANT ISSUES AND ALSO SOMETIMES QUITE TRUBLESOME QUESTIONS AND CONFLICT ISSUES, WHICH ARE PART OF THE PROGRAMME. ”**

*Uffe Elbæk*

Danish Minister of Culture – in his video welcome speech

# FOREWORD >

BY NIELS RIGHOLT & PER BECH JENSEN

Per Bech Jensen and Niels Righolt on the idea and the background for the conference *Next Step - Setting Culture on the Agenda for the Future of Europe*. Reflecting on the necessity to set different trans-national policies and cultural political initiatives into a wider perspective.



Head of Conference, Per Bech Jensen welcomes the conference participants to Herning and Next Step

When we first met to discuss how we could mark and put the proposal for *Creative Europe* in the light of the next Multiannual Financial Framework (MFF) of the European Union 2014-2020 into a wider perspective, it became obvious, that in several European countries there is an alarming lack of public debate and genuine interest in European cultural issues. The actual possibilities and prospects with European cooperation is often fading in a fog of national and regional interests and agendas.

Let be that *Creative Europe* is not a treasure trove of new funds for the cultural sector and in the form, the programme has been presented does not contain the greatest innovation. Nevertheless, it is a sincere attempt to set a new agenda for culture at a European level and it is a real indication that the area has a significance that should be articulated as a focus area with more political priority.

## CONTENT

On that background we wanted to gather a broad range of national and European policy- and decision-makers from Scandinavia and other EU Member States for in-depth debates on the cultural diversity of Europe, the next EU Culture Programme *Creative Europe* for the years 2014-2020, the overarching cultural perspectives of the European project, European cultural policies and its complementarity with national cultural policies with a focus on possibilities, perspectives and challenges for culture in the next EU budget, especially related to the EU Cohesion Policy and structural funds.

The conference should also relate to and reflect the links between the European Commission's proposals for funding and programmes in the field of culture for 2014-2020 and the Commission's suggestions as to how parties within the UNESCO convention on diversity can meet the convention's objectives (all EU Member States must make reports on their progress in 2012).

## A VARIETY OF VOICES

It was important for us – in order to ensure a high-level and qualitative debate – that both presenters and participants at the conference reflected the different approaches to and experiences of European cultural cooperation and that they could reflect the different views and opinions on the Commission proposals in the field of culture for 2014-2020, which had become evident in the political debate during the autumn 2011 and the spring 2012. Therefore a mix of European policy- and decision-makers, representatives from EU institutions, and NGO's from various backgrounds and opinions was invited to participate.

It was also important for us to create a space for a nuanced, promising and informed debate about the prospects of an enlarged European cultural cooperation before the Council of Ministers and

Members of the European Parliament will decide on the EU budget and the programmes for 2014-2020 later this year.

### IN SEARCH OF NEW MODELS

It is fair to say that the conference's impact was somewhat disparate in its attempt to reflect the complex reality, the *Creative Europe* programme and similar transnational programmes write themselves into. But as the conference progressed, it produced a still clearer red thread, which to put it simply focused on the crisis of values the European financial crisis in the broad sense is a result of. The need for new models, new narratives and a much more civic close political and economic system were echoed in several presentations. And in several debates a great emphasis was placed on how education, diversity and democracy as well as on how arts and culture can help deliver content and new solutions to how the strategy objectives in the EU 2020 agenda for smart, sustainable and inclusive growth can be reached.

The conference's moderator began by outlining some important fields of tension, as the various speakers and panelists subsequently helped to nuance and perspective. In this report we have tried to be as loyal to the various posts as possible. All central keynotes are presented and the discussions and group sessions are reported from based on voluminous notes from the conference rapporteurs as well as transcriptions of audio recordings from the individual sessions.

### NEXT STEP

When we began working with the conference, we hoped it would be possible to formulate a series of reflections or recommendations about the cultural role of the EU and its complementarity with national and regional cultural policies for 2014-2020. We also wanted – as a concrete outcome – to establish an international working group, that should work with the conference outputs, knowledge and networks and connect the concrete recommendations and considerations on cultural policy to the further process. However, we were not able to fund the establishment of such a group, so instead we asked the participants to send us their reflections, thoughts and possible concrete ideas and initiatives to be published on the conference website – [www.nextstepeu.com](http://www.nextstepeu.com). Some of the reflections we already have received are incorporated in this report.

It is our hope that the report reflects the conference and in an unbiased manner provides a detailed picture of the cultural potential of a transnational European cooperation in the field.

Happy reading!



Ensemble MidtVest  
tunes in



# TUNING IN AT HEART >

The conference's moderator, professor Henrik Kaare Nielsen from the Department of Aesthetics and Communication at the University of Aarhus, opened the conference by touching some of the Critical fields of tension in contemporary EU cultural policy on the background of Europe's present and rather severe crisis.

## CRITICAL FIELDS OF TENSION IN CONTEMPORARY EU CULTURAL POLICY

Henrik Kaare Nielsen reminded the audience, that Europe is not doing very well and that the conference therefore should not 'beat about the bush' but keep the European reality in mind. The institutions of the European Union are suffering from the financial crisis and the accompanying general economic crisis – and that very same process also shows how fragile the cultural dimension of the European Union still is.



Henrik Kaare Nielsen sets the stage

There are some very manifest tendencies in several European countries towards a severe kind of Euro-scepticism and even nationalist tendencies are gaining ground again in multiple European countries, which points toward a crises that goes deeply into the political culture of Europe and questions the level of cultural cohesion that have been achieved in the

European Union until now.

### THE CRISIS AS AN OPPORTUNITY

Kaare Nielsen argued, that it on one hand is a very worrying development, a worrying situation we are placed in. But on the other hand it can also be viewed as a challenge, as an opportunity for us all in general and for the conference in particular to have a more broad and more thorough discussion of the cultural dimension of the EU, what could be and what should be the role of cultural corporation within the EU in the future.

Until now culture has played a very marginal role in the European Union. Not until the Maastricht Treaty in 1992, which was the first time a legitimate cultural policy was introduced in the EU – but it has never really developed into a major area of EU policy. But now it seems as if there could be a movement toward a change of that position, which is also the reason why the conference was called *Next Step*, towards a new role for culture in Europe. Indicating that we are now moving into a phase, where a larger potential of culture in the European corporation is being investigated and hopefully realised.

In this respect Kaare Nielsen found it very encouraging that exactly this line of thinking lies behind the Commissions proposal for Creative Europe 2014 – 2020, which strives to really give a higher priority to cultural co-operation and proposing even an increase in the cultural budget of the EU of 37 per cent, which is quite a substantial increase, one could say. However, before getting too excited, the amount of money this would bring about, is over a seven-year period on the same level as

a small EU member state as e.g. Denmark uses on culture annually. These are the proportions. There is still a long way to go to get culture into a position of high priority in the EU budget, but the proposal is a step in that direction.

### **CULTURE AS A RESOURCE**

What the proposal does is to address culture as a resource for solving the present crisis of the EU. But Henrik Kaare Nielsen would have liked to see a somewhat broader focus. There is too much focus on the possible economic impact of culture – which definitely is an aspect – but it is equally important to address the role and the possible cultural impact in a broader sense. The proposal does mention the intrinsic value of culture, which is important, but in Kaare Nielsens perspective we could move even further along that line and address the formative potential of cultural co-operation, a formative side-effect so to speak, involving a development of democracy, of common values, of cohesion, and moving towards not one European identity, but rather moving towards a larger amount of common identities and self-conception. Along that way we would even be able to address the crisis of political culture that is being very apparent along side with the economic crisis and the whole question of the legitimacy – the popular legitimacy or lack of such in most European countries.

In line with the Commissions proposal, Henrik Kaare Nielsen would suggest an effort to broaden the perspective even more and to address very explicitly the need to go against tendencies of re-nationalisation and populist particularism that are actually moving (increasing) in Europe today. As he said, that would be a very crucial way of integrating cultural policy in crisis solution as in the further development of the European Union.

### **CRITICAL FIELDS OF TENSION**

Henrik Kaare Nielsen showed a couple of slides presenting a proposition, that the participants in the discussions maybe could refer to some fields of tension in European cultural policy. It was a very deliberate way of putting it. A field of tension understood rather as an open space with the points and references of interest, but where nothing is really decided on – quite another way of putting things. In his opinion issues we all know

something about in forehand are often addressed in an unproductive manner. For instance as very dichotomised thinking – either that *or* that and the two can never meet – or as we often find in official documents, a rhetoric of making oppositions disappear. The fields of tension is a way to keep them open and discuss them. A method for dialogue.

The first field of tension Henrik Kaare Nielsen addressed was the well known phrase *Unity in Diversity*, which is a very handy concept, but on the other hand, it is unclear what we mean by it? And are the problems that once motivated the concept, are they really solved within the very same concept? Probably not. We need to ask ourselves: Are we dealing with:

### **UNITY IN DIVERSITY**

- a static or dynamic concept?
- the conservation of the status quo or ensuring the viability and development of all cultures?
- a mere formula of compromise or vision of mutual learning process?
- developing unity through the experience of diversity? (The rational core of the expression)
- Common cross-cultural experiences as the key to transcending particularism / nationalism?

Henrik Kaare Nielsen posed the questions openly, but emphasised that the phrase Unity in Diversity needs that kind of reflections and challenge otherwise it may create the illusion of solving the problems, which definitely is not the case. The other field of tension, he pointed out is the tension between market and civil society. Are we in the cultural sector:

### **CULTURAL POLICY – BETWEEN MARKET AND CIVIL SOCIETY**

- addressing the consumer or the citizen?
- facilitating entertainment or reflective participation in democratic public sphere?
- strengthening economic growth and competitiveness or critical self-reflection, cultural education, and public debate?
- making the necessary strategic distinction between 'cultural' and 'creative' sectors?

Henrik Kaare Nielsen stressed that he was presenting a field of tension, not an either or debate. In the past ten years, he said, we have experienced a merger of rather opposite dimensions of cultural life within cultural politics and brought them together in a concept as if they were one and the same thing: The cultural and creative industries.

#### **VALUABLE TRADITIONS**

A huge pile of very different types of cultural, creative, commercial and artistic activities have been gathered under that concept, which can seem reasonable and rational from the perspective of a possible economic impact of art and culture. But if it becomes the only way of the cultural policy to address and relate to what goes on within the

cultural sector, we may end up in a very instrumentalist way of thinking and dealing with art and culture and by doing so we may end up breaking with valuable traditions of nourishing the artistic and cultural initiatives which are not immediately profitable in market terms.

Henrik Kaare Nielsen would not advocate for a complete separation between market and civil society considerations in cultural policy, but he opposed towards making it all part of one same concept, because it is not. There are different qualities of art, artistic and cultural activities, he said, that we should not lose sight of. And everything that is valuable to society cannot be expressed in market terms. With those points of fixation and attention for the following discussions he opened the conference. ■

**“ WE CAN MOVE EVEN FURTHER ALONG THAT LINE AND ADDRESS THE FORMATIVE POTENTIAL OF CULTURAL CO-OPERATION, A FORMATIVE SIDE-EFFECT SO TO SPEAK, INVOLVING A DEVELOPMENT OF DEMOCRACY, OF COMMON VALUES, OF COHESION, AND MOVING TOWARDS NOT ONE EUROPEAN IDENTITY, BUT RATHER MOVING TOWARDS A LARGER AMOUNT OF COMMON IDENTITIES AND SELF-CONCEPTION. ”**





# INTRODUCING CREATIVE EUROPE >

**The conference's Opening Speech was held by Sheamus Cassidy from the Culture Programme and Actions, the European Commission's Directorate-General for Education and Culture (DG EAC)**

Sheamus Cassidy addressing the audience

"I wonder where would we be today without these things (ed.: gadgets) and where would we be today without cultural content to go from these things? I think these things would be of no value what so ever, if we did not have the content, and that's really what *Creative Europe* is all about."

With these words Sheamus Cassidy from the Culture Programme and Actions at the European Commission's Directorate-General for Education and Culture (DG EAC) began his opening speech representing the European Commission at the opening of the conference.

## HEART AS AN EXAMPLE

Using Herning as an example he stressed how international and trans-national co-operation can stimulate cultural development and exchange, not just between Europeans and not just between people from Denmark and other European countries, but even going broader than Europe itself, since cultural exchange is not limited to the borders of Europe, but exchanges go across the globe, and that is something Europe has to take to heart. Cassidy pointed out how the HEART Museum can be regarded as an example of what an investment of this kind in art can offer to society over time. The residencies offered in the Herning area to foreign artists and factories, have triggered developments and they have resulted in the permanent collections of e.g. Manzoni in the museum. Even the nearby COBRA museum is an example of what border crossing cultural co-operation and collaboration has brought to the area.

Cassidy underlined the purpose of the



conference: to look at the next steps when it comes to how we deal with culture within the European Union and not only just focus on the economic side but also take the other values of culture into account. He expressed his hope, that the discussions at the conference would be like brushstrokes on prepared canvas, which stroke by stroke could give form to an image that would deserve to find place in a building

like HEART with a little note stuck beside it saying that this really is the next steps on getting culture on the agenda for the future of Europe.

#### **WHY FUNDING ARTS AND CULTURE**

To begin with, he raised the question of why we should fund the arts and culture in Europe? And he answered it by saying that we have to fund arts, because of the intrinsic character of arts. We cannot and we should not try to put a prize card on the value of arts, we should not try to capture the value of art in words. However evident the artistic value might seem

buildings like HEART and the Cobra Museum across the street. Investments that have influenced the quality of life in Herning as it is the case for most cities that invest in art in Europe. Investments of that kind are fulfilling a role for education, and they are fulfilling a role for how we understand each other. In that sense cultural co-operation is learning us to understand more about each other.

#### **CULTURE ON THE EUROPEAN AGENDA**

To the question on how culture does rank on the European agenda, Cassidy was clear about that culture has to be an intimate part of

**“ART DOES PLAY A ROLE ON LOCAL, REGIONAL, NATIONAL AND EUROPEAN LEVELS, WHEN IT COMES TO WHAT IT MEANS IN ECONOMIC TERMS. IT CAN HELP THE COMPETITIVENESS OF REGIONS. IT CAN HELP REGIONS TO DEVELOP THEIR CAPACITY TO ATTRACT INVESTMENTS.”**

in an ideal world, we still have to remember, Cassidy stressed, that we are not living in an ideal world. At this moment in a Europe of severe crisis Cassidy and his colleagues in the Commission more and more have to clarify why they are making public investments, they have to argue in each case and because they have to argue their case, they have to be crystal clear about what the added value of a policy is, and what the investments they make will bring at the end of the day. There is an expectation to monitor the progress, that is being made and they have to show what every Euro invested in public spending in projects in Europe is generating in whatever way.

Across Europe there is a present need to clarify the role of arts in our communities, for example when it comes to social cohesion, peoples personal development, education, jobs, innovation and research, entertainment, joy and well being, but also in terms of reflection on developments, and for encouraging of these developments and the necessity to criticise these developments when and where it's needed.

This is one of the main issues to why Europe should be funding arts. But beside all this art does plays a role on local, regional, national and European levels, when it comes to what it means in economic terms. It can help the competitiveness of regions. It can help regions to develop their capacity to attract investments and that is what we see e.g. in

national as well as of local, regional and European development strategies, why it is important to keep culture on the agenda of EU. He expressed that culture in his opinion ranks very well on the European agenda and that it has been on the agenda throughout the past years.

The commission is really convinced of culture and the arts intrinsic and strong economic and social values. The commission has therefore made a proposal in order to stimulate developments in the sector through an innovative new programme, the *Creative Europe*. By putting a 37 per cent increase in place in the budget the Commission aim to stimulate these developments.

However small seen to the needs, the scope of what the programme has to deal with across Europe and even seen to the priorities the Commission would like to service in the coming years, the budget increase shall be understood in the perspective of additional funding. The funding that the European Commission is giving is at raw 50 per cent of what can be applied for. The other 50 per cent has to be brought along. In fact the 1.8 billion Euro that the Commission will be putting in place for a period of seven years will be matched by another 1.8 billion Euros coming from other sources. And there too there will be an increase. As a result Cassidy expects a more vibrant cultural area within Europe as a more vibrant cultural co-operation outside Europe

### CREATIVE EUROPE: A SIMPLE PROGRAMME

When it comes to the programme itself, Cassidy expressed the Commission's wish to develop a simple, highly visible one-stop shop with *Creative Europe*, which can make it as easy as possible for professionals to get into the programme. He acknowledged the complexity and the difficulties in the application procedures and the EU rules connected to the programme and compared it to an individual job-seeking procedure. However, the Commission is committed to cut a red tail where it can and that is something they will look into in the future. The Commission also wants to reflect on, what *Creative Europe* means in terms of economic development, growth and jobs, which they have to do according to the leading EU 2020 strategy.



Sheamus Cassidy explained, that the increase in budgets, that has been proposed would have been impossible if the Commission had not highlighted the economic and social relevance of *Creative Europe*. And for those who fear that the Commission will be going on the board and just be looking at the economic value of culture, expressed a firm belief, that it will not be the case.

He described the programme as the latest initiative to put culture higher on the European agenda, following a row of initiatives since 2005–2006, where the Commission together with stakeholders, member states, cultural organisations and artists have worked quite deliberately on a more clear cultural focus. A process that began with a culture and media programme – The Media Mundus programme set in place starting in 2007 with an increased budget, which at that time already was quite

some achievement. This initiative was followed by the European Union becoming a partner to the UNESCO Convention which in itself was also an achievement in political terms.

In 2008 the Commission was part of establishing the European year of intercultural dialogue. A year where the agenda more or less was set for intercultural dialogue and not again just within the EU but also outside of the European borders. But the most important moment to remember – in Cassidy's view – is May 2007 when it was decided, that there would be a European agenda for culture, which looked at how we could work together to really focus on certain aspects that was seen as the utmost importance for developments in the sector. An agenda which has been reported on many times since 2007.

From 2006 and up till now the Commission have been looking at where we need information, where we can require information about a sectorial development and what is needed in the sector in close collaboration with the cultural sectors and national bodies. A whole list of studies has been produced that underpin the need to invest in these sectors.

And finally the *Creative Europe* programme follows the former culture programme, the media programme and the Cultural Forum, that have been taking place over the past years – and it will be interesting to discuss the expected impact of the new programme not only economically but also socially.

### THE DUAL NATURE OF CULTURE

It was not an easy job, to write the new programme. First of all because of a chronic lack of comparable intention for sectorial development in this area across Europe. There is really a lack of evidence based understanding for cultural development, and this is a fact, we have had to reckon with on a European level. If you to keep something on a European agenda, you need data, you need evidence base.

A second point is, that there is a variety of views on the role culture plays in society across Europe. A range of views on why member states should support cultural life and creativity. Some tend to emphasise the economic value of culture; others focus on the intrinsic value of culture. And with *Creative Europe* the Commission has taken a stand in the middle, that emphasises the dual nature of culture and stresses that the *Creative Europe's* culture

strand will support trans-national cultural co-operation between predominantly small and medium size organisations, which for the bulk of what the Commission fund – about 81 per cent of the organisations funded have less than eleven member of staff dealing with culture, and picture that will not change over night.

#### **FRAGMENTATION ON THE AGENDA**

The new programme is put in place to help the sector to address some of the main challenges the sector is facing at this moment. One challenge is the fragmentation of Europe's national linguistic lines, where a space of approximately 500 million people is – roughly speaking – broken up into many small places of 27 member states: Each with their own cultural infrastructure, each with their own bestselling artists, each with their own orchestras, theatres and films etc. Generally speaking there are relatively few, border-breaking activities taking place in this common space. As an example to the situation Cassidy mentioned an artist as Agnes Obel in Denmark, growing famous in Denmark and breaking into some other countries, she is still having a hard time breaking into the whole of that 500 million people space. And that is a pity.

The Commission strives to protect Europe's cultural and linguistic diversity in the future by making the big common space far more easily accessible for artists than it is at this moment, which is why fragmentation is high on the agenda for *Creative Europe*. We need to invest in capacity development in this area, to invest in trans-national circulation and mobility.

#### **THE DIGITAL SHIFT**

Another point in Cassidy's opening speech was the focus on the importance of the digital shift. Where would we be without our iPads, iPhones and our connection to the internet, he asked, giving the answer himself; No where! But in order to get on to these means of communication cultural organisations will have to invest in how they adapt to the digital shift. That is a costly process that needs expertise. In the view of the Commission we do have to recognise that the digital shift is really affecting how art is made, how it is distributed, how it is assessed, how it is monitored and we also have to recognise what it offers in terms of opportunities to link together and to reach new audiences – there is a tremendous potential lying there and we need to tap into that both

politically and institutionally.

#### **ACCESS TO LOANS**

As a third point – and Cassidy emphasised that it is a major challenge – there is a growing need to get access to private lending. Some activities can be financed through grants, some activities cannot. There is as he put it, a chronic lack of access to loans simply because the banking sector does not understand the cultural and creative sectors and vice versa. It is a severe problem that has to be bridged, and the European Commission will be putting an effort into that by e.g. raising the annual budget with a sum of 211 million Euros as a guarantee facility to try to bridge the differences here. If all goes well and the member states and the European Parliament agree to this new instrument we will see an investment of nearly 1 billion Euros up till 2020. Critique has been expressed that this guarantee is only meant for the film industry and for games, but Cassidy stressed that it is equally relevant and important for the museums, the performing arts sector etc.

In terms of the present status of the *Creative Europe*, Cassidy said that there has been some progress made by the Danish Presidency, that has resulted in a compromise text, which shows that on the key issues there is a form of consensus between member states. However, some areas have been put between brackets as for example the budget, which still is to be negotiated on. The same goes for some of the management arrangements of things there still need to be looked at in the further negotiations. But all for all Cassidy thinks a tremendous progress have been made already in reaching a common approach on *Creative Europe*. Negotiations will be taking place in the coming time, and the European Parliament will be dealing with *Creative Europe* – and if all goes well, an agreement on Creative Europe should be reached during spring 2013.

#### **SIBIU AS AN EXAMPLE**

Before finishing Sheamus Cassidy gave an example on the importance of investments in arts and culture using the present competition between Aarhus and Sønderborg on the title to become the European Capital of Culture in 2017. In that competition, he said, there are no losers. Whatever town wins in Denmark the investments will be well spent, he argued,



using Sibiu as an example. Sibiu was the European Capital of Culture in 2007 and the investments Sibiu made turned out quite successful economically as socially. The city experienced a 27 per cent increase of tourism compared to 2005, a 9.5 per cent increase in the overall turnover and a 30.5 per cent increase for tourist operators, but that is just the economics. The main point is, that it trained 1200 volunteers who for most of them went on to get jobs in the culture and creative sectors. It developed public and private partnerships. It developed investments in theatres and it developed educational programmes in e.g. Arts management at the university.

Besides all that, it gave people access to culture. Not only to consume art but to work with artists and in doing that build bridges between communities, that sometimes are quite apart. Sibiu is a place with Hungarians, Romanians and Romas living together and

bridges did have to be built and the Cultural Capitol of Europe Programme did help these bridges to be built.

Sibiu is in many ways a brilliant example on how small investments can trigger things that go on long past the time where the investment was made, as e.g. the theatre festival in the city, which has made it possible to establish and maintain contact between artists from Sibiu and artists in Europe and outside the continent.

Cassidy finished his opening speech by expressing his sincere hope, that the conference would succeed in pointing in a direction and giving some directions on how things should proceed from here and he expressed the expectation that a form of space will be developed, where the participants can share their thoughts on the future developments after the conference Next Step. ■





# THE CRISIS OF EUROPE AS A CRISIS OF TECHNOCRATIC POLITICS ➤

KEYNOTE BY HAUKE BRUNKHORST

In his keynote Hauke Brunkhorst addressed the Crisis of Europe as a Crisis of Technocratic Politics, raising the questions: Is technocracy at the core of the present crisis in Europe? And if so, how does that influence on European identity? Brunkhorst introduced the thesis that technocratic politics has repressed political (and democratic) action from the beginning and on all levels of development. But now Europe is so densely integrated (culturally, politically, legally and economically) that the continuation of these politics poses the threat of a serious crisis of legitimisation.

Europe once was founded by the *constituent power* of all founding nations of the treaties of Paris 1951 and Rome 1957. After 1945 all founding nations had given themselves new constitutions. They included the *constitutional obligation to unite Europe politically*. Fossum and Menendez aptly speak of a *synthetic constitutional moment* of Europe.<sup>1</sup>

The constitutional moment was followed by unspectacular evolutionary incrementalism and a silent but gradual and steady process of ever denser integration. At the end of the day, the Czech constitutional court in its judgment on the Lisbon-Treaty rightly stated that the *European Union today forms a complete and gapless system of democratic legitimisation*.<sup>2</sup> Legally Europe has no longer a crucial democratic deficit. It is already a full fledged democracy on both levels: the national *and* the transnational. The problem is, that nobody knows it.

## REDUCTION OF POLITICS

The problem is the *reduction* of politics to technocracy that allows the political and economic elites to bypass and manipulate public opinion and public law on both levels: the European *and* the respective national level. The public power of the people and its representative organs is more and more deprived of power and replaced by grey networks of *informal government*, called 'good governance' instead of democratic government.<sup>3</sup>

Technocratic politics (1) works because *words* matter. It makes a difference if we call a legal norm *law* or *directive* or *regulation*, and it makes a difference if we call a legal textbook a *constitution* or a *treaty*. What difference in matter these semantic differences make depends on the historical situation. After the failure of the Constitutional Treaty 2005 the differences between the words "treaty" and "constitution", and the words "regulation" and

<sup>1</sup> Fossum, John Erik / Menéndez, Augustín José (2011): The Constitution's Gift. A Constitutional Theory for a democratic European Union, Plymouth: Rowman; see: Häberle, Peter (1991) 'Gemeineuropäisches Verfassungsrecht', *Europäische Grundrechtezeitung*, 18: pp. 261-74, at 261; Häberle (2009) *Europäische Verfassungslehre*, 6<sup>th</sup> edition. Baden-Baden: Nomos, p. 111.

<sup>2</sup> Ley, Isabelle (2010): Brunn betreibt die Parlamentarisierung des Primärrechts. Anmerkungen zum zweiten Urteil des tschechischen Verfassungsgerichtshofs zum Vertrag von Lissabon vom 3.11.2009, in: *Juristen-Zeitung* 65 (4), 170.

<sup>3</sup> Möllers, Christoph (2005): Transnationale Behördenkooperation. Verfassungs- und völkerrechtliche Probleme transnationaler administrativer Standardsetzung, in: *Zeitschrift für ausländisches öffentliches Recht und Völkerrecht* 65, 351-389; Möllers (2003): *Gewaltengliederung*, Habilitationsschrift, Heidelberg. Zur Akkumulation informeller Macht in flexiblen, weit verstreuten und rasch wechselnden Zentren s. auch Hardt, Michael / Negri, Antonio (2002): *Empire*. Die neue Weltordnung, Frankfurt: Campus; Prien, Thore (2010): *Fragmentierte Volkssouveränität*, Baden-Baden: Nomos.; Fischer-Lescano, Andreas / Teubner, Gunther (2006): *Regime-Kollisionen*, Frankfurt; on white, grey and black networks see: Wenzel Matiaske, „Gullivers Fesseln: Corporate Social Responsibility als Normbildung?“ Lecture, Flensburg: Flensburg University June 5, 2012.

“law” have become the difference between *democratic politics* and *technocratic administration*.

(2) Technocratic politics works because *symbolic form* matters. If there exists a Charter of Basic Rights written in the text of the Constitutional Treaty, or if there is only an un-visible reference in one of the many articles of the so called Reform-Treaty of Lisbon, may be that makes no difference for the *judges* of the European Court and other constitutional courts. But it makes a difference for the *citizens* of Europe, and this is the difference between *democratic* and *expert power*.

(3) Technocratic politics works because *public opinion* matters. The emerging transnational ruling class of the 21st Century, with the step from the Constitutional to the Lisbon Treaty, has made a turn from (what Susan Marks strikingly calls) *low intense democracy* to *post-democracy*.<sup>4</sup> After the French and Dutch referenda from June 2005 the already closely united political class of Europe in June 2005 first has ordered themselves a two years break of public silence which in particular silenced public opinion. Then came the Reform-Treaty with some minor changes which all went in the same direction: Reducing the democratic meaning of the new treaty to avoid the dangerous emergence of public opinion – or as Angela Merkel put it bluntly in German TV 14<sup>th</sup> of May 2008: “My friend Sarkozy and I have suggested to call it not a constitution but a *reform-treaty* because only then another French referendum could be

avoided.” Jaques Rancierre has called the objective spirit of remarks like that “hatred of democracy” – from Plato to Merkel.

Was it that what the French people wanted when they said “No” in 2005? Have they rejected the constitution after a long and substantial public debate because of the name? In 2005 the French people have performed *high intense democracy*. Did they reject the constitution because it was too democratic? Were they against a Charter of Basic Rights? Did they say “No” because they disliked the word “constitution” and loved what they rightly supposed was its neo-liberal content? Did they say “No” because they did not want a Bolkestein-law but a Bolkestein-regulation? Did they say “No” because they wanted more instead less de-regulation of the financial market? or the labor market?

#### NEVER TAKE A PEOPLE'S 'NO' SERIOUS

The answer of the transnational political ruling class to all movements of high intense democracy, again and again was: “Never take a people's ‘No’ serious. Don't care about public opinion, it is not rational, informed, deliberative but seduced by the dangerous voice of populism, Europe's darkest legacy.” In other words, they cheated the people, silenced their voices and bypassed their votes.

And they have learned systems theory. In Germany the whole political class, once they address the people, address them indirectly as *die Menschen draußen im Lande* (the human beings out there in the country). With Luhmann and Spencer-Brown they draw a distinction: the distinction between the highly professionalised *political system* and its environment out there in the country, where the human beings live, structurally coupled with the political system. Getting aware of their technocratic language game, the politicians have tried to avoid it. But it was impossible. They could not. One semantic equivalent after the other was invented to exclude the people from politics. No inclusive semantics worked. They were caught and controlled by the system which they thought to control, and the system even urged them to tell the truth.

#### INFORMAL POWER AND CLASS DOMINATION

One must say that the transnational political class was very successful in both respects, to bypass public opinion, as we have seen from the Lisbon process, and to bypass legal



Brunkhorst presents his analysis

<sup>4</sup> Susan Marks, *The Riddle of all Constitutions*, Oxford: Oxford Univ. Press 2000; Hubertus Buchstein/ Dirk Jörke, *Das Unbehagen an der Demokratietheorie*, in: *Leviathan* 4/ 2003, 470-495.

formalism, hence, to stabilise their own informal power and class domination. Informal government was introduced by Giscard d'Estain's and Helmut Schmidt's "fire side chats" during the 1970s which later were called *European Council*. This kind of a highly informal regime that smoothly bypassed democratic and legal control worked very well also in other fields of politics and with other groups of politicians and selected high ranked citizens.

A good example is the so called Bologna process which performed in high speed one of the greatest university reforms Europe ever has experienced. The whole process started with a couple of informal meetings of European Educational Ministers and an invited deputy from the civil society, a member of the Bertelsmann executive committee. The process was initiated and ruled by a *protocol* without any binding legal force. Finally the transformation of the university into the bad copy of a commercial corporation was finished by parliamentary legislation which behaved towards the Bologna protocol *as if* it would have been a European regulation or a legally binding international treaty: the paradigm case of a soft law regime. Hence, we can read in the preamble of the university law of Schleswig-Holstein's sovereign parliament: "The Bologna process *must* be implemented (*muß umgesetzt werden*)". Parliamentarism as self-imposed immaturity.

Moreover, *technical and technocratic politics is all that modernisation and globalisation of neoliberal capitalism needed* – to transform citizens in consumers and students into clients. And here the first step in the constitutionalisation of Europe was as crucial as the original sin for early protestant believers. *Constitutionalisation* is the incremental and technical process that follows the great constitutional upheavals of history which (besides other massive changes of national and global law and politics after 1945) have led to the foundation of the European nations and the European Communities after 1945.

## CONSTITUTIONALISATION

Constitutionalisation is a gradual evolutionary process that usually is conducted in several stages. At the beginning (stage I) was German *Ordoliberalism*, a strictly anti-Keynsian and anti-Marxist idea of a transnational *economic constitution* of Europe.

*Ordoliberals* at the end of the Weimar Republic have hi-jacked the idea of an economic constitution from the political left (Hugo Sinzheimer, Franz Neumann), watered it down and reversed it severely.<sup>5</sup>

The ordoliberal idea to reduce European constitutionalisation to an economic constitution first prevailed with the German CDU against the majority that then was in favour of a political constitution of Europe. Then the German delegation, under the lead of the former Nazi Alfred Müller-Armack and with strong American support, enforced the establishment of an economic constitution against the French resistance in 1957 treaty negotiations.

With this very first step a Schmittian constitutional *Grundentscheidung* (basic decision) was done: that was the radical "negation of a political constitution of Europe".<sup>6</sup> Whereas the economic constitution technically should establish an elite-controlled *European system of free markets* – the political constitution should be kept within the national borders, committed to reduce the regulatory, controlling and re-distributing power of democratic politics to national limits.

The basic *constitutional idea* of *Ordoliberalism* is *Wettbewerbsrecht*. Competition law shall keep the economic chances of all market participants equal. From the beginning this was ideology. In fact it worked in favour of the haves who disposed over the means of production, and at best regulated *their* competition.

There was also a *philanthropic idea* that was called *soziale Marktwirtschaft* (social market economy). *Rheinischer Kapitalismus* should *compensate nationally* for the *transnational losses* of the then still industrial working classes and the other have-nots of that time (a time of still strong unions). In fact both ideas, the constitutional idea and the philanthropic idea opened the evolutionary path for the later neoliberal globalisation of capital beyond state-control: that was the *great transformation of state-embedded markets into market-embedded states*.<sup>7</sup>

<sup>5</sup> See Tuori (2011: 16). The original idea was developed in Böhm (2010 [1933]).

<sup>6</sup> Tuori 2010: 15.

<sup>7</sup> Streek, Wolfgang (2005) 'Sectoral Specialization: Politics and the Nation State in a Global Economy', paper presented at the 37th World Congress of the International Institute of Sociology, Stockholm.

## CASSIS DE DIJON

It was the ordoliberal idea of an economic constitution that finally cleared the path for the turn of Europe towards the neo-liberalism of the Chicago School. This began with the inglorious *Cassis de Dijon* decision of the ECJ in 1979, which led to the one-sided dominance of the four economic freedoms (commodities, capital, services, persons). This path was then stabilised by the one-sided anti-inflationary and stability orientation of the *European Central Bank*, which was constitutionally institutionalised as a *special regime* in the Treaty of Amsterdam – “special” because it was beyond democratic control. Since 2011 we are witness to the last move in that game: The implementation of the special regime of the ESM and a Brüning-style austerity policies, which runs the risk of triggering a deflationary crisis that easily could become much worse than that of 1929.<sup>8</sup>

From the beginning, in sum, an evolutionary course of constitutionalisation was pursued which ultimately led,

beginning in the 1980s.

Up to now Frau Merkel executes neoliberal austerity politics on the ground of the basic ordoliberal doctrine of *Rheinischer Kapitalismus*: Go European, go global with the economy but *keep all political powers of regulation and taxation within the borders of the national state!*

The first repression of the political dimension of European constitutionalism (such as the original sin) has been repeated on every further level of constitutionalisation.

## A EUROPEAN STATE OF LAW

Stage II: The impressive constitutionalisation of a European *Rechtsstaat* (state of law) since the famous judgements of the ECJ in the cases *van Gent* and *Costa* in 1963 and 1964 civic self determination came to the European fore and was implemented. An impressive gradual growth and blossoming of *European citizens rights* was the unplanned effect of incremental evolutionary adaption. All lawyers (at least nearly all lawyers) are proud of this progressive development. *Technocratic*

“REAGAN AND THATCHER ARE GONE. BUT DEUTSCHE BANK AND VOLKSWAGEN STILL EXIST, AND THEY HAVE TAKEN OVER. EVEN THE GOVERNMENTS AND THEIR HEADS ARE NOW IN THE HANDS OF BANKERS AND THEIR STAFF OF TECHNOCRATS, AS IN ITALY OR GREECE, AND THEY ARE NOT ELECTED BY THE PEOPLE BUT BY THE EUROPEAN COUNCIL, THE ECB AND THE IMF. IN STATES WHERE THE BANKERS HAVE NOT YET TAKEN THE LEAD, THEIR ADVICE RESEMBLES THE ADVICE OF THE OLD ROMAN SENATE, THE *SENATUS CONSULTUM*. THAT WAS AN ADVICE WITHOUT ANY LEGALLY BINDING FORCE. BUT WHOEVER DID NOT FOLLOW IT, WAS ALREADY A DEAD MAN, EVEN IF HE LEFT THE ROOM ALIVE.”

1. to *German hegemony* over *Großraum* Europe (at least on the continent);
2. to the primacy of the *economic freedoms* of the Union over its political, democratic communicative freedoms;
3. to the liberation of the economic freedoms of *big money*, *big banks* and *big commercial enterprises* from the national constitutional law of the democratic social welfare state.<sup>9</sup> The latter outcome, in particular, was not intended by the Ordoliberals. Yet it was a consequence of the process of neoliberal globalisation

*output legitimisation* was supplemented by a kind of *individual legitimisation* – but again bypassing *democratic* legitimisation.<sup>10</sup> The implementation of subjective rights as legal instruments of individual citizens is not insubstantial. However, to quote Joseph Weiler: “[Y]ou could create rights and afford judicial remedies to slaves. The ability to go to court to enjoy a right bestowed on you by the pleasure of others does not emancipate you, does not make you a citizen. Long before women and

<sup>8</sup> For a critical account see Somek (2008). On recent developments, see Buckel and Oberndorfer (2009).

<sup>9</sup> Fossum and Menéndez 2011: 115.

<sup>10</sup> Möllers 2003.



Jews were made citizens they enjoyed direct effect".<sup>11</sup>

In cases such as *Walrave, Bosman, Viking* and *Laval* the European Court changed its interpretation of the basic freedoms of EU-Law from *anti-discrimination norms* (if, as a German, I go to Denmark my European citizenship must allow me the same rights under Danish Law as the Danish citizens already have, and vice versa) to norms that *ban any constraint of free movement*, even if these constraints are imposed to the citizens of the respective country. In consequence, if I relocate a firm (a legal subject under EU-Law) from Poland to Denmark I cannot be forced by law to keep the high Danish standards of wages, Union rights, employment norms, etc., for my employees. Alternatively, if I engage in a legal strike that contradicts the four freedoms (for instance because of the blockade of a major European traffic artery), freedom prevails over basic rights. In this way, *basic rights are constrained by the four basic freedoms*, and in particular by the freedoms of big money, capital etc., and not – as it should be at least in an *egalitarian democratic society* – the other way round.<sup>12</sup> A race to the social bottom is one of the likely effects of this constitutional system.

#### THE LISBON TREATY

However, in a further impressive step (stage III) of constitutionalisation the growing imbalance between strong rights of private autonomy and a lack of rights to democratic self-determination was balanced. Beginning with the first direct election to the European Parliament 1979, the *Political Constitution of Europe* evolved. Stubborn and persistent incrementalism of every-day parliamentary work finally made the weak and restricted

European Parliament a strong *controlling and law-shaping parliament*.<sup>13</sup> Step by step, and finally in the Lisbon Treaty, a formal *parliamentary legislative procedure* was established.<sup>14</sup> This bridged the growing gap between the legal and political system of the EU. As a result, finally,

- *technocratic output legitimisation* and
- *bourgeois individual legitimisation* was supplemented by
- *egalitarian democratic legitimisation*.

Unfortunately, it is at this point that the bad news is back again. Even after the invention of a political constitution in Europe, *technocratic politics, consisting in the by-passing and silencing of public opinion, trumped the emancipatory advances of parliamentary legislation*. Technocratic politics causes a growing gap between public opinion (that is, democratic legitimisation, in this case simply measured in the decreasing number of active voters) and parliamentary power.

#### SILENCING EUROPEAN PUBLIC OPINION

To avoid misunderstandings: It is not technocratic politics in itself that is the problem. Modern mass democracy cannot exist without compromise, and compromise often leads to, or even is solved by technocratic politics.<sup>15</sup> Furthermore, politics in complex societies relies on a wealth of expertise, technical and strategic knowledge and know how, technical power and so on. That is not the problem. The problem is the *complete repression and silencing of European public opinion in European matters*, which we can observe since the beginning of the European process of incremental constitutionalisation.

“UNFORTUNATELY, IT IS AT THIS POINT THAT THE BAD NEWS IS BACK AGAIN. EVEN AFTER THE INVENTION OF A POLITICAL CONSTITUTION IN EUROPE, TECHNOCRATIC POLITICS, CONSISTING IN THE BY-PASSING AND SILENCING OF PUBLIC OPINION, TRUMPED THE EMANCIPATORY ADVANCES OF PARLIAMENTARY LEGISLATION. TECHNOCRATIC POLITICS CAUSES A GROWING GAP BETWEEN PUBLIC OPINION AND PARLIAMENTARY POWER.”

<sup>11</sup> Weiler 1997: 503.

<sup>12</sup> Buckel and Oberndorfer 2009: 285.

<sup>13</sup> See Dann (2002); Fossum and Menéndez (2011: 123).

<sup>14</sup> Bast (2010). On the special regimes of the executive agencies established under a special legislative procedure (by-passing ordinary legislative procedure) see the case study on Frontex in Rieckmann (2011).

<sup>15</sup> I have to thank Gorm Harske for a discussion of this point.



At the same time when the democratic parliamentarisation of Europe began the *informal power of the European Council of Prime Ministers and Presidents* to increase steadily, at that time still a “fire-side” centred around Giscard d’Estaing and Helmut Schmitt. Today still weakly institutionalised it has become a kind of collective Bonapartist Regime that governs Europe. Under the lead of Angela Merkel they have taken the immeasurable economic risks of European austerity politics in the mid of a global economic crisis, and, together in the so called troika (EC, ECB, IMF) have launched deliberately the *end of democracy as we know it* in Greece, Portugal, Italy, Ireland and now also Spain.

But now the repressed dimension of public politics re-asserts itself. In the middle of a highly critical situation of the global economy in Europe a veritable *legitimisation crisis* seems to be more and more unavoidable.

## 2008 CRISIS

The crisis of 2008 has deprived the national state of its most basic alternatives in economic and social politics.<sup>16</sup> Its capacity to act and shape the future (by using the traditional mix of governmental and intergovernmental politics) always relied on the existence of *two major instruments* to shape the economic system: Either *regulation and control by law* (which is relatively cheap) or *investment and spending the tax payers money to steer the economy or to bail out losses* (which is extremely expensive).<sup>17</sup> States have now lost nearly all of their money through the bail-outs and growth programmes at the beginning of the major crisis. They now are spending the rest.

However, it seems that from the beginning of the crisis, the states were no longer able to pursue the *first alternative*: that is to make *effective law* that allows them to control and regulate the economy, to nationalise or cut the big transnational commercial corporations and banks into pieces. During the last 30 years of neoliberal global hegemony, the balance of power between *democracy* and *capitalism* dramatically shifted in favour of capitalism. Roosevelt, supported and pushed by a fighting working class and young and strong unions, finally regulated and controlled Wall-Street, cut

banks and industrial corporations in pieces. After 2008 not one of the banks too big to fail was nationalised or cut in pieces, not because the political leaders did not want it, they had no longer the power and boldness to do it, as it seems.

## IN THE HANDS OF BANKERS

Consequently, they were forced to spend the money. They were obliged to pursue the second alternative. As result, there was no alternative. The few big powerful banks and commercial enterprises which have eliminated almost all market competition now argue that *there is no alternative to austerity politics* (as did Margaret Thatcher at a time when the political wielders of power still *had* an alternative). Reagan and Thatcher are gone. But Deutsche Bank and Volkswagen still exist, and they have taken over. Even the governments and their heads are now in the hands of bankers and their staff of technocrats, as in Italy or Greece, and they are not elected by the people but by the European Council, the ECB and the IMF. In states where the bankers have not yet taken the lead, their advice resembles the advice of the old Roman Senate, the *senatus consultum*. That was an advice without any legally binding force. But whoever did not follow it, was already a dead man, even if he left the room alive.

The *great neo-liberal transformation of the national state* seems unalterable, and it has at least established a very stable new hegemonial power structure in world society that for the first time is global *and* transnational. There is no way back to national sovereignty. The simple reason is that during the last 30 years the markets went global, and (as discussed) they have transformed the historical conditions in which markets were embedded by *controlling state power* – conditions that compelled Richard Nixon to the confession that ‘we are all Keynesians’ – into conditions in which states are *controlled by markets*.

The most powerful democratic states have been turned, as Wolfgang Streek writes, “into debt-collecting agencies on behalf of a global oligarchy of investors, compared to which C. Wright Mills’ ‘power elite’ appears a shining

<sup>16</sup> Streek 2010; Streek, “The Crisis of Democratic Capitalism”, in: New Left Review 71/ 2011.

<sup>17</sup> Mayntz.

example of liberal pluralism”<sup>18</sup> As a consequence popular sovereignty has been *fragmented* – beyond as well as within the borders of the national state.<sup>19</sup> Post-democracy is becoming our everyday reality. The abysmally negative dialectic underlying the constitutionalisation of the European Union is, as we have seen, a striking example for this great transformation that finally marginalises democratic self-determination. Once the structures of economy and power have changed so deeply, any way back to the (at least as a useful legal fiction) undivided *sovereign* national state is closed once and for ever.

#### IN NEED OF DEMOCRATIC GOVERNMENT

The only way out that still is open consists therefore, utopian as it might sound, in the radical democratisation of the already existing transnational institutions and organisations of Europe, not in the formation of a European national state, but a full-fledged political

constitution of Europe. Not good governance but democratic government is needed. To be sure, that only can be the result of heavy public conflict, of anarchic and bottom up political action and political leadership that takes the risk of failure. ■



<sup>18</sup> Streek, Crisis of Democratic Capitalism.

<sup>19</sup> Prien 2010.

# FOUR SYMPHONIC SESSIONS >

After the opening speeches and Hauke Brunkhorsts keynote, forming the first back drop of the conference debates and dialogue, participants were divided into four small *symphonic* sessions, in small groups to discuss the way forward and some of the very complex problem fields European cultural policy should be understood in light of. The idea behind the four sessions was to bring the participants different professional approaches into a nuanced debate and bring some practical experience into play at an early stage.

## 1. ON CULTURAL POLICY AND ITS ABILITY TO INFLUENCE NATIONS IN TERMS OF SMART, SUSTAINABLE AND INCLUSIVE GROWTH.

In the first session the head of strategy and development at *tillt* in Gothenburg, Pia Areblad, was asked to moderate a session on cultural policy and its ability to influence nations in terms of smart, sustainable and inclusive growth. In her initial presentation, Areblad related to the topic from the perspective of three company project examples:

- a) SMART: GTD Sistema de Informacion, S.A. Spain collaborates with artists and designers on how we can trust the system of figures and numbers as a way of using culture for smart innovation.
- b) SUSTAINABLE, Royal Seafood, Denmark collaborates with artists in the procedure of sustainable food production.
- c) INCLUSIVE, Paroc Sweden collaborates with an actor and theatre director in the creating growth and development for the company.

In the following discussion on the major challenges for cultural policy in relation to smart, sustainable and inclusive growth, it was emphasised that the majority of companies all over Europe still are focused on their capability to make profit today. There is a huge need to open up and find other ways of progress based more on value: E.g. through opening up and inviting artists to interact, rethink sustainability as something more than related to nature and environment, but even embracing sustainability as diversity and social cohesion.



Examples were put forward on how quite many culture projects – or projects containing a cultural input – are growing bigger than they were thought in the beginning. But it has to do with the ability to understand growth beyond the strict economic discourse and rather to see growth in the perspective of competence, educational and personal growth, a more profound human growth. As it was pointed out, the present crisis to a large extent shows the limitations of the economic system, as we know it. Projects like the *Socle du monde* in HEART are good examples on how artistic language can provide us with possible new entries and maybe even with bits to the puzzle of a new narrative.

To some extent, it's fair to say, that the whole idea of growth has been stuck in the logics of economics. The aspects of value based visions are now entering into commercial practice and there seem to be a growing



understanding of the necessity to bridge the economical and social goals and parameters. When talking about culture, it seems as if the greatest challenge is to overcome the sensitivity in the cultural field towards engaging with other sectors and actually becoming a more visible actor in society.

We need to ask ourselves, what values do we communicate and why. We need to go outside our comfort-zone and accept, that there is a lot to learn from the development in other sectors. E.g. it is remarkable, that the commercial business is far more aggressive in terms of wanting to address and get into contact with their costumers, than the cultural sector is.

Of course it is a challenge, that different organisations often talk different 'languages', but it is also a concern, that the cultural sector seem to be afraid to interact with other sectors, because of an anxiety of turning artists into something else. That could call for bringing more edge into artistic management, a call for a shift of paradigm. The cultural sector – and the creative class as a whole – need to bring in and relate to the missing group: the citizens. It is important to remember that the audience want to be creative in the process as well.

In the case of Socle de Monde, it was quite important to run the project with an 'airbag' in terms of establishing a very equal frame for the collaboration, in order to give each part of the collaboration equal rights and possibilities to influence the project. Process support and facilitating between the artists and other parts are important aspects of the project's leadership. In the Socle du Monde basic research in how we interact in the ways we live, produce and solve problems have played a significant role. It turned out to be a reasonable and open way of getting public support, companies to engage and to reach the decision makers, which is not an easy job to do.

There is a good story to tell in this line of thinking. It is about how to create engagement and possibilities. Not only in terms of creating jobs, but also in terms of involving some of the most creative artists, who are open to interact in a process, where value is at the core as well as the communication of it. In a longer perspective this can bring artistic projects up to the same funding level as many commercial projects, because it communicates clear values, to be build on.



## 2. ON CULTURE AND CULTURAL POLICY AS A NATIONAL AND EUROPEAN UNIFYING FACTOR

The conference moderator Henrik Kaare Nielsen also moderated the second symphonic session, raising the question whether culture plays a role as a unifying factor in the European project.

In Denmark and the Nordic countries we have seen culture as a creative force in the creation of a nation. In the European Union it is more ambivalent. The idea of a European culture is more abstract. It is something new that diversity is named as a precondition when you talk about a common culture policy in the EU. Usually there has been some resistance about EU getting involved in the cultural policy. That is the reason why you have all these weak statements about identity and cohesion.

We have to look at culture as a unifying factor instead but it will not happen as long as we make a policy where the economic policy is at the center. We have to be more ambitious. We need to form a policy which creates a European public. We need to create a European policy of culture instead of only making the Europeans consumers in an experience economy.

The debate need to be lifted up and above the horizon of the individual states. In Denmark e.g. the debate is often looked upon through national historic glasses. We need to look at cultural policy as a

resource in the attempt to create a European public. Our different states rose from groups of people who in the beginning had nothing or very little in common. They developed an addiction of one another and then a nation was born.

The policy of EU as it is now is technocratic and it is run by the Commission and the European Council. Which is why the common citizen has no 'experiences' with EU. From Henrik Kaare Nielsen's point of view it is necessary to create a European public which speak the European matter instead of engage in the national interests.

### 3. ON ARTISTS AND ART PRODUCTS' FREE MOVEMENT AND INTERACTION POTENTIAL



Maite Garcia Lechner, Grants Manager at the European Cultural Foundation in Amsterdam, facilitated the third symphonic session focusing on artists and art products' free movement and interaction potential. The majority of the participants work within the cultural sector and quite a large group have substantial experiences with transnational projects.

Lechner introduced the European Cultural Foundation (ECF) as an independent foundation with a wide grants programme and other programmes focusing on transnational cultural co-operation and young artists. The first key question to be raised was on the issue of free movement of art in terms of permission, visa, artistic mobility, cultural transnational co-operation, whether the participants found the highest degree of relevance and the biggest interaction potential for artists in one single country or in transnational projects.

There was some agreement on the interaction potential being stronger in transnational projects, especially when seen from an economical perspective. Some of the participants

mentioned that networking is the keyword for the creation of a space for transnational interaction. Most project evolve from relations or contacts established through network.

However, there are still quite many barriers of free movement of art to be dealt with, if the cultural space of Europe should be taken advantage of as a common space for diverse projects. Obstacles as differences in language, living conditions, salary and religion does play a role for the interaction process, but they can be overcome if we support transnational projects. The potential and the possibilities lying in the importance of encouraging people to make creative solutions across borders is huge. It requires, as one said, an intercultural dialogue, which is a challenge that demands active listening, mediating and patience.

In relation to Creative Europe, it is a strength that the programme actively supports transnational collaboration. But at the same time it is problematic, that partnership is a success criteria in the programme, remembering that partnerships based on the logic of financial support rather than content are often weak if not fake.

The 'Cake-gate' in Sweden was mentioned in order to nuance the discussion by articulating the importance of different interpretations of artworks and the possible consequences of those different interpretations in different member states. A fear of being lost in translation of the art work was expressed as was the lack of proper cultural journalism contextualising culture as an integrated and important part of society.

Interaction *within* a country is an equally important task to ensure politically because in many EU member states the mainstream artist do not meet the migrant artist. There are a number of self preserving and reproducing structures and cultural patterns in each country, that work against a more inclusive and diverse cultural landscape. Therefore there is a need to stir up those encounters! One way of doing it could be by artists entering the scene of politics of culture. More encounters are needed.



In a case from Kaliningrad some artists sent an application about an alternative art guide for their city in cooperation with artists from their neighbor countries. Several trips were made to the neighbor countries in the process creating a strong unity and after the project that unity still exists.

In another project, the *Culture Lobby* in the Balkans, artists and participants from one Balkan country traveled to their neighbor countries telling about their hopes and fears by entering into the European Union. An encounter which eventually was presented through photo and art installations in the countries and contributing to the overall debate on the future inside or outside of the European Union. It became evident how important new contacts and networks are in terms of making things happen, often much more than can be achieved through bureaucratic practices for the support of transnational projects.

But in many countries as in the EU itself the systems are not really able to embrace the potential in these processes, simply because we still need to understand and articulate the intercultural field as a way of creating a more dynamic and inclusive cultural environment. There is a lack of definitions of the concept of intercultural and diversity and the potential lying there. In a public perspective, intercultural dialogue should be incorporated in a more positive rhetoric reflecting its potential as a way to renew and change the patterns and structures of the cultural political practice within EU as within each of the member countries.

#### 4. ON THE NATIONAL STATES' ABILITY TO INFLUENCE AND DEVELOP THE FUTURE EUROPEAN CULTURAL PROFILE

Niels Righolt, Head of Development at Danish Centre for Arts & Interculture, facilitated this session by opening the discussion through the introduction of some of the dilemmas between national and transnational policies.



- a) Cultural legislation still reflects the notion of the nation and the national state. In a Danish context e.g. it is fair to say, that a vast majority of the public support to culture – reports say up to seventy per cent – is used to reflect a 19th century perspective on culture and the role of it in a national perspective. The 'glocal' reality of today, both in terms of how art and culture is being produced and how it is being perceived, is not reflected in the politics or in the cultural support structures.
- b) How can we establish a qualified public debate on what culture can do, how it can provide us with new visions, ways of collaboration, ways of defining cultural spaces? Understanding that we by changing the structures of today in order to support interaction between artists in different countries or with different backgrounds also contributes to a change of a self preserving national practice.

There is no doubt that the cultural field and that cultural workers of all kinds and at all levels have to be more aware of their own responsibility to create change. At the moment there is an increasing focus on the culture sector, in a search for new solutions and new ways of doing things, hoping that culture and art can provide answers to change the crisis of Europe. Of course culture cannot solve the present crisis, but if we perceive culture as a reflection of the unsolved dilemmas in society, culture can definitely provide us with some other perspectives, nuanced stories,

new ways of co-operation and maybe even in a longer perspective with key elements to a new narrative. But then it is important not to talk about and treat culture as something outside the core of politics. Culture is politics and should be understood as such. Politics is part of the cultural dna as is art. The culture sector needs to be more political active and visible. The creative potential could be seen as an important player in the creation of an inclusive, dynamic, cross-sectorial interaction in society.

Here the cultural institutions – especially the larger institutions – have a role to play. They need to take on their responsibility to reach out and actively engage with society. As it is now, many institutions does not reflect on the society that feeds them. There is a need to radically democratise and enlighten the institutions if we want to create a diverse and solid cultural environment. It is about audience, repertoire, staff, collective practice, communication, etc. Or as one said: It is about understanding the complexities of society, accepting the responsibility to reflect society and maybe most important understand how globalisation influences all aspects of contemporary life. Nothing prevents the institutions to take that next step, besides their own practice. Modus vivendi is a strong driving force.

The whole concept of the nation states was questioned. "It's so yesterday!" The national is a construction! The challenge seems to be how to merge or combine different identification parameters. How the feeling of being Swedish can be merged with the feeling of being part of the European community. As long as the politics in the member states still underlines the notion of a national identity, it is uphill for a more open and inclusive identification with a culturally diverse Europe. On one hand national identity plays a role for people to participate in their societies. On the other hand it frames a dilemma, which counteracts co-existence.

There was some agreement on the necessity to challenge the system of political conduct, as it appears today, to try to engage people in a true debate on values and politics at a very fundamental level. The change of demography and new technology, ways of communication etc. makes it necessary to go back to basics and define some common values and goals. In that process, a participant outlined, it is important not to give the arts an instrumental role.

Art is too often taken as a hostage and used to represent something else or to interact for the purpose of others than the artists. It is an old discussion, but art and artists must be free of political demands and expectations in order to really be political and interacting on their own premises. In fact art – and by that the whole of society – should benefit if we could find ways of a more generous support to artists, maybe by redistribution of funds from the institutions to the free sectors. There is a paradox in the way we conduct culture. We need to redefine the true values of our cultural politics. ■



## DIGGING A BIT DEEPER >

Presenting two perspectives on role of culture in Europe as an introduction to the conference's overarching aims and topics *Luca Bergamo*, Secretary General of Culture Action Europe, and *Mik Aidt*, Director for the Danish Centre for Arts & Interculture dugged a bit deeper into the complexities of it all.

Their presentations were followed by a panel debate on the potential impact of *Creative Europe* and the EU Cohesion policy for the cultural and creative sectors, where *Hauke Brunkhorst*, *Sheamus Cassidy* and *Tsveta Andreeva*, Advocacy Project Officer at the European Cultural Foundation in Amsterdam joined them on stage. The debate was moderated by *Katrine Nyland Sørensen* from the Danish Broadcasting Corporation and Professor *Henrik Kaare Nielsen*.

### CULTURE IN THE NEXT MULTI-ANNUAL FINANCIAL FRAMEWORK OF THE EU 2014-2020

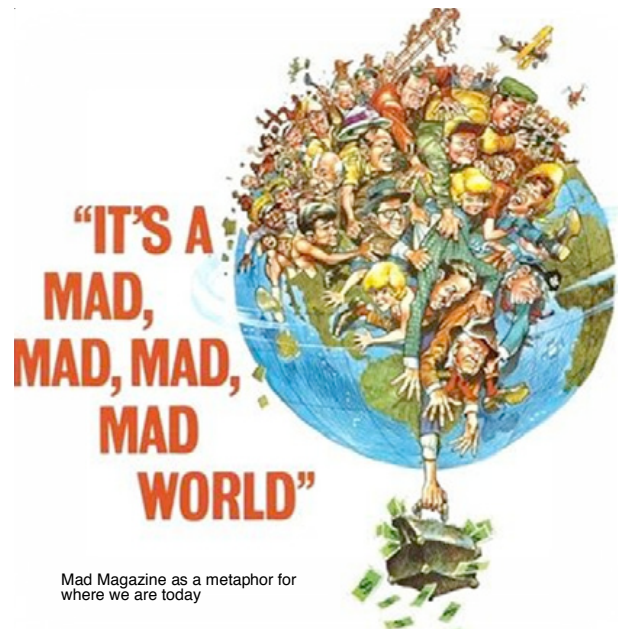
Luca Bergamo was first out reflecting on the potential impact of the proposed EU policies and programmes 2014-2020 in the field of culture on society at large – especially on young Europeans and the next generation of artists and cultural operators.

#### IN SEVERE NEED OF NEW NARRATIVES

In order to understand where we are now Bergamo recommended us to take a good look at the obsession of growth, how transnational co-operation is being conducted and not least how the citizens sovereignty has been put at stake. The present crisis is to a large extent a cultural crisis, a crisis where democracy is losing credibility. Europe as we know it and understand it is in a severe need of new narratives – and a change based on ethic and civic engagement. Bergamo emphasised that viable alternatives require creativity and we are running out of time. He requested new words, images, sounds and action to bring about a new narrative of the future of Europe. Brought forward by artists and cultural operators, building conditions for radical changes.

Bergamo stressed that a European Cultural policy is highly relevant for cultural development at large. However small the proposed programme *Creative Europe* may seem, it is still more flexible than the earlier programmes, not to mention the intended increase of 37 per cent for culture. He stressed that one perspective to keep in mind is, that there are no other areas which offers an alternative or new model to base human civil society on in the sense of e.g. sustainability. In his view Europe should and ought to take a central role in this perspective and the Creative Europe programme can be understood as a step in that direction. Especially if connected with the structure funds, which first of all should be social and regional, the programme can contribute to a new vitalisation of society.

His point is that the obsession with growth cannot be regarded as anything else but a significant reason to the present state of the European Union. He used the example of how longer life spans and a change in our demographic structures influence the labor market and how we relate work in terms of GDP. Focus is on whether a change creates a plus or a minus in our GDP from the assumption that if we have a plus we have the possibility to influence our own choices.



Mad Magazine as a metaphor for where we are today



## A NUCLEUS OF CORPORATIONS

Bergamo showed a map from the New Scientist referring to a survey on how transnational corporations interlink with one-another and how a nucleus of the over 43.000 corporations operating trans-nationally have a core of 1318 companies with interlocking ownerships, of which each have ties to two or more other companies. The result is, that these 1,318 companies through their shares own the majority of the world's large blue chip and manufacturing firms – often referred to as the "real" economy. At the heart of the core appears a "super-entity" of 147 even more tightly knit companies, where their ownership seem to be held by other members of the "super-entity" which control around 40 per cent of the total wealth in the network. Some of the most influential are financial groups. A new hyper concentrated economic power rises beyond all and any border, as he put it.

Bergamo argued, that the change we experience these years could be seen as a crisis of the very soul of the European project. It is simply the citizen's sovereignty, which is at stake now. No less. And by that even Europe as we have been building it. In a sense the crisis of today is a cultural crisis before it is anything else. First and foremost! Unfortunately our decision makers do not share that analysis. They deal with the present crisis as if it would be possible to restore the preexisting conditions. But the

world and the power structures have changed and we need new solutions. In that perspective the present strive for a common European structure is the most ambitious attempt at establishing a new form of democracy based on ancient and rooted identities and nations accepting to reduce their sovereignty. This reduction of sovereignty is not based on the hegemony of language, culture or religion, but rather on the willingness to organise cultural life around a new intrinsically complex shared reality. But we need to keep in mind, that the supporters and defenders of the present system are very strong in the sense that they maintain a certain order, whereas those who argue for change cannot guarantee any measurable effect.

## WE NEED THE ARTISTS TO ENGAGE IN THE PROCESS

The challenge is not just about how our present democracy loses credibility as a viable system to solve problems. It goes deeper than that. It is about finding viable alternatives, which require creativity and radical innovation however fragile and uncertain, they may seem. We are, as Luca Bergamo expressed it, in an urgent need for new narratives, a new ethic and a new civic engagement. We need new words, images, sounds, actions and interactions, stories and fantasies, shared dreams and emotions, new stories to bring a new narrative of our future to. We need the artists and the cultural operators to engage in the process, creating the conditions for a more radical change; for the sake of our children, our grand children and their children. The crisis of today is not a crisis of mere economics. It is a crisis of our values and

about the future of Europe. It is not the end of the world, but we need to address it in another way, to come up with new alternatives.

However good the *Creative Europe* is – and it is overall quite a good programme, though its language is not – it must be supported by more profound and obtained support from e.g. the structural funds (social and regional), based on an idea to provide a new and sustainable model of human civil society. *Creative Europe* is about cultural development and though it is limited in the sense that is a transnational cultural policy it still has the strength of being quite flexible in order to reflect changes during the seven years it will run. In a framework where cultural budgets suffer and cultural political investments throughout Europe are cut due to political priorities the proposal reflects a will to mark the importance of culture and through the suggested increase the Commission took the responsibility to mark that. In the big picture it is a small amount of money we are talking about. But money is the less



relevant issue here. What is relevant is the importance of the signal given through an increase of this size in favor of culture and the role it can play in changing our society.

## REPORTING ON PROGRESS – THE UNESCO CONVENTION ON DIVERSITY

The second perspective was introduced by Mik Aidt, director for the Danish Centre for Arts & Interculture, who began his reflections with a reference to a hearing co-arranged by the Danish Centre for Arts & Interculture on the UNESCO Convention on Cultural Diversity. The hearing focused on the implementation of the convention into Danish practice and Danish cultural life as such. He stated that it was a sad story he had to tell, about a state bragging about their implementation but in reality doing nothing – or close to nothing to promote the Convention in e.g. negotiations and regulations with Danish institutions. When looking on the results brought forward at the hearing, it became obvious, that it is the organisations not funded by the state but by the civil society and different NGO's, which have taken the most interesting steps to implement the intentions in the convention.

### DIVERSE REALITY OF LIFE

Mik Aidt raised attention to Article 4 in the convention – an article he even proposed to the Danish minister of culture to react on – emphasising the necessity to embrace and interpret the word interculture as a way of understanding the premises of contemporary life. We have gone from the mono-cultural norm of the nation states to a more complex, more multicultural and diverse reality of life based on migration, globalism and new technologies. We are, he argued, therefore in an urgent need to address that reality in terms of a new language, new understandings and new structures, which can meet the new challenges. The UNESCO Convention on Diversity is such a document, made to create action and awareness amongst political decision makers and the national institutions, and introducing the concept of *interculturalism* – replacing the 'mono'- and 'multi'-cultures.

As an image of the present state of mind in Denmark, Aidt gave an example from a debate caused by the Danish Film Institute rejecting a film from support with the explanation, that there are not enough people who are interested in watching movies with migrant actors. For obvious reasons it caused a major debate on democratic rights, artistic values, minority issues and not least the structural unbalance between the majority and the migrant environments. The debate hit the major media and resulted in a political intervention. However, Aidt stressed, the rejection in this case only shows the top of the iceberg. The reality is, that quite a large number of artists and projects are not being supported, because of insufficient structures in Denmark to support artistic diversity.

Another example was the introduction of a Charter for Cultural Diversity put forward by the Danish Centre for Arts & Interculture, which was received with great respect from many key players in Danish cultural life, but was practically not signed. The reason was, that an NGO does not speak with the same weight as a ministry, and even though many declared sympathy, they would still not sign up for the conduction of structural changes in their institutions. Should they do that the initiative should have been brought forward by the ministry of culture. This example basically shows the importance of real political involvement in these issues. It is rather difficult to address and promote change in a hierarchy, when you are standing outside it.





## INTRODUCING A NEW PERCEPTION

From the perspective of the Danish Centre for Arts & Interculture one way of getting around it is to create a public and institutional awareness of the potential in a more complex and nuanced way to meet the challenges as well as the opportunities in cultural diversity. As Aidt and his colleagues see it, New Audience Development in the understanding of the term as a way to change or develop mindset, audiences and employees in the institutions, create new tools and practices in the way we produce, communicate and organise cultural projects and introducing a new perception of the importance of culture in an intercultural perspective. In that light a focus on audiences can be seen as the transition into the contemporary world, as Mik Aidt put it.

He pointed at EU as somewhere to look for inspiration. The way the UNESCO convention has influenced not only the present programme but even influenced EU-policy in a number of areas is remarkable. They even offers a very thorough interpretation of a number of issues in the convention and point to how it can be implemented on a national level. But it is not enough, Aidt argued. Today working migration within the union, migration from non-EU countries, refugees etc. are putting a pressure on the way things are structured today. Identities are again at the center of political attention, whether it is the local, national, Nordic, European or global perspective, we discuss. There is a need to overcome the national boundaries, to allow people to define them selves between the local and the global. Borders are dissolving meaning as Europe has developed. But in the light of the crisis, a tough rhetoric and far more nationalistic and increasingly xenophobic approach are showing in many countries as in Denmark. We need to turn that development and find all the good examples and new ways for the future, and Europe can provide them in terms of support to social cohesion and democracy, using the potential of culture.

## DEBATING CREATIVE EUROPE

The panel was set in order to reflect on and debate the implications of the EU Ministers for Culture's conclusions on the Programme's content at their meeting on 10 May 2012. Another issue to be covered by the debate was e.g. the proposal to open the Programme to additional EU Neighbourhood countries vs. the impact of new nationalism and identity politics on a national level.

## SEVERAL LAYERS OF IMPLEMENTATION

First out was Tsveta Andreeva, from the European Cultural Foundation in Amsterdam, who were given the privilege of a slightly longer presentation, since the other members of the panel all had been given the stage before. Andreeva was quite clear on the fact, that there is a need to understand, that

there are several layers of implementation of the culture convention as well as of how to interpret its articles. However, one of the most important factors is the recognition, that civil society not only has an important role to play in cultural projects, but also is needed as a key actor on a national level. In other words, the state has to enable civil society to bring the work to a broader level and by doing that contribute to the development of the sector as such. That is an important legal framework to work on. The Convention forms the legal framework, we are lacking on all other levels within the EU.

Andreeva pointed out in her



Hauke Brunkhorst, Sheamus Cassidy, Luca Bergamo, Tsveta Andreeva and Mik Aidt

presentation, that cultural policies often are limited to the arts sphere and industries which is a bit sad all though many of the same aspects and problems are addressed in other political areas. In that perspective *Creative Europe* can be perceived as an important next step. The problem as well as the strength with e.g. the cultural convention is how it is valued, that it can be interpreted in different ways: as a balance between social and cultural values in the industries or as guideline for the cultural offerings. But there is always a risk, that any new policy or programme will be reduced in order to fit into the everyday practice of the political structures. In that context *Creative Europe* can be seen as a more advanced step. However, it is still characterised through a predominantly quantity approach with its assessment tools and indicators. Andreeva argued that the true value of art rather should be done through qualitative measurements in order to get closer to the real impact any artistic product or experience can have. To her and her colleagues at the European Culture Foundation that is covered through numbers alone. The number of partnerships does not reflect the entire quality of the project.

However supportive of the vision to improve European neighbourhood countries through *Creative Europe*, Andreeva questioned the levels reached in the programme. There is a great need to address the distance the citizens of the European neighbourhoods experience in their everyday realities. We need to go further in order to understand how this works on an individual level. Andreeva expressed her concern that focus after the European year of intercultural dialogue seems vague. A number of conflict implications lie hidden there.

### INTO THE DEBATE

The debate took off at the point of the moderator Katrine Nyland Sørensen raising the question: "We are in search of a new language! We have for so long become used to use economic terms in almost all aspects of life and we want economic solutions to the current crisis and we know that if we pay for something we get a commodity in return, if we invest in something, then we get an outcome – but it is very difficult to put a prize tag on arts and culture. How do we measure the value of art and culture? So if we can't measure it today it is like it does not have a value. And as we heard earlier the banking sector and the culture sector barely speaks the same language, so what do we do if we want to put culture on the EU-agenda? Do we need to invent a new language or do we need in the cultural sector to adapt to economical terms to make sure we will actually be heard?"

### A HEGEMONIC DISCOURSE

As a cultural economist Tsveta Andreeva argued that it is rather new encounters that are needed than a new language in order to create new partnerships and new projects. Dr. Hauke Brunkhorst followed up by describing what very well can be the core of the problem, namely the hegemonic discourse dominated by economy which has evolved over the last thirty something years following psychology and sociology that was dominant in the 60-70ies. He found it peculiar, that one special social system – the economy – had been allowed to dominate society for so long. How can economy possible solve the matters of the arts? – Or the Universe? It can't and it never will be able to do so. Brunkhorst argued strongly for breaking the power of the predominant economical theory in order to create space for new solutions, which accepts and respect the expertise of other fields. A broader perspective based rather on Keynes than on neo-liberalism. He gave an example from German television where an interviewer from *Heute* at ZDF on a debate on the European stability form choose to interview the chief economist from the Deutsche Bank, who when given the question on whether the stability form represented the answer to the present crisis answered that he could not answer that, because in the Deutsche Bank answers were always dictated by 'der kleine sparerer' (the little saver) and by that he reflected the overall power of the economic discourse as it's absolute limits.

Sheamus Cassidy followed up by drawing a parallel between 'der kleine sparerer' and the consumers of culture, who in his eyes very much are the ones making decisions on what to display.



He argued that audience development is an important issue and an issue the European Commission has not had a focus on in the past. Coming from the European funding system their biggest challenge was to get the money out rather than to see what was happening with them. But he emphasised that from his perspective it is not all about economy and indicators it is also about quality and experiences, on what is actually on stage and how it is being perceived. It's about the engagement of people and their love for the arts, about the role art is playing in society. If we do not reach for audience, we have a problem, Cassidy argued.

Nyland Sørensen gave an example from the Royal Theatre where they filled the theatre with school kids when having bad reviews, which is really strange. Instead they should do the opposite. They should not scare away the kids with bad plays. They have to learn to appreciate the theatre and accordingly they too should experience the best.

### OTHER VALUES, NARRATIVES AND IDEAS

Luca Bergamo entered the debate referring back to the opening question and the reflections Brunkhorst put forward by stating that he has a profound respect for science and the added value of science, but it is imperative for him to clarify that economy and economical theory is not a real science. However there is an issue around economy, where we measure through the value of money, it's not just the economists. We have reduced the complexity of reality through measuring the works by the tag of a prize. We have made the limited language of economy our own and that adds to the complexity of it all. And we need to react on that. In terms of the Creative Europe programme and its parts on how the highly quantitative indicators shall be adopted by the nation states, Bergamo stated that the true need is how to find qualitative measurements that allows other values, narratives and ideas which can counterbalance the symbolic value of the GNP. It is a long process of course, but it will lead to a more diverse and nuanced system, than the one we have today. Cassidy agreed that the indicators mentioned in the programme are quantitative and that they according to existing practice should be so, whereas the more operational indicators will be defined at a later stage, based on the already prepared guidelines where quality aspects do play an important role.



Cultural policy is always a matter of compromise between different matters of interest in a given society, and what we are experiencing on both the national and the European level is, that the promotion of culture as valuable for society is still weak, Henrik Kaare Nielsen said. Apart of just mobilising audience in a much larger scale than before, what can be done to break the economy based dominance on arts and culture and promote a more content and quality based approach? – he asked, when mentioning the problem of abstraction in using the demand of a new narrative.

As a response Luca Bergamo reflected on the need to come up with something similar to Greenpeace, a kind of symbol, which can connect, create images and give an immediate impression on what culture is about. It's a very similar process to the one we have experienced on the environment, whether it is a search of the 'cultural whales' or it's some other symbol, he said. Sheamus Cassidy partly agreed and continued that the most important is getting people involved. You cannot love something you don't know about, as he put it. He underlined the new focus in the Creative Europe programme on audience development and stated it as the single most important focus for the near future.

Audience is important, Hauke Brunkhorst agreed. It is hard to imagine art without audience, but it is not the only answer. It is also about a specific function of culture, which is not really recognised and which you cannot really plan either – and it might be the main function of the arts, namely the *irritating* factor of the arts, of culture. Irritation as a way of promoting transition and maybe even change.



Brunkhorst gave the example of how the Pirate Party in Germany had challenged and irritated the political establishment and the political structures. An irritation however short which was necessary for society.

### **WESTERN CIVILISATION IN CRISIS**

The panel seemed to agree that we are facing a major crisis in western civilisation as we know it, we have reached the end of a road and we now need to find a path from there and into a new reality, a new paradigm or a new narrative, as Luca Bergamo put it. On the other hand it raises the question if we have the tools needed to bring new possible ways forward. Niels Righolt from the Danish Centre for Arts & Interculture argued that we might have a good set of tools in terms of audience development or more precise audience relations, but the problem rather lies in our own reproductive behavior within the cultural structures, e.g. the institutions where we would rather recruit reproductively than ask ourselves what other competencies or professional skills do we need in order to engage and be relevant. In that sense it is about recruitment policies, programming and who is doing it, how we engage with our audience and are we inviting the necessary competences in from outside of the institutions, from the outside of the established arts scene.

Sheamus Cassidy responded by describing the vast amount of activities going on in these areas, but when it comes to the organisations which address and work with the issue of audience development the case is often that they do not share the informations, not even with each other. That is a severe problem within the cultural sector itself. He reflected further on cultures capacity to frame solutions to the present crisis, by stating that in the short term it can play a role, it can be part of a wider solution, but to expect culture to be the solution to the financial crisis is equal to say that "Culture can now fix my broken tire". The financial crisis is a financial crisis and as such it influences all parts of society, why the solutions must be found in all parts of the society. The question is rather what role culture plays in society and whether we think it is important and see it as a developing factor whether there is a crisis or not.

Mik Aidt gave a background picture of the Danish reality when he described how a new focus on audience is being written into new contracts between the Ministry of Culture and the state institutions such as the Royal Theatre, etc. What is experienced in Denmark at the moment is how there is a severe institutional uncertainty on what 'audience development' really means and how it will affect the institution. The complexity is slowly emerging and there is a huge need for practice and knowledge exchange, learning practices, programmes and ideas. In Denmark and the Nordic countries many conferences and seminars have taken place, reports, books and magazines have been written, but they too have not been shared outside the usual target groups. Maybe we need help in terms of transnational standards on how to measure audience development or working with segmentation.

On a question on how to measure quality in the context of e.g. the European Song Contest which engage so many people and at the same time is so criticised by music critics all over the continent, Sheamus Cassidy responded that audience development to him was not about easy accessibility. It is about giving people an experience that matters. Opening and developing a practice that allows for a cultural encounter. In terms of quality he argued that the people who are making productions (and sponsoring) they are the ones deciding on quality.

### **NEW CONNECTIONS IN CREATIVE EUROPE**

Answering a question from the auditorium on what strengths and synergies there is between the different strands in the Creative Europe programme and how the dialogue between the audiovisual sector and the cultural sector can be strengthened, Luca Bergamo expressed that one of the best things with the programme is that it starts to broaden and create space for possible connections between the sectors. From both sectors, however, there is a great pressure put on the commission to keep them separate, which in his view is the wrong way to go, because it blocks for an interaction where even the digital dimension is taken into consideration. There is a very complex relationship between the two sectors and there are strong sectorial traditions and self-perceptions at stake, but there are already so many areas where they overlap or interact, that it makes sense to try frame them in the same programme. Though the media sector does have an industrial dimension, it still relates clearly to the cultural sector as well. Interaction between the two is not something happening naturally, Cassidy filled in, and he gave an example on film development, where film directors are developing



films for both the cinemas and the media companies, but in the very beginning of the process they only succeed if they are very good at applying to get financial support. This is one of the reasons why the Commission wanted to see them under the same programme. On the other hand Cassidy also expressed an understanding that there has to be identifiable different lines.

### **AUDIENCE MATTERS**

The host of the conference Per Bech Jensen re-addressed the issue of audience development through focusing on what kind of audience we are talking about when talking about audience development and how it relates to the fairly nuanced and complex reality of the artistic process and not least to how art and culture is communicated. In the UK audience relationships and development has been on the agenda for at least 15 years and many of the terms and tools we talk about derives from there. Even though each country and society has their own realities, a lot of experience and ideas can be achieved from there. Mik Aidt shortly drew the history behind the Audience Europe Network, which has been co-funded by the EU and is about to create a wider knowledge exchange programme for the coming years enabling European institutions and practitioners to learn from each other. In the Netherlands and in the UK they have created specialised bureaus to support the cultural institutions in the process towards a more contemporary audience approach, reaching new audience groups also in terms of diversity and different cultural preferences.

Mik Aidt continued by describing how new and social media, the extension of the internet and more important the wide spreading of the technology has made it possible to be more individualised in what we are interested in than ever before. This change challenges many aspects of our society in a positive way and in relation to the discussion it means that the concept of quality must change in order to reflect and match the reality of today. In a sense new audiences and new concepts of quality are interlinked.

### **A MULTITUDE OF IDENTITIES**

Another factor that needs to be taken into consideration is the simple fact, that European identity not only is defined by the multiple identities of the European nations but also by the many first, second or third generation immigrants who are already here. In fact, Luca Bergamo argued, Europe is the place in the world where you can go that step further. Where a multitude of identities can frame a new model for how the society can develop. The multiple identities implies that those who deal with art and cultural productions naturally will have to deal with a more variable quality definition as well, whether they aim at their audience as consumers or as citizens. There will always be a part of the cultural sphere, which is consumer oriented and there will be a part which has a strong citizen aspect. Bergamo expressed that he do not believe in public policies aiming at building consumers, and that is not what he sees in the programme proposal either.

**“ WHEN IT COMES TO VALUE IT IS UTTERLY IMPORTANT TO MAINTAIN A VERY  
NUANCED APPROACH TO WHAT VALUE IS, WHO IS DEFINING IT, FOR WHOM THE  
VALUE SERVES, BY WHAT MEANS IT WORKS ETC. ”**

The director of Tilt in Sweden, Pia Areblad, went back to the possible cultural impact on the solutions to the crisis. Based on their experience of merging artistic competence with other aspects in provoking development, Tilt has experienced a strong cultural impact when it comes to building inclusiveness in society. Through different projects all over Europe they see how cultural interventions and provocations can push mindsets and structures toward being more inclusive and open-minded. But to get there it is necessary to create an 'airbag' between the artist and the value of the organisation, to ensure the artistic freedom and independence on one side and to balance the encounter and the complexity on the other side. When it comes to value, she stated, it is utterly important to maintain a very nuanced approach to what value is, who is defining it, for whom the value serves, by what means it works etc. For the Tilt organisation it was a huge question for many years and it took a long time to reach the point of understanding that they needed to map Europe in a

research on what kind of measurements there are and how these measurements are to be trusted when defining e.g. social impact and long term effects of a given project. She suggested that the level of interaction could be one way of measuring the value of cultural projects and that it should be put into perspective whether it is about audience or other cultural aspects or society as a whole. It is very much about doing it, just doing the projects, making them happen rather than talking about the possible impact they might have that provides us with knowledge.

#### **HOW TO DEEPEN CULTURAL POLITICS**

Mik Aidt reacted to a question from the auditorium, stating that the whole issue on diversity and interculturality was turned upside down; why implement something, which is already there? And if we can agree on that, which model should we then implement? The French model, the German, the English or another model? Because no matter which model we choose it will have an impact on how we define European identity. The question also addresses the notion of deepening cultural politics in the light of a more complex and intercultural European reality. Aidt referred to the UNESCO Convention on Cultural diversity as a paper that urges governments to take action in order to adapt to the changes we experience in the world today and to prioritise the implementation of strategies which reflect the diversity, to put aside a budget that can help to focus on diversity in all its aspects within education, culture, social politics etc. It can be seen as an advice put together by a number of wise people, who were ahead of their time, foreseeing the complexities of the demographic changes that are so obvious today. We need to pay respect to the work they have done. Something the Danish minister of culture does not pay attention to as an example, and he is not the only one.

Professor Amareswar Galla followed up on that referring back to the time the convention was made. We need to understand the context. To begin with not many appreciated the convention as the universal declaration of cultural diversity. It was drafted in the insecure situation of September 11th, which made it stronger in a sense but it also framed a political conflict where France and Canada supported the convention and the USA was against it. In that perspective the true agenda was lost in politics. In his perspective, Galla argued that the convention even could be understood as a point of reference in terms of audience development, where audience development is part of the cultural transformation.

#### **CULTURE AND ITS CONNECTING POWER**

Pointing back to Pia Areblads comment Tsveta Andreeva emphasised that culture has a connecting power which enables us to act, and it has the power to equal citizens – and the consumers depending on the point of view – and it has the influence of being an opinion maker and to provoke changes. This goes not only for the arts, but also for any possible cultural experience, intervention or action in a global perspective presenting us with new content and new forms. Culture finds its way in the new digital environment. And the digital environment can enable cultural productions to have even more impact on citizenship and the development in the future. This is something to learn from and to remember when we are going to invest in the future; not just to invest in existing instruments but also to be in line with this kind of open thinking in order to create a more coherent and consolidated cultural policy.

Ida Burén from Intercult in Stockholm wanted to raise the awareness on the paradox that much of the debate had been on the relation between cultural experiences and the audience, since audience development in its nature is a local matter rather than a transnational European matter. Understanding the need of a European approach to the subject but still wondering on how a programme like e.g. Creative Europe can contribute to audience development. As she sees it, the programme is more about the mobility of art products and productions and less about structural changes, which leads to the question on how to implement culture into the structural funding. In that perspective the whole issue of audience development makes good sense, since it with its community development and local anchorage strongly connects to the core aims of many structural programmes. Bergamo agreed but highlighted the formal framework such an effort should be understood within; the negotiation between each of the member states and the EU Commission. So in terms of advocacy each country needs to be approached separately. Culture Action Europe has made a toolkit for the different structures in the different countries as an inspiration in order to stimulate progression in this field as well. However, the national priorities are quite different and it is difficult to navigate between them and the priorities of the

EU. He underlined the necessity to recognise that any priority should be seen in a historical context as an issue of context development. The priority is not new, but being prioritised might be new. Today we are dealing with an issue of content development in the light of the crisis and that has actually been the case throughout history, that on the edge of disaster 'new' possible solutions are brought forward, he argued. ■

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# WHAT A TEAM! BUT WHERE'S THE BUILDING? >

BY STOJAN PELKO

Team Culture 2012 member Stojan Pelko presented outcomes and recommendations from the Team Culture 2012 group, which was launched by the Danish Minister of Culture Uffe Elbæk under the Danish EU Presidency with the aim to draft a manifesto on the role of art and culture in a time of crisis. Team Culture 2012 presented their outcomes the day before in Bruxelles.

Stojan Pelko is a film publicist, Essay Writer and former State Secretary at the Ministry of Culture of the Republic of Slovenia.



Stojan Pelko

Allow me to reflect on some of the thoughts that went through my head, while listening to the Herning Boys Choir. The image I had in mind was the image of a small boy from the film *The Empire of the Sun*, the boy who is making little signs of light and who thought that he provoked and created the big battle because in return of his small lights there was the bombing of Shanghai. In a way I could not find a better example to say that no other discipline of our life can express not just this battle but the doubts in this little

boy. There will be no economy, no business and no other disciplines that could express what is going on in the mind of this little boy. But art can say it, literature can say it, music can say it, movies can say it. This was one impression.

I had another impression from the early morning. I was impressed by the choice of three dances. There was a present dance, a sacred dance and a military war dance – and I thought that in fact, we as cultural actors or artists were

blessed to find our workplace out of the sacred, because we are touching a kind of transcendence to blind these kind of things and we are making our work and living out of it. And now, we are prepared to fight for it. So it was literally all these three things; it was work, it was a kind of the sublime and it was the fight.

## I AM PROUD

Now, why this introduction? Because I do not want to be somebody reporting from one conference to another, I do not want to be in the position to move from one conference to another and just explain things, but in this particular case I am proud, and I am addressing this to Mik Aidt, because these were the first three words I said yesterday in Bruxelles: *"I am proud. I am a member of the team and I am proud of it"*, I said. I almost had a chorus there. I am proud to be a member of Uffe's team and it was necessary to say this, because from the beginning it was possible to have a double interpretation. It was possible to say: Here is another minister having a PR photo opportunity and we were confronted – each one of us, the eleven people who were invited – we were confronted with this question: Why were we there? But during the process and it is not to be flattering to Denmark, I learnt that through dialogue and debate you really can create some space. And the keyword yesterday was space! Architectural, social, cultural, political ... But it was space.



This was a little joke to say – you know – those of us who do not speak English as our native language, we take words for serious and if somebody says ‘team building’ – I remember in the beginning – I would ask to which building I would have to go to find my team. But then finally you realise, that at first you form a team and then you build something. So this ‘building’ is one with an open roof. This is the first point, I want to make before entering into the presentation. And I even structured my presentation as a building without a roof.

The first part will be explaining the process, what we have been doing in this team. The second part is at the first floor and I will just open my own window, because it will be impossible to summarise each of the eleven presentations from yesterday, but I would like to profit of the time here, since yesterday we only had seven minutes and today I have thirty minutes, so I will open the window even more into my room, that is one of the best practices I had to present yesterday. And the third and final point is a kind of minutes from yesterday to show you that in fact it is not a closed top, it is a flat floor, for launching different kinds of rockets and you will see why I am talking about rockets later.

## A TWO FOLD MISSION

When we were invited our task was two fold. Firstly, each of us had to go home or travel to find one example to bring to Bruxelles yesterday to persuade others, that what we are doing matters. An example which illustrates the role of culture in a time of crisis. Hence each team member had to find one example of how art and culture addresses one or some of the societal challenges mentioned and discussed at the teams meeting in Copenhagen or simply have had a positive impact on society at large.

The second task was to try to work on a common document, manifesto, charter or paper in order to try to articulate a common message. We should agree on a paper that reflects a common message on the role of culture in a time of crisis. This message is to be addressed to the European political level but also to the European cultural and public sphere.

I am tempted – now knowing Uffe Elbæk a little bit better – to think that the manifesto was just a pretext. I was quite eager myself in the beginning to write something, but from the impression of yesterday I have the feeling – and it is a very honest feeling – that the best practices did their job and the manifesto was as

Fredric Jameson would say "a benching moderator", it was important, it made the process but now we can almost throw it away, because words on paper can not directly make things, but it can help recognise other things. So our mission was to come with one example documented in a short text and we knew in advance that we would have seven to eight minutes. And we worked on a paper.

So who are we? The members of the team are:

- *Kathryn Bennetts* (Belgium), artistic director of the Royal Ballet of Flanders.
- *Josephine Green* (United Kingdom), social foresight consultant
- *Julie Hardenberg* (Greenland/Denmark), artist, photographer
- *Paul Khera* (United Kingdom / Dharamsala), designer, photographer
- *Moukhtar Kocache* (United Kingdom / France / Lebanon), art historian, curator
- *Efva Lilja* (Sweden), choreographer
- *Neil MacGregor* (United Kingdom), director of the British Museum.
- *Stojan Pelko* (Slovenia), film scholar, communication consultant
- *Peter Schneider* (Germany), writer, contemporary thinker
- *Benedetta Tagliabue* (Italy/Spain), architect,
- *Vibeke Windeløv* (Denmark), film producer and
- *Uffe Elbæk*, Danish Minister of Culture
- *Margot Wallström* (online in the first meeting) & *James Marsh* (off)

## FROM MY POINT OF VIEW

My first words in February, when we met for the first time was: “*I guess you invited us, to talk from our point of view*” and at that moment – I admit it – my point of view was very critical and very political, because I was coming from a country, that just had abolished their ministry of culture. I will later talk a bit more about the personal engagement in power, because this is where I see the significant differences of Uffe Elbæk. Why in fact invite us? And this is my second answer. We were invited in creating spaces, but also to reflect what we can do, when we are given power. I do not want to dramatise too much, but try to imagine that you are discussing with your colleagues how to govern culture, the funding of good things to support, and over night the institution itself, that was supposed to do this work, is reorganised

into a mega-structure of education, science, culture and sports. And culture is reduced to the little 'child' in this 'family', neglected and not treated well. This was the situation.

### THE EXAMPLE OF POWER

I wanted in February to show my colleagues three pictures, The first picture showing literally the discussion between a famous actress and the minister of this mega-structure, the so-called Super-minister on the national day of culture. It was as tough as the picture shows. People went out on the streets to protest and in the approach to the protocol; there was this kind of dialogue. In the second picture you see people burning a cello in front of the ministry,



which created quite some discussion in the team afterwards, whether instruments are to be burnt or to be played on. And you will see, when we are talking about the celebration of culture, what could be the double meaning of this. But my point was the third one. A group of avant-garde artists that has been known in Slovenia since the 1980'ies, the NSK – *Neue Slowenische Kunst*, went on the street the same night with three posters. And I wanted to explain to my colleagues the meaning of these posters. So, in order to understand that, you should look not only at the visual but also take a look at the shadow. The visual is the face of the best known Slovenian romantic poet, whose words we have in our anthem, on our Euro – that is how poetry works today, we put it on coins and notes – but on the other hand in the shadow, you will find the profile of the actual Prime Minister. He was the very symbol of Slovenian independence and he was the Prime Minister and holding the presidency of the European Union in 2008, when the Year of Intercultural Dialogue took place. But at the moment, with the majority in the parliament,

they are able to close certain institutions and they do. This is the power the politics have and why I asked my friends in the team to discuss this issue.

In the last two years I've been debating the issue of governing culture in the time of crisis with several great minds, but in front of less and less people. We were twelve that night in Copenhagen, and I could not know, that in Bruxelles in June – meaning yesterday – we would be so many more? This was the first good message yesterday. That instead of some few people, we were more than 180 people there. You do need a critical mass in order to make some changes. And by putting a critical mass together not just space is getting bigger,



but you can really move things.

### 'CULTURES RUNS EVEN DEEPER'

But it let us go back to February where the process began – and I apologise to some of my Danish friends, who were involved in the process, because it is like revealing some secrets. But this is important, since I already this morning felt that this conference is going in the direction of not 'learning how to apply for money' but focusing on the exchange little secrets on how to change mindsets. So here is my little secret. The first draft to the text, which we received as something that was later revealed as a pretext, was full of empty words: 'Sustainability', 'cultures runs even deeper', 'many different avenues' and 'it all really begins and ends with culture'. And as a response to this megalomaniac point of view, which is simply not true – culture is essential to life, but it does not begin nor end it – I started to write my answer to my colleagues and friends. I would usually not do this, but the memories from Copenhagen were so great, that I felt an urge to

say that the document we received was not at the level of the expectations.

I know that such a harsh statement can be easily misunderstood or can even hurt someone and I would normally maybe hesitate to express such a critique, but in this case it was ok. It was part of the debate. So I wanted to be structured and

- a) first explain the *context*
- b) then suggest some *content*
- c) turn its consensual form into more conflict in order to reach *contract*.

Context was that we promised ourselves to draft the manifesto with our common message both to the political decision makers and the public sphere. We should be more bold, than something which is already on paper. When the EU ministers of culture *Decalogue* was published in February, it was often referred to as quite vague and empty – so we simply had to go beyond this with more daring, more provocative thoughts. We shouldn't count only on the examples to be presented in Bruxelles – we had to be daring already in our manifesto!

When it comes to content, it was something that was already created in the first two days in Copenhagen, but it was not reflected in the draft to the document. It was this result of two group sessions, where we agreed on

1. the importance of the *cultural capital* versus other forms of the capital
2. the essential role of *education* (of both creators and the audience)
3. the need for smart *redistribution of financial resources* (even within the art & culture field)
4. the *celebration vs. destruction* debate: let's rather play instruments than burn them
5. but in the same time *the necessity of a direct political dimension* of culture (a statement that no ideology is the biggest ideology of all).

You can imagine, that this last point was essential to me. I firmly believe, that saying there is no ideology is the biggest ideology of all. To say there is no political engagement is maybe the strongest hegemonic statement of them all.

In terms of making a difference we discussed how to present our ideas, thoughts

and perspectives in Brussels on June 6. How we could create space for obligation instead of allowing the present ministers and civil servants to have some free intellectual time and then go home. Could we form some of the ideas into acts and could we find an organisational platform, where they could stay. It may sound somewhat naive, but this is actually also where I see this conference fit in. I think at least, we have to try to think and imagine it is possible. If we're taught that politics is the art of possible, it's time to teach politicians that art is the politics of the impossible.

So we should even in our manifesto talk the language of impossible – because it is the only way to change the possible. And to 'talk the impossible' doesn't mean (to borrow the conceptual couple from the British historian Tony Judt) to talk 'the big truths' ("*the beliefs about the great causes and final ends which seems to require sacrifice*") but the small truths: "*the facts as they can be discovered*".

#### A BANK FOR CULTURAL DEVELOPMENT

Of course one does not always have to sit down and talk about all the '*big*' words and ideas. But sometimes we do need to talk about the facts. Talk about facts that can be discovered. In February, when we met in the group, I first wanted to discover some rather radical facts about our society, so I suggested that we should establish a bank, inspired by Brecht.

Personally I would like impossible things as:

- the establishment of the EBCD (European Bank for Cultural Development),
- the mandatory introduction of art history and media literacy classes in the basic school system,
- the »golden cultural rule« of the lowest allowed percentage of the BDP to be spent for art and culture inside government annual budgets

to be in our manifesto – as well as a demand for the return of the ministries of culture in all those EU countries where they were recently closed.

I know it sounds naive and maybe even over the edge, but I wanted to stress the point, that the connection between arts and education is probably the most important one. It is not obvious that all kids are being offered that perspective. I see it, coming from a country on



Balkan and having tried to create exactly that connection. But at that time it was not possible because of the mediocre structural awareness and competence in the system. It should be simple. It is a matter for two ministers, but we did not make it.



A part of his 50-year theatre project "1995-2045 – Noordung" under the title »Biomechanics: Noordung« was staged in the weightless environment, performed by the group on a special cosmonautic aircraft Iljuzin.

In that sense you could say – if wanting a recommendation, which you will not get since it is 'a open roof' building – most of the group would argue firmly for education, citizen empowerment and innovation as part of the cultural process.

When I told you about the group No Fear, I did not mention its members. Yesterday in Brussels I had the pleasure of introducing Dragan Zivadinov, a theatre actor, activist and artist, whom I introduced as a leader of the future. In order to do this, I used the experience from an activity earlier, where both Pia Areblad and François Matarasso were present at a session around a lake in Slovenia. The point I want to make is, what came out at that time would never have happened without a killing introductory lecture by Slavo Žižek – much like the one we have heard from Hauke Brunkhorst today. Žižek emphasised that we should keep our focus on the underlying social struggles and use culture to uncover, what is really going on. That is a far more progressive and subversive. After his lecture we could not just go back to the usual language. The language was shaken and we had to accept being shaken ourselves too.

## ORBITA NOORDUNG

However, my point in introducing Dragan Zivadinov was a way of reflecting our need for actors to enact the ethical perspectives of leadership. Zivadinov describes himself as a post-gravity artist. One of his most significant performances took place in a zero gravity zone and yesterday he came back to tell us, what it is like to live in a space after 'chaos'. Zivadinov is inspired by a little book by the German scientist Noordung from 1929, a book that has influenced Kubrick in his *Star Odyssey* 2001 and the idea of satellites.

He managed together with four of Slovenia's finest architectural bureau's to collaborate in building the vision of Noordung with the support of EU's structural fund. So one man's obsession with a book, four architectural offices, a transparent funding and a wish to reflect contemporary life made this installation come through. Enlightened leadership made the difference, you could say. And with the words of Žižek enlightened and trusted leaders are what our societies need.

## FROM AESTHETICS TO ETHICS

My point is, that the vision should be about a move from aesthetics to ethics. And we should not be too concerned with all the details of our ideas, but instead strive to find an ethical point of balance, a way to identify the clear concepts of our ideas and thus give space for the voice of the silent. Likewise should we not be too preoccupied with the value of images – both as a symbol and understood as our personal image. We should rather look for the sharp minds, who can create some visibility in the shadows. Let us worship the solitary stars rather than individuals per se. Let us prize those who open different views, who dare go new ways and look for new solutions and questions. And let us build a new type of open and receptive institutions – let us reach for new spaces, in order to look for a higher impact through strong collectives and a new way of creating a common wealth.



## BRINGING TOGETHER OPPOSITE MINDS

These reflections and possibilities that was clarified through the process in Bked at the little lake, not far from the Austrian border, inspired me and gave me the idea to bring together – in Brussels, on the same stage – the two men, the so called super-minister and the superman. Bring together the Slovene Minister of education, science, culture and sport Ziga Turk and the man who travelled with art and space: Zivadinov.

It did not work entirely as I had hoped for, but they met, shook hands and the minister agreed to strive for more money to culture. In the end promises is what it is all about.

So with a slide introducing the vision of the Cultural Centre of European Space Technologies I finished my presentation in Brussels and asked Zivadinov to come on stage. He just said a few things, but the backdrop for him was: Superman talking about bringing superwoman into space. Among the approximately 500 individuals who have now been to space, there have been no artists, so Zivadinov's vision is to bring a prima ballerina from the Slovenian National Ballet out in space as the first artist in history.



## TURNING THAMES INTO GANGES

But let me go back to the start once more. If you remember the two points of contraction in my opening, this manifesto was just a pretext. The real effect yesterday was what people presented. And there were many very interesting perspectives, and I will not be able to summarise all of them, but I will give you an idea. I was moved, when Neil MacGregor talked about the importance of the Hudge exhibition in the British Museum and the significance of the intercultural encounter when a group of Indian citizens transformed the Thames into Ganges in a project on identity. To me MacGregor presented something which was both quite simple and carried with it a huge possible impact. Another presentation by Efva Lilja, the Swedish choreographer, who of course would



- Ideas
- Images
- Individuals
- Institutions
- Impact

- clear concepts
- sharp minds
- solitary stars
- open buildings
- strong collectives

voice of the silent ones  
visibility in shadows  
open different views  
reach for new spaces  
create common wealth

aesthetics

ethics



not use a PowerPoint presentation, but instead she used a long unbroken role of paper as a statement on re:using materials for new ideas. Those two art interventions had probably a far higher impact on all the participants than the other more conventional presentations.

In other words, the question yesterday was, if the presentations, the ideas and reflections of the twelve of us – including Uffe Elbæk – could create something, could give space and travel somewhere in different nomadic ways.

## FIVE AND HALF MINISTER

One of the questions for the audience yesterday was whether the added value lies hidden in a nomadic moving of artists and artistic products from place to place or whether it can be realised in other shapes. And – I might be political incorrect here to give you my short minutes, but I think it is important – it was quite interesting to recognise, that among the participating nationalities you would find politicians and civil servants from the Nordic countries, the Baltic and the Mediterranean, like Cyprus, Slovenia and the presiding Croatia. To a certain extent it reflects the democratic challenge. However there were five and a 'half' cultural ministers sitting in the audience, which was good.

In the debate some interesting reflections and statements were made by the ministers: Co:creation; boost; less conservative; translation; polyphonic; collaborative etc. All words or ideas that reflect the notion of transition, even the limitations of language, or

rather the possible 'slavery' of language. These perspectives should be remembered and used as well as the promise to fight for structural funding of culture by Doris Pack. I noticed that Vladimir Sûcha said we need a cultural Greenpeace, which we might be able to define as the outcome of this conference, as a common strive. Or as Antonio Gramsci, who were mentioned in one of my colleagues presentations yesterday, said in his famous 'The morbid symptoms': Crisis can be seen in its morbid symptoms "*when the old is dying and the new is not born yet*" – or as the Croatian minister Andrea Zlatar Violic said, it is born already, but not visible yet. The strive to make the invisible visible.

In his summarise Uffe Elbæk argued that we can see patterns. Systems are evidently changing and many things are happening under the radar. Digitalisation empowers us

with more knowledge. And art and culture does matter and does have a significant role to play especially in terms of:

- lack of empathy
- System crisis
- Eco-system sustainability

I will close by raising a question, which refers back to Mik Aidt's reflection on the elephants. Should we not take a look at the building behind this poster? It is the Slovenian parliament. We can of course turn red into green, but can we behind the beautiful images, songs and shows find someone to engage in social and political struggles, that some of us need to engage in for a broader perspective of culture. ■



“ IF POLITICS IS THE ART OF POSSIBLE, ART IS THE POLITICS OF THE IMPOSSIBLE. ”

# SHAFTS OF LIGHTS IN THE BUNKER >

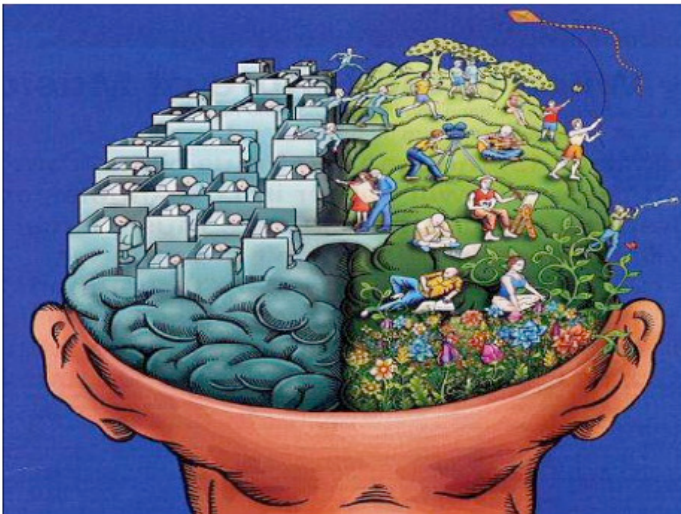
The 'urban therapist', researcher and provocateur on culture, diversity and community development issues Phil Wood gave the backdrop speech for the second day of the conference. He spoke on how Europe's elites feel themselves under threat: from the thrusting economic and cultural confidence of other continents; from rising migration and diversity; and from economic stagnation and austerity and the populist demagoguery in its wake. They have two conflicting instincts: to rise above it with patrician disregard, or to dig themselves – and us – into a defensive bunker. Neither will do. Wood reflected on what alternative insights and actions the cultural sector has to offer.

**Phil Wood is the leading advisor for the Council of Europe on its 'Intercultural Cities'**

In his keynote Phil Wood started out scratching on the current crisis and its inherent conflict by using the fundamental contradictions between the two brain halves, which each person must try to balance as a metaphor to focus on. Modern neurologists tell us that while the left brain half represents the rational, the orderly, planned and structured, the competition-oriented and certainty-seeking, the right brain half is of the intuitive, the fluid and spontaneous, for seeking connections and looking for the big picture. While the left-brain communicates through text, voice and rationales the right communicates through all other senses and emotions.

## A STRUGGLE BETWEEN BRAIN HALVES

Throughout history there have been periods when whole societies seem to have followed one brain half modus more than the other. The Renaissance is an example of how the right brain mode was enshrined as values for the society, with emphasis on aesthetic and emotional wholes and values. According to several neurologists the picture is today the reverse, in favor of the left-brains values that



have been dominant over the last 150 to 200 years at the expense of the right brain. If one thinks of the industrialised, technocratic and bureaucratic way we have organised our modern society it becomes clear that many of the left-brain qualities are underlying the prevailing social order, Wood noted. He pointed out that in the best of worlds there should be no competition between the two brain halves and motivators. But there is a competition and it seems as if the left-brain thinks it can get away without involving the right. The danger is of course that we create a one-dimensional society where problems are exacerbated by that fact that we seek solutions within the same logic that created them. That we, as Wood put

it, are trying to solve left-brain problems with the left brain logics. We are letting the left-brain get bigger and bigger and before we know it, we have created a systematic imbalance that pulls the whole of our society to one side. In that perspective, one can say that the financial crisis is a very serious left-brain crisis. As a counterweight to the development Phil Wood asked the audience to reflect for a moment about how a right-brain European cultural policy would look like.



### LIGHTS IN THE BUNKER

Wood continued his lecture inaugurating the audience into an unusual and remarkable cultural experience he had shortly before the conference. He told a story about a visit to a venue where the first the visitors met was a security check, which the armed forces were responsible for. A story about walking through a minefield, about being briefed by soldiers on what to experience, to be led through tunnels and massive doors deep underground into a control room with a 1970 equipment, into Marshal Tito and his immediate refuge if a nuclear Armageddon should break out. A bunker, a survival center for the power and elite. A bunker, which with support from the Council of Europe has been transformed into an art gallery, a living place where artists are given the freedom to transform and challenge the place and its history. It's still a fairly 'secret' place, which is guarded by members of the security forces, who are also the ones showing around the gallery. But the point is, that artists through the acquisition of the bunker has made it human, made it available to a wider audience, for whom the bunker so far rather has been a cathedral of fear.



It is easy to be tempted to seek shelter in a bunker when you are unsure of what the future holds. And for the European elite and the European Union's leaders and top officials of the Commission it may be tempting to seek shelter in a bunker until the current crisis and all its uncertainty has disappeared or has been overcome. Phil Wood's point with this heavy metaphor is that the artists and the creative potential can shed light into these bunkers, if only we give them the space for it. And in doing that, they might help to find other solutions.

There is no doubt that the current crisis has triggered a whole chain reaction of fearful reactions across Europe. Fear of what happens to the currency, to the euro, to the banks, to our personal finances, to the world's finances – and, of course, it nourishes the European peoples expression of fear on the streets. Loud and sometimes violent they express their helplessness and uncertainty. At the same time, there are a number of other areas that seem to push for overall and transnational solutions too: In addition to the economic crisis, one can speak of a cultural crisis, a social and civic crisis as well as an ecological and environmental challenge, with potentially serious consequences for large parts of the world's population. Yet the current debate about the immediate future is completely dominated by the economic crisis, which fills the news in the papers and on TV, why Phil Wood with his speech wanted to readdress the other areas and restore the balance between them, as they in a larger perspective all can prove to be more significant than the immediate economic morass, Europe finds itself in.



### DIVERSITY AS A SCAPEGOAT

There is often noise in culture and cultural clashes are often noisy. Not least when it comes to the almost warlike cultural conflicts between groups in our society. In Europe as in the US, we are creating yet greater distances between the citizens of our communities. Mainstream politicians are copying the populist simplistic and often xenophobic solutions and the most vulnerable members of our society are distorted to be the potentially greatest threats to the prevailing order and the European 'bunker'. Walls



are being built around our European world and today we see ideas, images and symbols appear that we – not so long ago – thought we would never deal with again in our common European home.

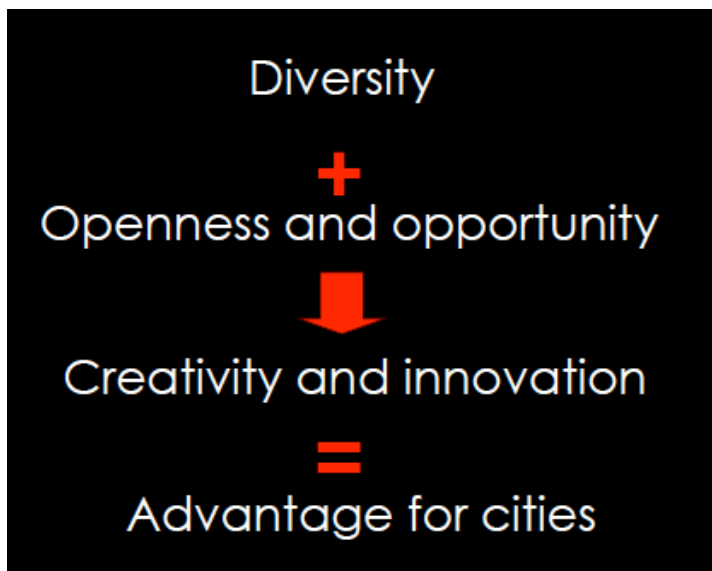
Apparently diversity has become a possible 'Scapegoat' for some people's fear of change, and the now all too familiar images from Denmark, France, Switzerland, and the UK, where people's perception of national or local identity have become a guard against diversity, was the push the Council of Europe and Wood himself needed to engage in the project Intercultural Cities over the recent years. The Council of Europe has long been a champion of human rights in Europe, but given that it was often more than difficult to agree and act on the super-national level and in recognition of the fact that it is often on the streets – in the cities different communities – that the real battle between good and evil, between different solutions takes place, it was decided to create an intercultural network of 21 European cities from as many countries.

### EXPLORING THE INTERCULTURAL POTENTIAL

Each city does not claim to be the most intercultural city in Europe, but they share a number of challenges and opportunities – and they are ready and honest enough to want to embrace the future as a kind of laboratory for what interculturality really means in real time in the real world, on the street, in the media, among policy-makers, advocates and opponents. There is plenty of opportunity to get ones 'hands dirty' in a project like that because it both challenges conventional thinking, normative values

and prejudices. The idea is simple: the cities with great diversity that is ready to address their intercultural potential in an open way will be able to experience both the cultural, social, economic and innovative development, as the smartest of them will be able to utilise the potential of their fellow citizens.

To achieve this it is important to identify what interculturality really means, and Wood stressed that in his work he often identifies the concept by looking at it from different places and different periods. E.g. the old idea of the guest worker is on track again to gain a foothold in several cities. The perception of migration as labor migration is not gone. There are still politicians who are trying to get it back on the agenda. Another model is that migration should not appear. Immigrants assimilate into the prevailing order and the dominant values. Migrants are swallowed up and disappear (the French model). In the UK, Sweden and the Netherlands the solution to



immigration has for long been the establishment of a multicultural parallel society where people celebrated and paid tribute to the diversity of all fellow citizens. But in the recent years that model is also criticised to be nice and sympathetic enough, but it does not encourage empathy, and it does not promote a common agreement on solutions to difficult societal challenges, such as those we face in these years. It is on this background the Council of Europe in cooperation with Phil Wood chose to explore the potential of an intercultural model, the intercultural city.

The intercultural city is not concerned with assimilation or mere differences, but rather with the whole of complexity. And the main difference between inter-culture and multi-culture is that inter-culture is constantly moving. It is alive and unpredictable. Multi-culture often maintain us in a locked role in relation to where we are, how we have been defined, whereas inter-culture allows us to explore our potentials, challenge the limits and express ourselves. As Wood sees it, the intercultural city is a 'noisy' place where something new always goes on. It is hard work, but as he said, it is well worth the effort in terms of creating new perspectives and opportunities for society.

In Phil Wood's optics interculturality is a question of:

- A framework of rights and responsibilities
- Outlaw discrimination
- All sides must change
- Recognise difference – emphasise similarities

- Resource the places where cultures meet
- Resource bridge-builders not gate-keepers
- Multiple, hybrid identities
- Don't avoid conflict – expect it, manage it. There is always a potential for conflict.

Intercultural cities is about doing the ordinary in a new way. It's about asking how you relate to cultural politics, etc., if you want a city where people interact and constantly relate to each other in all sorts of different levels and ways. It is an intervention strategy. It will not happen by accident. There must be a reason why people interact with each other. There must be leaders, offices, role models that encourage the interaction. It must be supported both from above and below for anchoring in cities. And that is the very essence of the project.

#### **WITH THE HEADPHONES PLUGGED IN**

Being intercultural means we have to rethink the concept of citizenship and to some extent revolutionise the social structures as we know them. We have to stop and reflect on the way our society is taking. It's hard, because we are always on the go, always moving on. Now we are even more shielded than in the past, each with our headphones plugged in and out of earshot of each other. We no longer stop up and fall into conversation with the stranger next door. We are increasingly isolated from each other. But maybe it is just conversations that are needed. In some parts of the world they build huge walls up between the different neighborhoods, confirming each other in its uniformity and trying to avoid contact with the other.

Consuming has become the new citizenship and we are evaluated by our ability to be part of the consuming segment of the population. Again, the differences are more important than empathy and



understanding for each other.

For Phil Wood development to a significant degree is about confidence and trust. It is a key factor in the relationship between citizens and decision-makers and it is vital for how we relate to e.g. the economy – and also to how markets behave. It is interesting to look at a concept like trust, where the Scandinavian countries always score high in relation to parameters such as the trust to each other, but where ethnic or cultural 'tribalism' apparently also come into play. We trust each other, but not them! In a European perspective, the interpersonal distrust is a major problem, not least is it extra important to do something about it these years. Particularly when economic inequality so clearly demonstrates the differences between people.

We know out of experience and from a number of studies and reports that in countries with high inequality trust between groups and individuals is low, whereas in countries with low inequality we often see a significantly higher level of mutual trust. Similarly, one can in countries with relatively low income inequality see a picture of both higher confidence and better health, whereas in countries with high economic inequality there is both a greater distrust and greater health and social problems, which we for example can see it in the case of the US. Not only is inequality a problem for the poor, it is a problem for everyone. Rich in highly unequal societies have lower quality of life than the large middle group of countries with high similarity. Wood pointed out that the opportunity for the wealthy countries to maintain both a widespread degree of similarity, confidence and prosperity in the future would be about the ability to share and interact in the large global community, rather than to isolate themselves from the outside world.

#### **CREATIVE OR DEAD**

In the midst of all the hubbub about the economic crisis in recent years, it is as if another 'big elephant' do not get its fair share of attention. The environmental and ecological challenge we are in has been swept away, swept out of the news, swept out of the speakers and out of the political agenda. It is as if the politicians do want to talk about it anymore. Of course, it's probably partly a collective global disappointment with the results from KOP15 in Copenhagen, but it does not change the fact that we need to wake up and begin to see the challenges in a larger

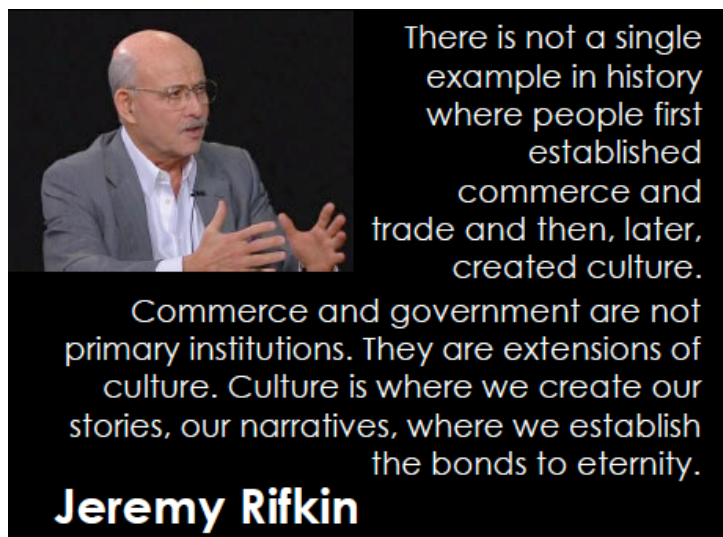
and more coherent perspective. We are at the cutting edge and we know it. Especially in the western world, we are on the edge of what our resources can handle. And the question that Wood raised at the conference is what the cultural and creative sector has to put up against the very consistent message from the political establishment: Growth, growth and more growth. Wood's point is that we far too often believe that we can solve the demands on constant increase by being innovative, evolving and by believing that technological development will provide us with new approaches and new decisive progress allowing for infinite growth. However, we do not know from where these new advances and resources for them shall come. What happens when we once again raise the bar every time

*"... we are being persuaded to spend money we don't have, on things we don't need, to create impressions that won't last, on people we don't care about"*

Tim Jackson

we become more efficient, more innovative, more stimulating, Phil Wood asked. Every time we make more money, we consume more. We may not even need the latest version of our favourite gadget, but we desire it – and we buy it almost uncritically. It has become a natural part of everyday practice in our part of the world. We are apparently occupied by two deeply human characteristics. On the one hand, we are almost manic busy developing new things, new products, being innovative and constantly changing what exists, but we are also abusers of the new, an abuse that turns us into consumers and in the big picture makes us part of an eternal spinning wheel of supply and demand. As lemmings we run towards the abyss, says Wood. And it is

remarkable that report after report shows that we do not appear to experience greater satisfaction in our lives despite an ever-increasing wealth.



We are locked in a constant search for new creativity, new creative solutions to all our problems, not least in the expectation that if we do not seek the solution in a creative market-oriented approach, we might as well pack up. 'Be creative or die', as a British chief designer put it. People, companies, cities and states all compete to be the most creative and people like Richard Florida has made themselves millionaires to feed the desire. But perhaps now we need to ask the question: How can we be the most creative – not in the world, but for the world? The scientist Jeremy Rifkin has tried to summarise many of the issues that Wood outlined in his keynote, and he came to view the commerce, industry and governments as important, but they are not the primary institutions. They are extensions of culture. Culture is where we create our stories, our narratives, where we establish the bonds to eternity, he said.

#### REFRAME OUR THINKING OF CULTURE

When we look at the basics: who we are and what we are as babies, as children, what is it we seek? We are looking for companionship and affection, for a good hug, we are looking for empathy, which is built on trust and caring. Exactly the same elements that the commercial logics try to use. Commerce does not create trust, it lives off the trust we establish in our culture. This brings us into a

rather complex formula: Looking on how humans through history has managed energy and correlating that to how humans have communicated to themselves and the outside world connecting to how consciousness and stories have developed through time finally leads us to an new empathic sensitivity.

Rifkin has pointed out, that humans over a period of five different epochs have changed very little. The fundamental behaviors are more or less unchanged. The movements are the same, but the development of new skills and techniques have changed and so have the ways of our empathy, but the movement from energy over communication and consciousness to empathy have maintained. This led Phil Wood to state, that our ability to completely reframe our thinking of culture will determine how we address the economic crisis.

When we try to reframe things, we write them down, we write important documents. To Phil Wood the really interesting part is the possible underlying message behind each important document. What words are being used – and what words are not being used in these types of 'reframing documents'.

#### WORDS DO MATTER

Wood told a story about an important reframing document, he had read shortly before the conference. The document included the word investment nine times, it included the word competitiveness nine times, growth also occurred nine times, market came up thirteen times, financial eighteen times and sector fifty-four times out of 4,200 words. What kind of document could it be, he asked. What could be the reason behind it, its *raison d'être*? It even mentions the word bank four times and artist one time. What kind of document would look on words like: Inspire, Enrich, Love, Empower, Delight, Transcend, Question, Energize, Hope, Empathy, Intercultural, Co-operation,



The European Commission proposal  
for a new EU programme for the  
cultural and creative sector, 2014-2020

# Creative Europe

Investing in Europe's cultural  
and creative sector



Transform, Renew, Beauty and Curiosity – and not use any of them at all, Wood asked, and gave the answer: The European Commissions proposal for a new EU programme for the cultural and creative sector, 2014–2020. It could have been the annual report for a major bank, but it turned out to be the most significant transnational European policy document on culture. His point being, that language and words does matter, and this kind of language does not meet the requirements of the people, who it is meant to serve.

The language in the programme has a clear reminiscence of New Public Management as it came to the UK in the 1980'ies with its focus on and use of words like: Targets, Output, Measurement, Inputs, Delivery, Investment and Indicators – all taken from the lexicon of

Neo-liberalism. Referring to his own background in the UK before the turn of the millennium, Wood expressed his anxiety that the EU seem to go down the path of New Public Management just as it is being recognized as insufficient in the UK as well as in the US. It does not work, he said. *“It’s crap! It is the wrong way to go.”*

## THE ROLE OF ART

In many ways art has always told us when something is going wrong in our society. That was the case in the last major crisis of our civilisation, where great works of art were made, that told us something about our selves and the society we had created. Art reflected and gave perspective to the society it was part of. This goes of course also for artists like Jeff Koons and Damien Hurst, the oligarks of the art scene of the financial boom, and through Wood's lens they reflect that something is rotten about our culture.

Phil Wood would not disagree with many of the solutions to the crisis provided by ecologists, sustainability researchers and the like, but he still misses the story, the great narrative that connects people, the story to open up and appeal to the heart as well as to the mind. Who has stories to tell?

Kids have stories to tell. Wood gave the example of the new network for children in Reggio Emilia in Italy, where a set of new methodologies and ways to connect children has turned into a movement involving great parts of the society, especially connecting teachers, artists and children with one another. Schools and day care institutions all over Europe are learning and copying from it. One such example is the preschool Örn in Botkyrka just outside Stockholm, which is a somewhat segregated city, where the school system in Botkyrka is working deliberately to reconnect the rather 'on the edge' part of the city with the city itself through different involving learning programmes including connecting projects with kids from different parts of the city, different backgrounds and different opportunities. Children at the age of five finding new ways of communicating with one another. The idea is to get the children to reflect on their situation and the situation of the other and through that meeting express their hopes, dreams and visions for the future, respecting that they have a right to be heard by the adult society. In the case of the Spanish



project sistema *Amara Berry* something similar is being set up. The idea of the school there is to get the kids to reflect about everything they do. At the end of the day a paper is produced and sent out into the local society!

In another case s group of trained migrant artists translates some quite rudimentary expressions into strong images of what it is like to be e.g. a lonely migrant woman in a German city. Its an art project made by the local cleaning lady and others with posters in the streets and afterwards exhibited in an art museum. It is project on scaling-up; how to make local, small initiatives into a larger scale.

Wood also gave the example of the artist Emilio López-Menchero, who September in 2010 created gentle chaos at Porte de Flandre in Molenbeek in Brussels. He created a version of Checkpoint Charlie on a bridge in a very busy part of the city in order to disturb the notion of the routine and at the same time raise awareness on segregation. Also the artist

Slaven Tolj is doing very interesting and highly relevant projects under the umbrella of his pravonagrad project, where he sets out in order to save the world. Using all kinds of metaphors and very strong visuals he comments on our democracy and tries to stimulate a change of mind. In Europe we are creating dead cities. Slaven Tolj is telling the world about this as a response to turning Dubrovnic into a Golf resort. Tolj got beaten up by the investor in the project, but he also raised the awareness of what is going on. By doing what they do best, artists can create the necessary attention and provide space for dialogue and renewal of concepts and ideas.

Phil Wood ended his keynote by recommending other cities to establish Poet Laureate functions like the one the city of Toronto with great success has given to the poet Pier Giorgio Di Cicco, as a way of making art and artistic expression more visible. ■



**“ IN TODAY’S DIVERSITY, SUCH COMMONALITY IS FOUND ONLY IN CREATIVITY AND COMMON DELIGHT. CREATIVITY MEANS A WAY OF THINKING, BEING, INTERACTING, TRUSTING, BY WHICH THE CITIZEN SEES DAILY ENTERPRISE IN A CONTEXT OF ADVENTURE, ALLOWANCE, MUTUALITY AND BEAUTY. ”**

*Pier Giorgio Di Cicco*  
Poet Laureate, the city of Toronto

# FULL, FREE AND EQUAL. THREE EUROPEAN MYTHS ABOUT DIVERSITY >

KEYNOTE BY FRANÇOIS MATARASSO

In his keynote the British writer, researcher and consultant François Matarasso talked on culture and the democratization of a cultural diverse Europe, addressing three European myths about diversity.



## MYTH # 1: THE TRADITION OF EUROPEAN DEMOCRACY

### ATHENIAN DEMOCRACY

One of the comforting myths of European society is that it is founded on democracy. Everyone knows about Athens and how the Greeks invented this new form of government, replacing the kings and tyrants with a popular assembly in which one man had one vote.

And that's the first problem with the myth. Athenian democracy was limited to men, and even then only men who had not completed military training. Women, children, slaves and foreigners – the vast majority of people living in Athens in the 4th century BCE had neither a vote nor a voice. It is estimated that just 20 per cent of the adult male population was enfranchised. Athenian democracy is an inspiring ideal but the reality was, as so often in human affairs, rather less than the idea.

### ATHENIAN THEATRE

Happily, Athens had also invented the theatre, a far more public space in which the great moral and political issues of the times were enacted before thousands of spectators of all classes. And in the theatre, everyone had a voice: women, the poor, the young, the old – even slaves: all could be portrayed as actors in the drama. And the theatre – as in

Aristophanes' comedy, *Frogs* – could even comment on the political debates from which most people were excluded. Greek democracy may have been limited, but its art helped make up the gaps.

### EUROPEAN DEMOCRACY

Europe looks back at that idealised democratic society and easily forgets that for most of its history, democracy has not even been an ideal. There have been centuries of feudalism, absolute monarchy, imperial rule and anarchy. There have been centuries of struggle towards emancipation.

For most of the countries in this semi continent, democracy has lasted a few decades, a century at most. Remember that women didn't get the vote in Britain until 1927, in France until 1944 and in Switzerland until 1971.

European democracy is, if not a myth, then a fragile, emergent ideal. But it is a brave one that must be fought for no less today than in the past. Its present enemies may be complacency and despair rather than totalitarianism but they are equally dangerous.

## MYTH # 2: THE NOVELTY OF CULTURAL DIVERSITY

### BARBARIANS

Democracy and theatre are not the only ideas we owe the Greeks. They also gave us the word 'barbarian', though it was less pejorative to Athenians than it has since become. For them a barbarian was simply someone who did not speak Greek, and who therefore 'babbled'. Crucially, if that person learned the Greek language, and with it Greek culture and values, they could cease to be barbarian. Tzvetan Todorov, in his book *La Peur des barbares*, argues that the essential qualifications of civilisation were, and still are, conduct, not birth, knowledge, science, technology or culture.

### CULTURAL DIVERSITY IS... CULTURAL

I take two things from this. First, as should be obvious, there have always been different people in Europe: Greeks and barbarians, us and them, I and the other. Diversity is not new: it is the essence of European, indeed of human, experience.

Secondly, this ancient experience suggests that the difference has mostly been understood as cultural, not racial. It exists in our minds, not in our bodies, though European colonialism worked hard to persuade the world otherwise. And what exists in our minds is open to change. That is the heart of Martin Luther King's dream: that we should be judged for how we act, not how we look:

'I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.'<sup>1</sup>

### CULTURAL DIVERSITY IS NORMAL

Human beings do have different experiences, values, traditions, languages,

expressions, memories and dreams. They have different cultures. And those cultures, those differences, can seem strange to different people.

So what? If that has been a reality since the time of the ancient Greeks, maybe it is time we got over it. Maybe it's time we simply learned how to live with human diversity.



“ WE EUROPEANS, WITH OUR  
TERRIBLE TWENTIETH CENTURY, HAVE  
NO EXCUSE FOR NOT UNDERSTANDING  
THE POTENTIAL CONSEQUENCES OF  
INTERETHNIC HOSTILITY.”

<sup>1</sup> Speech at the Lincoln Memorial, Washington D.C, 28 August 1963



## MYTH # 3: THE UNITY OF NATION STATES

Why do so many Europeans have trouble accepting the reality of cultural diversity? Perhaps because of ideas they have about their history and identity: the myth of national unity. It is the idea that the nation states that emerged in the late 19th and early 20th century from old principalities and failing empires were natural, homogenous and ethnically unified societies.

### FROM SALONICA TO THESSALONIKI

They were nothing of the kind. In 1900, every European state, large and small, young and old, had a diverse population with people of different cultures, religions and traditions.

Take a place like Salonica, where my grandfather was born in 1891, a Jewish man in an Ottoman city, where Greeks, Turks, Jews, Vlachs, Roma, Serbs, Bulgars and many other groups lived together more or less harmoniously. Mosques, churches and synagogues filled the city; different schools

taught in different languages.

It took five wars, mass population exchanges, ethnic cleansing and genocide to turn the diverse city that was Salonica in 1900 into the culturally uniform Greek city called Thessaloniki in 1950. In the subsequent decades, Thessaloniki, like the rest of Europe, has gradually returned to an inevitable — not to say natural — state of human diversity.

### EUROPEAN DIVERSITY

Salonica's experience is distinctive but not unusual. Throughout Europe, the 1950s image of cities and nations as ethnically homogenous was, insofar as it was true at all, largely the result of repression, displacement and mass murder, the destructive and pointless attempt to impose fantastical ideas of unity on populations that were inescapably diverse.

What has happened in the subsequent 60 years is only a return to old realities of cultural diversity that Europeans once thought normal.

## CULTURAL DIVERSITY AND DEMOCRACY

### THE RETURN OF CULTURAL DIVERSITY

European societies have experienced much change in recent decades. They have seen the rise of consumer capitalism, the end of communism, new prosperity and inequalities, better education and health care, artistic and media innovation and now, economic crisis and austerity. The resulting political tensions seem to threaten the cherished ideal of democracy in Greece itself.

A return to cultural diversity after the genocidal nationalism of the 20th century is just one part of that change, though it receives much attention and troubles many people, as was evident in the recent French Presidential elections. As prosperity and security decline, difference easily becomes a focus for anxiety.

Discussion of diversity has often focused on people from other parts of the world now coming to live and work in Europe, exactly as Europeans once went to live, to work and, let's not forget it, to rule in other parts of the world. But the recognition of diversity has also enabled previously marginalised groups, such as women, gays, disabled people and others to claim a place in what, after all, is supposed to

be a democratic society where each person has a vote and a voice.

### ADAPTING TO WHERE WE ARE

This change has been made harder by the three ideas I have touched on. First, the idea that democracy is the normal way of organising European society, rather than something rather recent, which must be built, developed and protected and that is still far from a fulfilled ideal.

Secondly, the idea that cultural diversity is new and the result of policies imposed by political elites, rather than simply the ordinary reality of human experience. And thirdly, the idea that European nation states have a natural homogenous character, rather than being, as all humanity is, a mosaic of people, cultures, identities and values.

When we do not see the world as it is, we struggle to understand and make the most of our unrepeatable opportunity for life and fulfillment.

### THE CULTURAL SECTOR AND THE THREE MYTHS

Those ideas affect cultural institutions and arts professionals as much as anyone else.

Though its discourse suggests otherwise, there is no justification for seeing the arts world as wiser or ethically better than the society of which it is part. Did culture have no part in the present economic and political crisis? If the cultural sector has no responsibility for shaping the beliefs and values that influenced the conduct of people over the past thirty years, it must be as irrelevant at its harshest critics say.

The myths affect cultural policy in various ways, including the belief that cultural policy is democratic, open and generally fair, when in reality the proportion of society that has a voice in public cultural life is comparable to the fifth of adult males who took part in Greek democracy.

The cultural world is also inclined to see its present composition and range of expression as being a norm, comparable to the idealised homogenous societies of the 1950s, rather than the result of history, accident and inequality.

#### **EUROPEAN CULTURE IS NOT INTRINSICALLY UNIVERSAL**

The culture protected and promoted by public institutions is in many ways admirable. We might even agree to describe it, in Arnold's famous phrase, as representing at least some of 'the best that has been thought and done'.

But that should not blind us to the fact that it is also the culture of a particular people, and a specific time and place, and that as such it reflects the full range of their beliefs and values. It may be the best that Europeans have thought

and done, but it is not only the best. To take an obvious example, the objectification of women in Western art is, to say the least, somewhat problematic.

#### **THE CULTURAL CHALLENGE OF DIVERSITY**

Recognition of cultural diversity is a challenge to some of the values, beliefs and meanings of dominant cultures. That challenge may be justified or not: there are always debates to be had about cultural values. But whatever the character of the challenge, it can lead to anxiety and even promote hostility. And we Europeans, with our terrible twentieth century, have no excuse for not understanding the potential consequences of interethnic hostility.

How can we avoid repeating the confrontations of the past? If we accept the reality of cultural diversity, and with it the existence of different, perhaps incompatible, beliefs and values, how can we avoid losing our way in a miasma of cultural relativism? How can we defend our own cultural values while respecting competing visions and narratives?

The Greeks gave us the answer, 2,500 years ago. Democracy is the only legitimate way to secure the right of each person, each autonomous and responsible individual, to their own culture, identity and history. But, as in Greece, that democracy must exist not only in parliaments, but in theatres too.

## **FULL, FREE AND EQUAL**

If our democracy is to fulfill its promise, it must guarantee each person full, free and equal participation, in the phrase suggested by the philosopher, Joel Anderson (Platform for Intercultural Europe, *Discussion Paper*<sup>2</sup>). And that full, free and equal participation is not limited to the civil and legal rights usually associated with citizenship. It must include the same rights of cultural participation as those enjoyed by other citizens. It is in the constant interplay of ideas and meanings, dreams and nightmares, feeling and reason enabled by culture that people can fulfill their own potential within a society.

#### **OPEN TO ALL?**

Few people in the cultural sector would disagree with that ideal of participation, at least openly or even consciously. And they might say, with some justification, that the museums, galleries, libraries and theatres are open to everyone.

The problem is that, if the values, beliefs and meanings offered by the museums, galleries, libraries and theatres are only those of a dominant group — that part of society that sees its values as being universal, normative and beyond legitimate question — they might as well be closed. Few people are interested in a book in which they find no reference to their own experience or beliefs or, worse, in which their experience and beliefs appear in distorted form.

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<sup>2</sup> [www.intercultural-europe.org/docs/201103-pie-discussionpapers-1-2.pdf](http://www.intercultural-europe.org/docs/201103-pie-discussionpapers-1-2.pdf)

In the 1950's the democratisation of culture was held simply to be a matter of ensuring better access to the higher summits of European art for the population. Increasing the number of concert halls, theatres and museums, and reducing the cost of attending, was the principal policy objective.

In the 1970s and 1980s, when those taking up the new offer, in numbers and in social background, remained unrepresentative, education, outreach and marketing initiatives were put in place to attract new audiences. More recently still, special programmes have been developed to bring in so-called culturally diverse communities.

### **A NEW GENERATION OF CULTURAL POLICY**

Worthy as these successive initiatives have been, they have reached the limit of their potential. It is time for a new approach to cultural policy and new sources of thinking and action that accept diversity as the norm, rather than a single culture, however admirable, and sees cultural democracy as the means through which people can flourish in it.

This new approach to cultural policy would prioritise freedom of creative expression, working to ensure that all citizens had full, free and equal opportunities to create as well as to experience the creations of others. It would see the creative act as a form of public utterance comparable to other forms of social speech in a democratic society: parliament and theatre as equally important social and public spaces.

### **CULTURAL EXPRESSION FREE FROM PREJUDGEMENT**

A novel, a slam, a dance, a film or an image, a rap, a TV show, a performance, a blog — all forms of cultural expression enable people to explore, express, test and share their values, especially those that cannot be articulated through the formal and intellectual speech that is often seen to constitute democratic discourse.

And crucially, that creative expression must not be prejudged because to do so is to essentialise its creator, to suggest that, because a person can be described as gay, Indian, female or any other simplifying category, their creativity, their values and their speech can be known and qualified in advance.

There is no justification for saying that a poem is intrinsically better than a rap: all that matters is what the poem and the rap bring into

existence, their intrinsic quality and the response they can draw from readers or listeners. And yet, cultural policy is still largely constructed on the idea that certain forms, as practiced by certain social groups, are necessarily more valuable than others.

If democracy means anything in this diverse world, it means that such prejudgments should not be built into policy. Some art is great. Some art is awful. Some art expresses all that is best about human beings. Some art is oppressive, threatening and anti-democratic.

The debates about which is which, the relative worth of different creations and which art works we want to encourage, are of the greatest importance to democracy. They must not be prejudged by cultural policies that determine for us what we should see, enjoy, admire or think. As Todorov argues:

'We cannot advance on the path of civilisation without having first recognised the plurality of cultures. A refusal to take account of other visions of the world than our own cuts us off from human universality and keeps us closer to the pole of barbarism.'<sup>3</sup> ■

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<sup>3</sup> Todorov, T. 2008 *La Peur des barbares* Paris, p. 64 (F. Matarasso's translation)

# ON THE PATH TO PROSPERITY >

**The last session of the conference presented three different reflections on how to frame and support co-creation and cultural cooperation between institutions, artists and cultural producers across Europe followed by a short panel debate with Maite Garcia Lechner from the European Cultural Foundation, Finn Andersen, General-Director at the Danish Culture Institute and Professor Amareswar Galla, Executive Director, International Institute for the Inclusive Museum.**

In her short presentation Maite Garcia Lechner reflected on the importance of democracy, both in terms of inclusion and in terms of the cross-sectorial opportunities referring back to an agora walk conversation, which took place just before the debate. Linking people together is of the highest importance in these years – and in that perspective money should never be underestimated as a mean of making it possible.

From her point of view we need to influence the local level in order to break the gaps in society, we need to work both vertically and horizontally in our approach when creating new structures and supporting opportunities on the institutionalised levels. A community-based approach will probably provide a higher impact and response than any traditional hierarchical structure will be able to. In a world in crisis, there is no doubt that artists and the cultural sector as such can bring in other perspectives and other ways of doing things, other solutions and questions. But standing outside the decisive levels others have to take it in. The cultural sector and especially the artists need to be included into the political level. Cooperation is the absolute key, to make that happen.

## **EUNIC AS A MODEL**

Finn Andersen agreed on that. He gave the example of the ongoing negotiations with the Chinese on the possible opening of a new cultural centre in Copenhagen. In a way it is absurd to imagine that each of the European member states should be able to do the same all over the world. Instead they should rather collaborate, form partnerships locally around the world around common European projects. However, the logic of present cultural diplomacy stands in the way. There is too much focus on competition and export between EU-countries. They are stocked in branding themselves and the nationalist tendencies emphasises that tendency.

Finn Andersen presented the vision for EUNIC – European Union of National Institutes for Culture – as a model for collaboration between European partners. EUNIC was founded in Prague in 2007 and works primarily with cultural exchanges within the EU succeeding CICEB, a collaboration between local cultural institutes working together in Brussels. EUNIC has 29 organisations from 26 countries in their partnership and holds members like e.g. British Council, Goethe Institute and the Danish Cultural Institute.

EUNIC was framed with the purpose to:

1. create networks and partnerships between the members of EUNIC. To promote the diversity of culture and the understanding between different cultures. To promote dialogue both in Europe and outside of Europe.
2. be a partner for the EU-commission and other institutions in Europe. To define and carry out different aspects of the cultural policies in Europe.





3. practice as a lawyer for those values found in international cultural relations. To promote an international understanding and to argue for a strong, independent voice. The cultural institutes being the voices.
4. do research which might be of value to the EU-commission and other organisations. To strengthen the understanding of cultural issues.
5. exchange best practices.

### **MULTILINGUALISM AS A WAY**

Within EUNIC there are 80 clusters. They are local departments found in 80 countries all over the world: Tokyo, Sao Paolo, New York etc. They all work to promote European culture and cultural values. The clusters have worked with many different projects, film festivals, music- and literature festivals. And a few years back a European Contemporary Drama Festival was held in Chile. Where European play-writers were introduced in Spanish.

The education of language is a vital part of the work that the cultural institutions do. They support multilingualism to promote as many languages as possible. That's why a European Day of Language is held every year. This is a project all the local institutions of culture are working on together.

Another annual project is the European Day. Especially during the Danish Presidency of EU many initiatives were brought into daylight. Ex. a bicycle race was planned for the ambassadors, both to promote green growth and to show Denmark as a bicycle nation.

EUNIC is foremost a network organisation. And several of the members have the principle of keeping at arm's length with the legislative assembly.

### **A DISPERSED NETWORK OF GROWTH**

Professor Amareswar Galla, the Executive Director of the International Institute for the Inclusive Museum, reflected on what is at the core of the discussion about culture and development. To him the keywords are three dialogues: intercultural, interfaith and intergenerational. As a recent migrant to Europe from Asia, he strongly urge policy makers to seriously engage with the inevitable forces that come with the accelerated pace of globalisation. Europe was once a hegemonic hub of economic and cultural globalisation. Now it is part of the world where the hegemony is replaced by a dispersed network of growth informed by the four pillars of sustainable development – economic, social, cultural and environment.

The recent 'end of state sponsored multiculturalism' rhetoric of European Heads of Government could be addressed with the acknowledgement that it is the 'end of Europe' as a hegemonic cluster of interests informed by colonial paradigms. Informed and empowering integration in an inclusive society and not assimilation to exclusive and archaic nationalist value systems will ensure the future of a vibrant and creative Europe.

The challenges for European cultural agencies are to address:

- Intercultural Dialogue beyond cultural borders for the cultural and linguistic diversity of Europe seamlessly connects it with the whole world through its population profile;
- Intergenerational Dialogue that is more than intangible heritage, especially with the younger generation that is at once bi-cultural – European (whatever that might mean!) and Global ; and
- Interfaith Dialogue beyond the concerns of terrorism and insecurity. ('Freedom of Religion and Belief – Culture, Heritage & the Arts' research paper available on: [www.inclusivemuseum.org](http://www.inclusivemuseum.org))



## RETHINKING EUROPE

Galla raised the question of what the role is of cultural agencies as active citizenship mechanisms in contemporary community engagement? Past the binary opposition of the 'self & the other', Europe is a microcosm or an inclusive space without borders in the complexity of a globalised world.

To Galla it appears that from the two days of discussions there are four key avenues for the Next Steps:

- **Cultural Identity:** In the past identity politics, research studies and most exhibit projects focussed on the essentialist model of representation. Our sense of place has become complex and we are capable of bearing multiple identities with layers of significance whether at an individual or collective. For example, Galla himself could be Telugu by language; Indian by birth and education; Australian by citizenship; South African by politicisation; and Vietnamese by his ethics of commitment through post war and famine rehabilitation and poverty alleviation work.
- **Cultural Justice:** Access and equity in a multicultural Europe based on the principle of Services for All is critical for ensuring cultural justice which is an integral part of social justice. EU has committed itself to cultural diversity as a central pillar for all intents and purposes. Moreover, EU is also a champion of the 2001 UNESCO Universal Declaration on Cultural Diversity. The European Community ratified the UNESCO Convention on Cultural Diversity of Contents and Expressions, together with 12 Member States on 18 December 2006 alongside Finland, Austria, France, Spain, Sweden, Denmark, Slovenia, Estonia, Slovakia, Luxembourg, Lithuania and Malta. Bulgaria also joined this ratification. This joint ratification fulfils the initial objective to be amongst the 30 first ratifications, and will thus allow the entry into force of the Convention on 18 March 2007. More European State Parties have ratified the Convention since then. The key indicators are the extent to which creativity is fostered with respect for the cultural diversity of all European. One would envisage that a culturally just system would ensure creative Europe to generate an inclusive world view that is reflective, revealing and confronting of the challenges of the 21st Century.
- **Productive Diversity:** Valuing culture through contingency valuation and choice modelling methods is still relatively new in Europe. It is ironically given that the same economic models have been successfully used in environmetrics and conservation advocacy in Europe. To position cultural funding as an integral part of mainstream budget, it is critical to conduct a systematic programming of the quantitative and qualitative valuing of culture. The two economic models mentioned are excellent for weighing in the qualitative and intangible dimension of the value of culture. Culture contributes to growth, GDP and wellbeing and hence productive and this is even more so in contexts where the cultural and linguistic diversity of stakeholder populations is valued.
- **Active Citizenship:** Participatory democracy is more than rhetoric. While in the 1970s Cultural Democracy was a frame for opening up exclusive cultural institutions and infrastructure to multiple publics, in the 21st Century active engagement and participation have become critical in all aspects of civic life. Inclusive citizenship is one in which all have the right to participate irrespective of their cultural and linguistic background. A cultural system based on active citizenship ensures both cultural creativity and economic growth.

In summary and participating as a new Copenhagener Galla's advocacy is for Rethinking Europe and its cultural futures through inclusive policies and active citizenship.

## IF YOU BELIEVE IN IT, PRACTICE IT

In the following and closing plenary debate both Amareswar Galla and Finn Andersen argued for a more inclusive and open-minded European approach. The nation states have different agendas on this topic and they are far from the agreement of the cultural institutes, which allows the cultural institutes to be a critical eye on the states, Andersen said. But there is a need for a coordinated and common European policy on the issue. Quoting Mahatma Ghandi's "If you believe in it, practice it!", Amareswar Galla focused on the need for more dialogue that are not just rhetoric but closer to action, using the advantage that there is a capital of knowledge in Western Europe from the former colonies unlike China and India. Another factor that plays a role is how the social media work for cultural policy

in Europe. We are still just seeing the embryo of a much more interactive European society. The role of e.g. cultural institutions and -spaces will change under the influence of an increasing productive diversity. To a certain extent even the present crisis pushes in that direction. In times of crisis we become creative and we challenge the existing norms and boundaries.

Niels Righolt argued for a critical look beyond the systematic boundaries we are working within. He asked the panel how to help the language of art and how to create a new language in terms of cultural policy making. Is it possible to frame an empathetic cultural policy? As a response Galla argued for seeing culture as the 4th pillar of sustainable development. By doing that it will be possible to create an environment and society people can relate to, especially if intercultural dialogue is brought in from the margins, where it still stands. In terms of the arts, they should still be reflecting, revealing and confronting, he said. Culture is development!

Finn Andersen pointed out, that Europe in the old form does not exist anymore. Europe is so globalised and we need to think about that. Art is – and has always been – central for European identity, for how we perceive ourselves and how others perceive us. But our current policies and structures are adapted to that reality. There is an urgent need for change and in a sense culture could be the Trojan horse needed to create that change, engaging a broader perspective of people.

The two hosts, Niels Righolt and Per Bech Jensen closed the conference by asking the participants and the contributors to start Re:thinking Europe and to share their reflections with the public, both at home and on the conferences facebook page and website. "Do the simple things, talk to people in your life", Per Bech Jensen said. ■



The Royal Ballet School, Holstebro



# A TENDENCY TOWARDS THE BRIGHTER SIDE ➤

BY LANA PAVLOVIĆ-ALEKSIĆ<sup>1</sup>

**Lana Pavlović-Aleksić an international affairs coordinator and arts professional from Belgrade shares her reflections on the conference NEXT STEP – Putting Culture on the Agenda for the Future of Europe.**

There were just a bit more than hundred of us in Heart. A spectrum of eighteen speakers at the Conference in Herning (Denmark) had recognised the swing of cultural values, narratives and actions that have underlined our ways of thinking and acting for culture on common grounds. Somewhat in a similar direction went thoughts and observations of about twenty conference participants with whom I had the pleasure to speak during coffee breaks and feasts. This was the common denominator of the Conference and of the people involved with culture and arts for whom it is the prevailing sense of the universal human identity.

## **CULTURE AS KEY TO DEVELOPMENT**

On the other hand, the down-to-earth meeting point of the Conference was the call for upgrading the influence of cultural policy in the future of the European Union and its amalgamation with power systems on a global level. There were fewer tendencies to talk of national cultural policies, but more to speak of particular examples on local level and to underline European and global concepts and approaches of the present and future cultural policies. Questions on the implications of continuous growth and the possible role of cultural policy in defining and shaping means for a sustainable development were also among the general issues that were raised. We heard examples of encouraging initiatives such as the Cultural Capital in Sibiu (S. Cassidy), forward looking strategies introducing branding of intercultural qualities in institutions (M. Aidt) and shocking stories of e.g. a beaten artist who engaged with his art to prevent Golf Monopoly on Dubrovnik in order to save the city of becoming a dead city (P. Wood). All praxis in the cultural and artistic life.

Leaning on similarities, antagonisms and differences in the present cultural praxis the Conference outlined a broad working platform. A starting point would be to perceive our entire creativity and value systems in terms of culture and intercultural knowledge as recourse. From this point of view, culture is a denominator for every single part of our civilisation. This view or concept is not a new one, but it still has not achieved an adequate attention and relevance in relation to the development. However, this refreshing approach to culture and development of resources for its implementation means as a beginning: To set culture and cultural policy as one of the leading parameters of a sustainable natural, social, political and economical development. It would put cultural policy on the same level as economics and politics.

## **ACHIEVING OBJECTIVES**

Hence, when composing a checklist of the conferences general objectives, to see whether they have been achieved, I would just point out in brief:

1. „The conference focuses on the relationship between national cultural policies and the future of cultural policy in the European Union in the light of the European Commission's proposal for Creative Europe and the cultural perspectives of the European project in the next multiannual financial frame work (MFF) of the European Union 2014-2020.”

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This objective has been fully achieved and exemplified through the analytical exposés of Mr. Sheamus Cassidy, Mr. Luca Bergamo and the panelists Ms. Tsveta Andreeva and Ms. Maite García Lechner. Whose revues and presentations besides practical guidelines and figures included a liberating free-thinking critical approach.

2. “The conference will refine and discuss cultural diversity in Europe, European cultural policies and their relation to national cultural policies with a focus on opportunities, prospects and challenges for the cultural sectors in Europe.”

Cultural diversity was discussed and analysed with a focus on the general aspects by Mr. Mik Aidt. Nevertheless, he introduced a very particular pragmatic approach. In the course of Mr. Phil Wood's and Mr. Stojan Pelko's presentations we were introduced to specific meticulous and sore experiences and examples of what cultural diversity and national cultural policies have brought out recently. Mr. François Matarasso and Prof. Dr. Hauke Brunkhorst conveyed the prospects and challenges for the cultural sectors in relation to the globally dominant value systems with its crises and the very roots of these crises. While the panelists Mr. Finn Andersen and Mr. Amareswar Galla gave us a glimpse of the recognition of the most important cultural values they encounter within their praxis. Mr. Niels Righolt, Mr. Henrik Kaare Nielsen and Ms. Katrine Nyland Sørensen added value to it all by mediating and molding the outcomes into a comprehensive whole.

### **HOMO LUDENS**

In accordance with the idea of Johan Huisnga in his work 'Homo Ludens, Vom Ursprung der Kultur im Spiel' from 1938, the Next Step Conference had paid tribute to its cultural origins and the development of culture. Opened, filled and closed with play. The Ensemble MidtVest played lovely chamber music, the PLAY!GROUND LIVE performed ear-eye-soul catching, over the moon, jazz, Herning Boys Choir overwhelmed us with gracious voices, the Odin Theatre stirred emotions evoking absurd and painful realities, The Royal Ballet School in Holstebro emanated charming facets of pure



and innocent movement and the Auto Gallery that took us to the theater venue, stroke a chord of our passion for history, through collecting, maintaining and taking advantage of the symbiosis of heritage, inventions and beauty in everyday lives. The very venue of the Conference, that beautiful piece of architecture and its surrounding with the Sculpture Park, gave additional visual speech. Comfortable and resourceful, the Heart Museum, addressed natural laws and needs of the participating artists and professionals engaged with culture and arts.

Reflecting on the Conference results has produced a mirror image of the individual work which each person involved in the organisation have invested into the results. Therefore, I believe that Mr. Stojan Pelko would not complain if I partly use his thesis to praise the Next Step Conference Team. I have met the team; I saw the building and I have had the benefit of both team building and building a team.

## CONCLUSION

The Conference has attained ten methodological steps of cultural studies<sup>2</sup>: Experience – hear – narrate – investigate – produce – spend – count – watch – record – analyse – implement – memorise – reconstruct – historicise – evaluate. The Next step would be to PERFORM/ACT in and for cultural policy as a sustainable development arbitrage. Therefore one of the next steps for Putting Culture on the Agenda for the Future of Europe should be (using a maybe not very popular administrative tool) the introduction of legislation in educational, economic and institutional development that would enable cultural policy strategist's and developers to influence on the progress on equal terms with economists, representatives of law structures and political parties. The ontological role of cultural values is part of the natural, political and economic reality. This role offers more than just a change of how we perceive things. It transforms the whole environment in which our knowledge is embedded. Plasticity of our identities can allow us to understand the intercultural and environmental dimensions of development and by Putting Culture on the Agenda for the Future of Europe it will make it easier to learn how much humans can change and still remain human as we enter into politics, production, virtual reality or space. ■

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**“ A NEXT STEP FOR PUTTING CULTURE ON THE AGENDA FOR THE FUTURE OF EUROPE SHOULD BE THE INTRODUCTION OF LEGISLATION IN EDUCATIONAL, ECONOMIC AND INSTITUTIONAL DEVELOPMENT THAT WOULD ENABLE CULTURAL POLICY STRATEGIST'S AND DEVELOPERS TO INFLUENCE ON THE PROGRESS ON EQUAL TERMS WITH ECONOMISTS, REPRESENTATIVES OF LAW STRUCTURES AND POLITICAL PARTIES. ”**

*Lana Pavlović-Aleksić*

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<sup>2</sup> Pickering, Michael (ed.) (2008). *Research Methods for Cultural Studies*. Edinburgh. Edinburgh University Press



# REFLECTIONS FROM NEXT STEP AND THE CULTURAL ROLE OF THE EU IN THE FUTURE >

BY KARIN SEISBØL

**Reflections from the engine-room by a participating artist and culture worker.  
Karin Seisbøl works as a dramaturge and freelance consultant in Denmark.**

First and foremost I want to thank the organisers for an excellent conference and for putting very serious matters at the agenda of future cultural policy in EU 2014–2020 in the light of the UNESCO's convention on diversity. The only thing I was missing, was my artist colleagues.

My following reflections are coming from the engine-room as an artist and stage-designer with somewhat 20 years of working with design, stagecraft and management in the creative field. But also from a newly achieved position as a bachelor of leadership in art and culture, since I came to the conclusion, that I needed more education within my own field in order to expand my field as a leader, but also to learn to speak the language of decision-makers and by that increase my possibilities to contribute to the development in a larger perspective and be able to make a difference. As I am new in the matters of politics, my reflections are meant as a serve to those, who can select and decide strategically, what serves the cause in the best way.

## A CRISIS OF VALUES

As it was expressed several times during the conference, I too do not think the present crisis can find its solution within cultural policy. However, I do agree, the financial crisis must be seen as an outcome of a crisis of values, and in that perspective cultural co-operation, values and diversity might help us to look for new ways and answers to the present situation.

"Money makes the world go around..." they sang in the musical "Cabaret" on Broadway back in 1966. It is true – at least it has been the truth until now, but the question today is rather:

What is money without values? And how can values help us to create sustainability?

As I see it, we – the European Union and the member states – need to step back, open our eyes and ask ourselves:

1. How do we define values and identity?
2. How do we define qualifications and knowledge?
3. What can cultural Institutions do to embrace diversity and empathy?
4. How can we create a new language between different kinds of knowledge?

All are they questions that reflect the necessity to look back or into the very core of our societies in order to find other ways for Europe. Luca Bergamo, the general-director of Culture Action Europe, touched that angle when he said, that "We need to create a new narrative" about ourselves.

## SOUL AND BODY

In his presentation Phil Wood (principal advisor to the Council of Europe on its transnational Intercultural Cities programme) paid quite some attention to the individual human being and the construction of the brain and mind. He reminded us, that we have both a structural part and a creative part and that we are only a consummate living human being, if we use both parts. For far too many years the western cultures have focused on structure and money in a strive for a good and functionalistic society in the name of progress and competition and we have forgotten to see, the possibilities and the impact in what creativity and structure can create together.

In my opinion we cannot exclude one part

from the other and – putting myself in a meta-position looking at societies – we need to realise, that cultures and arts are not a side-dish, but a very important and equal player in the further development of our societies. “Development without culture is development without soul,” Wood said, and he continued: “Culture and Arts are to the soul, what food is to the body.” I absolutely agree, remembering that some parts of economic life already have seen the potential of implementing arts and philosophy in the strategic thinking on innovation as well.

### THE STRENGTH OF DIVERSITY

I was very inspired by Francois Matarasso’s (researcher, consultant and writer, 30-year career from cultural sector) reflections, where he compares theatre and performing arts with democracy. As a performing arts professional I recognise description of how performing arts are created in relations. We need creativity to think new ways of storytelling. To fulfill the vision, we need skilled actors, dancers, singers etc., we need stage- and costume-design, we need economy, management, technology and stagecraft. Last but not least we need audience

or civil citizens to experience, participate and interact.

If we translate this metaphor into a democracy, we need diversity – we need all kinds of people and skills to fulfill the storytelling or narrative. And I think, we need to see cultural narratives and realities as a construction in an on-going process where experience, participation, learning, interaction and responsibility are in focus. Putting on the intercultural glasses, we need to value different cultures equally, realise the strength of diversity and relations and how an increase of dialogue can make sense between cultures in order to defeat fear and prejudice.

As I see it, arts and culture is a bridge-building factor in a time of crisis and there is nothing new about it. After the Second World War different cultural initiatives were taken to build bridges. Amongst them I could mention The Fringe Festival in Edinburgh, Scotland, which is the biggest international festival of arts in the world today. We already see more collaborations and that awareness are growing – and I am happy to hear that these topics are already at the EU agenda, but I think, there is still a lot of work to be done.

**“ PUTTING ON THE INTERCULTURAL GLASSES, WE NEED TO VALUE DIFFERENT CULTURES EQUALLY, REALISE THE STRENGTH OF DIVERSITY AND RELATIONS AND HOW AN INCREASE OF DIALOGUE CAN MAKE SENSE BETWEEN CULTURES IN ORDER TO DEFEAT FEAR AND PREJUDGMENT. ”**

In the following reflections, I try to suggest some steps to take – or at least reflect on – when it comes to the national states’ ability to influence and develop the future European cultural politics. Seeing culture both as a political field of its own and as a matrix influencing other political areas:

#### 1. UPBRINGING

- We need to start already from the cradle and redefine our values of upbringing.
- We need to teach our kids that there is not one way of seeing things, but many ways and they are different all over the world.
- We need to encourage them to use

both sides of their brain and to see both sides as equal.

- We need to show them the power of diversity and relations.

#### 2. QUALIFICATIONS AND KNOWLEDGE

- As I see it, we need to redefine the educational system bottom-up. And it has already begun in some societies.
- We need to learn that arts, science, technology, craftsmanship and economic life are all important and equal players in society, how they contribute to each other and how the skills can be used interdisciplinary.
- We need to increase creative knowledge in the school-system.

- We need to start learning different languages earlier in primary school and to implement intercultural thinking by learning more about the cultures of the world. The classes are already intercultural.

If we talk about college and university, I want to mention the University of Aalborg. The University of the fourth biggest city in Denmark is a rather young university from 1974, which have focused on innovation and science according to interdisciplinary principles. Today they work internationally, with a lot of foreign students attending educations and now they also have a base in Copenhagen. Last year some new educations came into existence: "Employed Philosophy" and "Arts and Technology", which will later be supplied with philosophy and as I understand it, an education of "Culture, Communication and Globalisation" is about to be established. In terms of arts educations they too need to increase and improve cross-sectorial skills and I would like to see instruments that support that process and support interdisciplinary work both nationally and internationally. Could a part of the artistic educations also content "Culture, Communication and Globalisation"? I hope so and I think, it is essential as well to give space and support to art and culture, which grows bottom-up.

### 3. THE CULTURAL INSTITUTIONS

Coming from Cultural Institutions myself in the field of performing arts, I must admit, I think, we have learnt back both concerning leadership and management of the processes, but also when it comes to reach our audiences, engage them and think in respect to their diversity.

I have been working in both well established large and small organisations and with many different projects. And the picture, as I see it, is that reorganising and education is needed in different ways in many institutions. In my own country some theatres are working with these matters, but there is still a lot of work to do, and I think it is of great importance that we address the necessity of educations in leadership, management and communication dedicated to this field.

Awareness, conferences and knowledge-sharing about e. g. audience relations is of

course of great value and it is needed in Denmark as in most other countries I suppose, which is why, I want to advocate for governmental or public funding of institutions, which can provide that kind of high-quality conferences and knowledge sharing as e.g. The Danish Centre for Arts and Interculture.

My impression is though, that some cultural branches are much more aware, when it comes to reach-out issues and they work actively to change images and ways of interacting with their audiences. I will recommend initiatives that go across the sectorial lines and support interdisciplinary exchange on these fields.

Cultural Houses are popping up and different kinds of organisational structures are seen, some work others do not. Keywords of importance in organisational thinking today both internal and external could be: acknowledgement, equality, respect, engagement, participation, responsibility and continuously learning.

### 4. A NEW LANGUAGE

The last issue, I would like to reflect on is, how we can create a new language, which can build bridges between creative sectors and financial sectors. It is as Sheamus Cassidy said a big challenge and I do not think, we can find an easy answer to that, but still, I want to refer to my thoughts before: In the long term, we do need to start already from the cradle. If we implement diversity and different ways of seeing reality, different ways of relating in different social constructions and languages, then maybe it will be easier in the future to make sense interdisciplinary.

Languages and the way we communicate are of great importance in these matters. Here I want to emphasise the necessity to rethink the traditional way of communication<sup>1</sup>. I want to mention literature, which is important in my point of view in order to embrace diversity, empathy and in the matter of intercultural and alternative organisational thinking. It is important to emphasise though, this is one way of seeing it, many others are to be looked into

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<sup>1</sup> W. Barnett Pearce: "Communication, action and meaning, the creation of social realities", Dansk Psykologisk Forlag 2007, 1. Udgave, 3. Oplag 2009  
P.Hd Professor of psychology, Fielding Graduate University, California

and how to do in practice, depends on the situation and the local environment. Nevertheless I think, it is important to share and at the same time, I can see that some of these thoughts are useable and effective in my own practice<sup>2</sup>.

I think, it is worthwhile to consider these ideas at a higher political level, but as I started to say, it has to be considered together with a large portion of strategy.

However, small steps are better than no steps! ■

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<sup>2</sup> Kenneth J. Gergen: "Realities and relationships", Dansk Psykologisk Forlag 2. Udgave, 2. Oplag 2008  
Professor at Swarthmore College, Philadelphia , Leader of the Tao Institute

Etienne Wenger: "Communities of practice: Learning, meaning and identity", Hans Reitzels Forlag, 1. Udgave, 3. Oplag 2008  
Author, self employed scientist and consultant ,  
Switzerland, California, USA

Michael White: "Map of narrative Practice", Hans Reitzels Forlag, 2008, printed in 2010  
Australian social worker and family therapist

Michala Schnoor: "Narrative organizational Development", Dansk Psykologisk Forlag, 1. Udgave, 1. Oplag 2009  
Psychologist and HR-partner at Novo Nordisk

Otto Scharmer: "Theory U"  
Senior Lecturer at the Massachusetts institute of Technology, founder of the Presencing Institute



# ABOUT THE SPEAKERS >

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## **UFFE ELBÆK**

Danish Minister of Culture. Member of the Danish Parliament for the Social-Liberal Party, Radikale Venstre.

Uffe Elbæk has about 20 years of experience as an entrepreneur. He is the founder of KaosPiloterne, a management education teaching creative business design, project management, communication and branding. He was principal of the school from 1991-2006.

Elbæk was director for World Outgames in 2007-2009 an international sports- and culture event. In 2010-2011 he was the director and founder of the consultant agency Change the Game, advocating for a new style of leadership in the Scandinavia of the future.

In 1982-1991 he co-founded and lead the creative community Frontløberne which still offers a platform for young entrepreneurs to do their cultural projects.

Uffe Elbæk is a committee member of various cultural enterprises; he is the chairman of Copenhagen Contemporary Art Festival and sits as a member of cultural councils both in Denmark and internationally.



## **HENNING GJELLEROD**

Henning Gjellerod is a member of the Regional Council and the Consultative Committee Regarding Regional Development

The regional plan for development 2012 hands out a string of suggestions on how the Central Denmark Region can develop into an international region of growth within a connected Denmark.

Henning Gjellerod agrees on the goals which have been set up but he doesn't hide the fact that it demands a huge effort (as well as an understanding from the public) if the plan shall succeed.

The coals are only obtainable if a policy on culture is formulated with an aim to reach out to every citizen in the country, the region, towns and the rural districts. It has to engage people and it has to draw on the same experiences as the health, education and industrial policies: the citizens must feel that they belong and are being valued at the very place where they live and work.



## **JOHS. POULSEN**

You can always depend on Johs. Poulsen to speak his mind and stand by his word. He holds a seat in city council and for many years he has been an important voice both locally and in domestic politics. Johs. Poulsen made himself a career in teaching, while he was managing his own business as well.

Johs. Poulsen is on the board of Herning Museum of Contemporary Art – HEART and Carl-Henning Pedersen and Else Alfelts Museum.

Johs. Poulsen has a great passion for art, design and nature. Sports fishing and bicycle races are high on the list of interests, and Johs. Poulsen was a driving force in starting up the first professional bicycle team in Denmark.



### **SHEAMUS CASSIDY**

Culture Programme and Actions, the European Commission's Directorate-General for Education and Culture (DG EAC).

Sheamus Cassidy works as a seconded national expert for the European Commission's Education and Culture DG. He is involved in the EU Culture Programme 2007-2013 – which amongst others provides co-funding for cultural cooperation projects, literary translation, advocacy networks and special actions (European Capitals of Culture, European cultural prizes) – and is currently working on the preparation of the Commission's proposal for the future funding programme for Culture (post 2013). Prior to this he worked for the Netherlands Ministry of Education, Culture and Science where he was a policy advisor in the field of culture.

Sheamus Cassidy gave the opening speech on 7 June and later participated in the afternoon plenary session on the potential impact of *Creative Europe* and the EU Cohesion policy for the cultural and creative sectors.



### **DR. HAUKE BRUNKHORST**

Director of the Institute of Sociology, Director of the department of European Studies and also employed in the department of Philosophy at University of Flensburg.

He has done research in co-operation with several international universities. His fields of research are those of Sociology, Social and Evolutionary Theory, Political Sociology and Law and Democracy in the World Society.

Dr. Hauke Brunkhorst has published a great amount of books, essays and articles in lexica and anthologies throughout his career. His work translated into English includes "*Solidarity: From Civic Friendship to a Global Legal Community.*"

He attained his doctor degree from the University of Frankfurt (Dr. phil) in 1978. Since then he has been working as a professor at various German Universities as well as at the New School, New York, USA, the University of Wales, Aberystwyth, UK, the Institute for Political Science at the University of Vienna, Austria and at the Institute for Cultural Studies at the University of Aarhus, Denmark.

Dr. Brunkhorst talked on The Crisis of Europe as a Crisis of Technocratic Politics. His presentation was on 7 June 2012.



### **HENRIK KAARE NIELSEN**

Cultural Theorist and Professor at the Department of Aesthetics and Communication – Aesthetics and Culture, University of Aarhus, Denmark.

His research area is within the subjects of art, culture and media as well as identity, society, cultural policies and their interconnections. He has researched in the tendencies of aestheticisation and in political culture. In this relation he has discussed to role of the new media in connection to political culture and it's both positive and negative effects on it.

Among Henrik Kaare Nielsen's latest publications are several articles in different anthologies, a sociological encyclopedia and journals. '*The Net Interface and the Public Sphere*', '*Identity and Politics in Late Modernity*' and '*Universality, Identity and Politics*' are just a few of his articles to be mentioned from the latest year.

He participates in a range of seminars and conferences as well as his contributions to debates and comments in Danish national radio and newspapers.

Henrik Kaare Nielsen introduced the conference after which he operated as the moderator during the two days.



### **KATRINE NYLAND SØRENSEN**

Host and editor at the weekly, Danish national radio programme 'Kulturkontoret' (*the Culture Office*).

Katrine Nyland Sørensen has many years of experience within the Danish national media and has functioned as an opinion maker by frequently contributing with articles and columns in national newspapers. She has about 20 years of expertise within DR, the Danish Broadcasting Corporation. She has been hosting several programmes on culture and music.

She is currently vice-chairman of the Danish Art Council's Committee on Music and is also employed as examiner at the Danish School of Media and Journalism.

Katrine Nyland Sørensen has former experience with hosting at a local radio station and as editor of the arts and culture section of the newspaper Dagbladet Information.

She is Cand. Scient. Pol. from the University of Copenhagen, with a focus on nationalism, ethnic conflicts and discourse analysis.

Katrine Nyland Sørensen was co-moderating as well as contributing to the sum up and recap of the discussions. She participated on both days of the conference.



### **PER BECH JENSEN**

Per Bech Jensen is executive director at DSI Swinging Europe where he produces European and national jazz concerts and cultural projects. The company has expanded with several activities since he started in 2010 and DSI Swinging Europe now offers educational programmes for young and talented musicians. Another initiative has been the promotion of Danish music in Asia.

He is a frequent speaker at cultural conventions and linking different, sometimes surprising, institutions to each other is a part of his strategy. He is also the one who got the original idea for the conference Next Step Europe.

Per Bech Jensen earlier worked within the field of theatre and he still produces and organises his own projects. He holds a MA in Dramaturgy and Aesthetics and Cultures from Aarhus University.



### **NIELS RIGHOLT**

Head of Development at the Danish Centre for Art & Interculture (DCAI/CKI), Copenhagen, and member of the board at TrAP – Transnational Arts Production, Oslo.

Since 1993 he has worked as a teacher, PR-coordinator, Head of Information, Producer, Artistic Director, Cultural Political Developer, Cultural Consultant, Managing Director and Political Advisor within a variety of cultural institutions and organisations.

Niels Righolt has worked for the K96 (Copenhagen Cultural Capital of Europe), the Municipality of Frederiksberg in Copenhagen as a Political Advisor and as Head of Information for the cultural department.

He has been Chief Curator and producer for *Møstings Hus & Byggeriets Hus*, Copenhagen and was co-founder of the intercultural magazine *Cultures*. As Managing and Artistic Director of the Dunkers Arts Centre in Helsingborg Niels Righolt was responsible for programming and strategic relations within the frame of one of Sweden's major cultural institutions.

For years Niels was a member of the transregional danish-swedish culture forum at the Øresunds Committee. At present Niels Righolt is a board member of The Platform for Intercultural Europe (Bruxelles), The Dance Action Node Sweden in Stockholm, The Nordic Forum of Interculture in Stockholm and Dansescenen in Copenhagen.

Niels Righolt has a background in Literature, Modern Culture & Cultural Communication and Spanish Culture & Language from the University of Copenhagen. Niels Righolt was co-hosting the conference.



#### **MIK AIDT**

Director at the Danish Centre for Art & Interculture (DCAI / CKI), Copenhagen. Consultant, Journalist and Lecturer specialised in interculture.

As Director Mik Aidt has been responsible for arranging several seminars and conferences on cultural diversity, art and interculture. He has edited two books, a range of reports and about 500 articles on the subject.

He gives talks both nationally and internationally about intercultural competences, diversity, audience development, cultural policies as well as the significance and potentials of art in social and developmental contexts. Mik Aidt has participated in collaborations with Union Scene in Drammen, Norway, Du store verden! In Oslo, Norway, Spiritus Mundi in Malmö, Sweden and has attended numerous conferences and events treating intercultural aspects.

Previously Mik Aidt worked at the Danish Broadcasting Corporation as deputy manager of DR Rytmask, the department administration rhythmical music on the radio, TV, and the Internet. Since 1987 he has specialised in promotion and information about African music, cultural globalisation, and cultural encounters partly as Editor in Chief of the music magazine Djembe, partly through his above mentioned activities within the field of interculture.

Mik Aidt participated in a plenary session on 7 June, sharing his perspectives on the UNESCO convention on diversity and how to comply with its objectives, as well as in the following panel debate.



#### **LUCA BERGAMO**

Secretary General of the European arts advocacy organisation Culture Action Europe.

Alongside his experience as an independent management consultant, he has gained significant experience in both the public and private cultural sectors. His previous positions include Director General of the Italian National Agency for Youth, Director General of the 'Glocal Forum', and Executive Director of Zone Attive.

On 7 June 2012 he was first out of three perspectives on the role of culture in Europe: Culture in the next Multiannual Financial Framework of the EU 2014-2020.



#### **TSVETA ANDREEVA**

Policy Officer at the Programmes & Advocacy Department of the European Cultural Foundation since 2009.

She is in charge of policy monitoring and advocacy, and of the Cultural Policy Research Award programme. From 2000-2008 Chief Expert in European affairs and international cultural policy at the Bulgarian Ministry of Culture, in charge of intergovernmental cooperation, UNESCO Conventions and CCP.

Tsveta Andreeva holds a MA in Social & Cultural Management and European Master in Management of Cultural Organisations (ESC-Dijon). She got her PhD in Cultural Economics at the University of National and World Economy, Sofia (2010), in economic contribution of cultural industries. Her field of research is within in cultural policies, cultural and creative industries and the UNESCO Diversity Convention, likewise her publications are on these subjects.

On 7 June 2012 she participated in a panel debate concerning Creative Europe.



#### **MAITE GARCÍA LECHNER**

Manager of the Grants Programme at the European Cultural Foundation (ECF), since 2008.

The ECF is an independent foundation based in Amsterdam (The Netherlands) which facilitates and catalyses cultural exchange and new forms of creative expression across wider Europe. The foundation shares and connects knowledge





across the European cultural sector and advocates for the arts on all levels of political decision-making. Before joining ECF, Maite García Lechner worked as a researcher at Princeton University (USA) and in various project-related positions in the Dutch cultural sector (among others: Netherlands Institute of Cultural Heritage/ICN – currently known as Netherlands Cultural Heritage Agency -; the Flemish Cultural House *De Brakke Grond*; and the Dutch Centre for International Cultural Activities/SICA).

Presently, her job entails among others the development, implementation and coordination of three different grant schemes (Collaboration grants, Balkan Incentive Fund for Culture grants, and STEP Beyond Travel grants). Approximately 60 project grants are awarded annually and around 200 STEP Beyond travel grants to beneficiaries coming from both the EU countries and its immediate neighbours (i.e. the EU-Neighbourhood).

Maite García Lechner participated in the third of four ‘symphonic sessions’ on Culture and Cultural policy on 7 June 2012, sharing perspectives on art products’ free movement and interactional potential. She also took part in the afternoon plenary session on 8 June.

### **STOJAN PELKO**

Film publicist, Essay Writer and former State Secretary in the Ministry of Culture, Republic of Slovenia.

Former editor-in-chief of the national film magazine *Ekran*, he still lectures on film theory at the Department of Sociology of Culture, Faculty of Arts, University of Ljubljana. Stojan Pelko published books on film directors Alfred Hitchcock, Joseph Losey and Wim Wenders. The last publication was the book ‘*Podoba misli*’ (The Image of Thought, 2007) on the relations between film theory and philosophy of Gilles Deleuze.

He was the Creative Director of the communication project “Slovenia – At home in Europe”, launched during Slovenia’s accession to the European Union. After establishing the communication consulting agency *Korpus* in 2000 he specialised in political marketing. From 2000-2005 he was the President of the Supervisory Board of the Film Fund of the Republic of Slovenia and a member of the national Council for Culture.

He holds an MA in philosophy and PhD in social sciences from the University of Ljubljana, D.E.A. in audiovisual research at Université de la Sorbonne Nouvelle – Paris III.

On 7 June Stojan Pelko presented outcomes and recommendations from the Team Culture 2012 group. Team Culture 2012 was launched by the Danish Minister of Culture within the framework of the Danish EU Presidency.



### **PIA AREBLAD**

CEO Skadebanan/Tillt, Sweden, Panel Creativity and Skills

Since 2001 she is the CEO of TILLT (Former Skadebanan). TILLT is regionally commissioned by the Cultural Affairs and the Regional Development Committee of the Region of Västra Götaland to develop a venue where culture and the working life may fruitfully converge. Since 1999 TILLT has been commissioned by the Cultural Affairs Committee and the regional development committee of the Region of Västra Götaland to develop new methods of how artistic competence can develop working life and vice versa.

Her strong leadership capabilities have helped organisations to become stable and strong and to increase the collaboration between culture, business and the public sector. Her primary ambition is to incorporate art and culture for sustainable development of society and business. She has been recognised both nationally and internationally for communicating the role culture plays in business, and for



conducting an extensive scientific research. She has been given awards by several societies.

Mrs. Pia Areblad grew up in the seventies on the West Coast of Sweden. Her vision to combine creative and rational logic was the reason to attend Universities in Sweden, France and USA to study dance, political science and theology.

#### **PHIL WOOD**

Principal advisor to the Council of Europe on its transnational Intercultural Cities programme. Partner in the urban and cultural policy agency Comedia since 2000.

Before joining Comedia, Phil was the Director of the Creative Town Initiative, a €10 million Urban Pilot Project of the European Commission; and before that in senior management with a large metropolitan council in the UK involved in community development, culture, business support and urban regeneration.

He has advised the UK government's Creative Industries Task Force and also its Commission on Integration and Cohesion. He has given major presentations at international conferences including Creative City South Africa in Johannesburg, Metropolis in Toronto, the International Cities, Town Centres & Communities conference in Sydney, Multicultural Symbiosis in Tokyo, the Alliance of Civilisations in Rio de Janeiro and the World Summit on Arts and Culture.

He holds a MA with distinction in European Cultural Planning. His book, *The Intercultural City: Planning for Diversity Advantage* (co-authored with Charles Landry) was published in 2008 by Earthscan.

On 8 June 2012 Phil Wood gave a presentation on Europe in transition after which he was interviewed by Katrine Nyeland Sørensen.



#### **FRANÇOIS MATARASSO**

Researcher, consultant and writer with a 30-year career in the cultural sector.

He is currently positioned as Honorary Professor at the Centre for Cultural Research, Griffith University, Brisbane, AUS; Honorary Professor at Gray's School of Art, Robert Gordon University, Aberdeen and is a Member of the Arts Council England and Chair of East Midlands Regional Council.

From 1979 to 1994, he worked as a freelance community arts practitioner, specialising in visual arts and theatre. Since then, his work has embraced research, evaluation, writing, consultancy and teaching. It has been supported by foundations and universities and been commissioned by cultural organisations, governments and other bodies in more than 30 countries. He has researched new evidence of the impact of culture and developed approaches to understanding its role in society. His work is published internationally and its influence on cultural policy and practice widely recognised. Most recently, he has begun a programme called 'Regular Marvels', which explores the differences between academic and artistic types of knowledge through work with people on the margins of the contemporary art world.

François Matarazzo gave his perspectives on culture and the democratisation of a culturally diverse Europe on 8 June 2012, followed by *walk and talk* in groups.



## **FINN ANDERSEN**

Director of the Danish Cultural Institute

Finn Andersen has been working for the Danish Cultural Institute for more than 25 years, first as the Leader of the institute before he was asked to be the Director. Andersen has been the prime mover in the establishments of several new Danish cultural institutes in St. Petersburg, Beijing and Rio de Janeiro. In 2009 Finn Andersen took on the post as President of the EUNIC, the union of the European cultural institutes.

Throughout the years he has been co-author of a range of publications on culture, cultural exchange, design, art and information. Finn Andersen is member of numerous cultural committees and boards and he has received medals of Honor in Russia, Hungary, Estonia and Bulgaria for his effort with cultural exchange.

He is Cand. Mag. from Aarhus University and Master of Science from Heriot-Watt University, Edinburgh.

Finn Andersen contributed to an afternoon panel debate on 8 June 2012 on how to frame and support co-creation and cultural cooperation between institutions, artists and cultural producers across Europe.



## **PROFESSOR AMARESWAR GALLA, PH.D**

Executive Director, International Institute for the Inclusive Museum

An alumnus of the Jawaharlal Nehru University, New Delhi, Professor Galla, has been appointed in 2011 as the Editor and Producer of the flagship project and publication to celebrate the 40<sup>th</sup> Anniversary of the 1972 World Heritage Convention to be launched in Kyoto, Japan, at the end of 2012.

Professor Galla is full Professor of the World Heritage and Sustainable Development at the University of Split located in the World Heritage City of Split. He is currently working on MDGs and Small Island Development States. He provided strategic cultural leadership in Australia and the Asia Pacific Region as the first full Professor of Museum Studies in Australia at the University of Queensland, Brisbane. Prior to that he was the full Professor and Director of Sustainable Heritage Development Programmes, Research School of Pacific and Asian Studies, Australian National University, Canberra.

Galla was also a regular visitor at the National Museum of Ethnology, Leiden, working on the implementation of Museums and Cultural Diversity Promotion in the Netherlands; Guest Curator of International Projects with the Vietnam National Department of Cultural Heritage; and Founding Convener of the Pacific Asia Observatory for Cultural Diversity in Sustainable Heritage Development in partnership with several bodies including UNESCO.

He is the first Australian elected as the President of the Asia Pacific Executive Board (1998-2004) – Chairperson of the Cross Cultural Task Force (2005-2011) – and Vice President of the International Executive Council (2004-2007) – of the International Council of Museums, Paris. He is a Founding Trustee of the Pacific Islands Museums Association. He was recently elected in Singapore as the Vice President of the Commonwealth Association of Museums (2011-2013).

Professor Amareswar Galla shared his perspectives on cultural cooperation between institutions, artists and cultural producers in the final plenary session on 8 June 2012. ■











Center for Kunst & Interkultur

