

The Relevance of Europe

European Culture, Politics and Economy
in the Era of Global Competition

Introduction:



It is my pleasure to present a brief report from the 10th Session of the European Cultural Parliament, ECP. This jubilee session was held in the beautiful city of Pécs, Hungary, on 14-16 October 2011. When we held the first session of the ECP in Bruges 2002 we dared not believe that this European initiative should become so strong and so sustainable, in spite of the fact that we are working on a voluntary basis and without the financial support of the big European institutions. The “founding group” of less than 40 members from some 15 countries which met in 2002 has grown organically into an impressive Cultural Parliament of 165 members from 43 countries today. ECP has established itself as the only Pan-European, interdisciplinary forum for artists and cultural personalities. Members have met in north, south, east and west of Europe. The ECP-parliamentarians have covered many important themes and added important cultural and philosophical dimensions to the European discourse and the landscape of initiatives. Some contributions, for instance the report “Culture – the Heart of a Knowledge-based Economy”, have had a direct impact on the policies of the European institutions. Many important projects, for instance NUROPE (the Nomadic University on Arts, Philosophy and Enterprise in Europe), have been initiated within the ECP. Informal networks between individual members and different host cities are being created all the time. And recently an ECP Youth Network has been created.

In accordance with the ECP Mission Statement ECP members consider Culture and Arts to be the core of society. They believe in a closer European cooperation and a stronger role for culture in Europe. This belief is even strengthened in times of financial crisis and nationalistic tendencies like we experience the situation in the autumn of 2011. In this spirit and expressing our gratitude to our generous hosts of Pécs I present below the report of our 10th session.

Karl-Erik Norrman
Secretary General of the ECP



Mission Statement



... of the European Cultural Parliament

Our Premise:

Ethical and aesthetic values must be the essence of a new European Society.

Culture is the core of society. Creativity is the source of human existence.

Our Goals:

The voices of independent artists must be heard in order to balance the growing influence of technology.

The ECP will amplify these voices.

Europe needs intensified dialogue between artists and other creative individuals from the whole continent.

The ECP will be the forum for this continuing dialogue, remaining independent of political and administrative structures.

Creative interaction between artistic and civic systems is needed.

The ECP will establish this new relationship.

The process of globalisation needs a human dimension.

The ECP sees culture as a means to achieve this.

The European Cultural Parliament consists of about 160 individual members, all from different cultural sectors and coming from 43 countries. It is an independent organisation, having no political affiliation, but is open to dialogue with all relevant institutions.



Opening of the Session –

The Secretary General of the ECP,
Ambassador Karl-Erik Norrman



"We are meeting in the middle of a European crisis. This crisis is not only economic or financial, but also political. We see many nationalistic tendencies, we hear many anti-European statements. But in this room we have at least 100 real Europeans! The ECP considers itself as a lobby for a stronger EU, a stronger role for culture within the EU and also for stronger ties and networks with the Eastern neighbors of the EU. The ECP has developed into an important forum for European debate and ideas. Our work is based on European values like Democracy, Human Rights, Freedom of Speech, Tolerance and non-discrimination. This year's theme is about the Relevance of Europe in the world. It is important for all of us to reflect about this when we seem to have a crisis and other parts of the world seem successful. I am very proud and happy that this year for the first time our Youth Network is meeting. They represent the next generation of cultural actors. It is important that we do not forget this dimension."

Mr. Norrman then presented the program of this jubilee session, the speakers and the moderators of workshops.

Opening of the Session –

The Hungarian Minister of National
Resources, Mr. Miklós Réthelyi



"The great question is not what tomorrow brings, but what yesterday brought". Culture needs to be an experience. Culture has an extreme effect on economy as well. One of our main objectives during the EU Presidency, was to pay attention for the importance of the cultural existence in Europe. Accordingly, culture is the basis of our identity. Contemporarily, culture is playing a big role in forming our identities. I wish you all a successful session.



The Mayor of Pécs, Dr. Zsolt Páva



"These days we have a debate about whether Europe can be a competitive partner with the rest of the world, or can it gain back its leading role? How this economic crisis can slow down our continent? We can have the answers and solutions, and the only solution and task for us is to put together this knowledge we have, the culture of Europe can be a successful key factor toward putting us back to a competitive position. Pécs is also a town where the first university of Hungary was established, with a great Roman and Osman Empire cultural heritage. Last year, Pécs hold the title of the Cultural Capital of Europe with two other cities contributing in Europe, and now it makes us proud to be a host city for the jubilee session for the European Cultural Parliament.



Introduction and Moderation:

The President of the ECP Senate
Minister Pär Stenbäck, Finland
on “The Challenge of Creativity”



Has European culture a meaningful role inside Europe and, in a larger context, is European culture relevant to the rest of the world?

A short overview: We meet here at a dramatic point in time when Europe is fighting for its economic future, let it be that only the Eurozone is closely involved in this battle for survival – we know that the outcome will have repercussions also for the rest of Europe, and for the whole world.

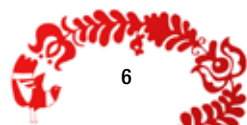
There are only two alternatives for Europe: Either to give up the dream of a prosperous continent with gradually disappearing inequality in living-standards between the regions and states, through sharing the burdens and leveling the barriers. This would mean going back to the nation state, a divided Europe, with increasing competition between states, social unrest (like Greece today) and deepening cleavages between regions, between ethnic groups.

The alternative, as I see it, is to learn from this crisis and accept that integration has its own dynamics, it cannot succeed by going slow; it must go forward. The longer this economic chaos prevails, the thinner the credibility in a common European future grows. Europe must come out of this maelstrom stronger, not weaker, by accepting its destiny, which is growing together. Our union must grow, being non-discriminatory in its policies to those European countries not yet members or associates. And it must allow the cultural and linguistic diversities to prevail and flourish, Europe is strong if the ideas of liberalism, tolerance and openness become the main stream ideology all over the continent. ECP has stressed so many times that cultural diversity is the goal of this integration process, not cultural standardization and uniformity.

In comparison, we are in a similar situation described by Sir Philip Gibbs in 1934, a war correspondent in the I World War. I will not claim that 2011 can be compared with 1934, it is accepted belief that Europe has changed to the better during these 77 years. But, also today impossible and astonishing things happen. The political shifts are fast, and elections are fought only to get the ruling party out, regardless of the alternative, our political leaders do not seem to be in control. This is to a surprising degree a reminder Gibbs dreamt of more European unity, less borders and custom duties, a stronger European identity and responsibility for the rest of the world outside Europe. So, how lucky we are, because all this has happened, more or less.

We need to defend the results achieved and survive over the present crisis and come back more united, as a model for the rest of the world. The European Cultural Parliament is a small part of that New European Order of peaceful integration, a movement of individuals, of persons of culture and learning. I trust that our key note speakers and parliamentarians will share their views about the relevance of Europe as a sphere for cultural achievement, creativity and diversity.

[Link to Minister Pär Stenbäck's article published in Helsinki Times.](#)



Keynote Speaker:

The Oscar Prize Winner,
István Szabó, Budapest



The relevance of European culture, politics and economy in era of global competition

My task is to examine the situation of European culture in the world of globalisation, in connection with the questions of economy and politics. This is a little bit complicated for me so I will simplify it to a narrow field, to my profession and then we shall see what conclusions can be drawn from it.

The motion picture, the film developed into the most important means of communication in the second half of the 20th century. As it recorded the events in action and motion, while being present almost everywhere we can call it the memory of the 20th century, the chronicler of its culture. If culture is an active form in which different behaviours attitudes and tradition-based morality appear, then films can record these straight away, in their original reality.

This way films serve as a mirror of culture, a set of examples, a representation of dreams and also as the propaganda of relation-systems. If a film does it well, it becomes important for people, because in a given age it represents their emotions and desires.

We could experience that culture and also European culture is colourful – we can say it is local – German culture is different from Italian, or more, Prussian is different from Bavarian, Milan is different from that in Sicily. But there is still something common in this picture which is formed from mosaic-pieces of many different colours and shapes, this is what we call European culture. What it is? What is the essence of every European culture, the common spirit of Europe, that only Europe owns, something that we must protect in this world of globalisation. Is this the social sensitivity taught by the Bible, or the feeling of solidarity, the tolerance for the weak, the fallen, the struggling? Or is it the idea of democracy, the heritage of the ancient Greek, the desire for human equality, or the nostalgia for the purity of law remembering Rome? Maybe it is the desire for freedom since the French revolution? The desire for freedom which is not selfish, which doesn't only acknowledge its own interests but also its duty with respect for the freedom of other people.

There is a city in Hungary. It is called Kecskemét, it was famous for its peach-brandy. The city's central main square is surrounded by six churches. In the middle of the square, among the trees only one building stands, and this is a café-house. So a hundred years ago, in the age of the Monarchy, the citizens of this town – no matter whichever church they were coming out from – all went to the same café-house to have a cup of coffee, to have a word with each other, to play cards or billiards. And according to old photos this café-house was always full with people. For me this crowded café-house, surrounded by churches means the spirit of Europe.



Now, let's turn to practical things:

1. If we are talking about European culture, we must know that culture is local, it is an unalienable belonging of human groups, countries, and sometimes the differentness and otherness of local cultures generate conflicts inside Europe, too. But cultural diversity is a value, even in spite of conflicts.
2. Each segment of culture requires community education and support – especially in smaller countries, which have a more closed language and culture – so we must create the culture of support in Europe, which defines standards and controls cultural expenditure in the same way as it does in case of economic or defence budgets. It is about our demand, our right, our duty to portray ourselves.
3. Ignoring cultural identity and cultural heritage can cause deficiency diseases which become political forces, see examples of escalating nationalism. Cultures not tolerating each other, impatience can result in mass hatred and the creation of an enemy-image in any situation, just think of the case of the Spanish cucumber in the Hamburg region last year.
4. We should not only preserve culture but also advance and proceed with it. We live in the age of digital revolution. If we lag behind in investing into it, we will lose lots of workplaces. The world is already digital, so let Europe not remain just a museum which can only show ruins to tourists from overseas.
5. The distribution of cultural values, thus that of European movie pictures must be considered as a common European programme, which creates and maintains markets.

Europeans also need a realistic vision of the future. A followable vision which includes the most sacred traditions of European culture – respect for our fellow-men, solidarity, social sense, democracy, desire for freedom – and sets Europe's place in a globalising world without giving up its values. It must be a promising, safe space, preserving human values. What I'm thinking of is the safety of a well-built boat, which won't capsize even if waves are pushing it from every direction.

It is not easy to realise, it will create a lot of dramas which will be worth making films about, giving faces to its heroes, to see Europe in loveable, inspiring pictures. And perhaps let the audience of European films get rid of boredom, too.

I have recently read somewhere, that when England was already in war against Germany, the minister of war turned to Churchill to raise the budget of military affairs for improving defence. Churchill asked him: "Where should I take more money from?" – "From culture and social expenditure." – suggested the minister of war. – "But what do you want to protect then?" – asked Churchill.

[Link to speech in full.](#)



Guest Speaker:

Dr. Kate Coyer, USA/Budapest – Central European University of Budapest:

"Europe? Where's Europe? Diversity, history and nostalgia meets Facebook and reality television in the American imaginary"

An American idol contestant: "Like, I thought Europe was a country. Buda PEST? They speak French there, right?" U.S. citizens' view of Europe is mainly based on ignorance and lack of proper knowledge. This is also the blame of American media system that fails to inform citizens on a large scale of what is going all over the world. Europe has an interesting, original and genuine presence and picture in the American mind, not faked. It is a romantic heritage - Americans associate Europe with history - and also has a kind of connection with ancestors of the first pioneers in the States. But Americans consider Asia more important for the US than Europe. The attitude has changed over the last 20 years.

Many Americans worry about how they are going to be welcomed in Europe, due to the war in Iraq. Media, cultural policy, big impacts. First, English native language makes us lazy to learn a foreign language. Disconnection of British and American English. Americans do not really understand what it means to have a public broadcaster. In fact, public broadcasting first came in the picture in the U.S. when in Europe, television advertisement just started to rise, therefore US and Europe have a completely different way of experience. And Americans, unfortunately, trust corporations more than governments..

European diversity may also seem curious to Americans. How are Americans supposed to grasp European identity when "what is Europe" is itself in flux?, On the other hand America can learn from European attitudes to privacy, as the sensitive European reactions to Google street view demonstrate. And Americans can learn a lot by paying attention to the European support for arts and film.

[Link to speech in full.](#)





Guest Speaker:

Dr. Rui Vieira Nery, Portugal

on “Europe and Cultural Education: The Challenge of Creativity”

State deficits soaring, radical government spending cuts, unemployment rising, European societies face their most severe challenge since WWII.

The domino effect of what initially seemed to be mere local, isolated problems of the periphery of the EU may now threaten the Union itself. Today, we must all be Irish, Greeks, Portuguese – and German – if we want to be Europeans. In fact, at the very core of the financial crisis, such as the structure of the debt, recapitalization of banks are certainly needed. Governments do not rule the world. European economy, if it wants to grow, needs to step onto the path of sustainable economical development. We can only be competitive and successful, if we focus on our one and only competitive factor and comparative advantage – European Culture.. We Europeans have made remarkable contributions to modern democracy, such as the Declaration on human rights. In recent decades, moreover our continent has become a platform where multiple cultures, ethnic groups, religions, languages and worldviews acknowledge each other, interacting freely and in tolerance. A legacy of democratic values is one of the competitive factors of European culture. We can compete globally through our tradition of quality, originality and innovation, particularly in the context of mass production.

Governments should avoid spending-cuts in the cultural sector. Cultural heritage and contemporary artistic creation is not a luxury, but a necessity of economic development. The presence of arts in school curriculum should be taken more seriously. Vocational training of new artists as well as promotion of general awareness of ordinary citizens with regard to the arts are necessary.

Any solutions for the financial crisis must come from a global, Pan-European strategy that is based on the quality and diversity of European culture. Our challenge of saving European economy is also a challenge of creativity.

[Link to speech in full.](#)



Following General Debate on the theme of the Session:

- 🔥 Growing nationalism is a failure of European community. Failure because the EU was not established on the commonly accepted values of nations.
- 🔥 A human being has several feelings. Love and jealousy are coming from the same source. Patriotism is the only medicine that is offered against nationalism.
- 🔥 Nationalism became a stepping stone in the last century, and it was exploited by several political parties during the last century. Patriotism is a part of national identity; certainly it is a danger in the historical debate.
- 🔥 Some French philosopher said “happiness is local”, as to think about the situation in small member states, the local people feel overwhelmed with a fear not concretely being defined. People just won’t give up their flag and anthem.
- 🔥 Patriotism means your fatherland, inherited from father to son. Nationalism means more connection on a local level. We should strive towards the positive elements of patriotism, young people don’t feel involved to take care of tradition. We should take care of that, as the point of what Europe is about?
- 🔥 I think Europe has a great culture, art and philosophy, but the boundaries are too strict, and that’s why it is dying. It should remove its barriers. Instead of going back into a protective reaction, being too scared about what is going in the world, we should take a more active and open role.
- 🔥 For me democracy holds the right to stand up and say whatever I want to. I am against the EU but I am pro-European and that does not mean I am against the Europeans.
- 🔥 The EU identity makes an emotional identity. This is not possible, but the EU is possible, because it is based on proportional identity.
- 🔥 In this digital world; how much nationalism is going to exist? Who now uses national ideas? It is the politicians not the civilians, even if they are going to achieve domestic goals. The values now are absolutely different, if we are going to use values from the last century, we are going to lose connection with the next generation who wants to talk about something else.
- 🔥 Young people feel European, mainly when traveling with other Europeans outside Europe, then you really reinforce the stereotypes. Indeed we are mixing, but only in the mind, not practically.

Summary: Many speakers said that nationalism and patriotism are not properly used in these discussions. We simply need a better word for expressing “love your own values”. Further debate on the relevance of Szabó’s statement on European “loosing” versus the American “winning” attitude. However, European cultural achievements are still considered high-class in the rest of the world.



“The work of Art - a distinctly European Tradition of Faith in Human Values through Art”-
contribution by the new ECP member
Timothy Emlin Jones, Ireland



When I say “the work of art” I mean what art does and how it does it: the process rather than the product. Relatively little has been written about how works of art come into the world—the creative process—and some of what has been written argues that the process is unknowable. Imagination and intuition seem mysterious because we do not understand them. Yet, that does not mean they are beyond investigation. Here, I am looking for a bridge between rational humanism and a simple experience that convention likes to call spiritual. Art is where these two meet.

In putting forward the question, What does art do and how does it do it? I am mindful of the opinion that art does not do anything, but that it is. Nevertheless, art always has an effect so it is reasonable to discuss how that is brought about. The shift in perception through art that I am advocating is comparable to the shift associated with the move from the Gothic period to the Renaissance, from God to Humanity. Humanism is sometimes referred to in the negative terms of a lack of faith—or atheism—although it is based on a profound faith in human potential.

In the words of the poet Wallace Stevens, the work of poetry is to make the familiar strange, so it is with all art. Any creative process depends on an appetite for strangeness, indeed to being foreign. Being foreign to oneself. Being a foreigner in one's own land (metaphorically speaking). Being foreign to the problem, in order to transform the problem as well as one's self. Benefitting from the insights of friendly foreigners, such as the community that the EU aspires to be. These perceptions are necessary to Enlightenment. This is Creative Difference: the work of art.

[Link to speech in full.](#)

Following Debate on the theme:

It is the role of the artist to be a bit special, and it is his judgment how he sees the world, his perspective of reality, for us nothing is left but to step back and examine. “He, who is no longer a child, is already dead.” – kind of openness for the qualities. There should be no such thing like bad art or good art. All art is good. We do not really understand what good art is, and we often make judgments early on. We cannot say what is carrying a better value. Let's rather appreciate differences.

Tradition of death in arts. From the pattern of your own, step into the pattern of genius, suited up with quality. Creation as a figure also serves as a social factor in the Renaissance. In the medieval ages the artist is someone who makes something different, not someone different.

I agree on the concept that we are being intellectualized too much. We need to rediscover some proper healing practices. Going back to knowledge forms of understanding value in a different way, combined with seeing art from different views. Engaging the deep seriousness that a child has in play. There is a need to reflect and express freely what artists are really doing.

There is a conflict of two concepts. Which one of the developing human society is going to win? The competitive way; where everyone wants to win and overcome the others? Or are we 'Europe' going to offer some other concept, like collaboration? There is a big difference between being creative and being an artist. Artists have a wide complex of abilities. Creativeness can be used in all sectors of professional life.



WORKSHOP 1.

“European Capitals of Culture, including the Hungarian Experience”

Moderation and introduction by
Rodolfo Maslias

This is the most important cultural project of the European Union. The European Commission starts only now to understand what an important cultural asset it is managing. More than 100 cities have by now participated to candidacies and cultural years with an average of 1000 projects in all fields of arts, culture and communication. We shall try in our workshop to come to some conclusions on how we can efficiently contribute to convert the purely administrative approach of the EC in updating the relevant policy in a real visionary approach, aiming to make at last culture the main vehicle of the European integration, the Soul of Europe, especially now when the EU is in crisis, a financial crisis due to the crisis of values. I propose this as the key question of our workshop leading to a discussion on the content and the means of ECPs contribution to the drawing of such a new policy for the European Capitals of Culture and for the overall European Cultural Policy.



Tamás Szalay -

On the experience of the candidacy, preparation and celebration of the cultural year of Pécs 2010

The Pécs 2010 project is sustainable. It is still going on. People are one big living community with the minorities having lived here for more than 2-3 hundred years. Structural changes and lots of investments were made in the city within the frame of the ECoC; regional library, Kodály center, renovation of public spaces, parks downtowns as well as in the peripheries. More than 360 projects, 4000 events, tourism rose by 27%, approximately 900 000 visitors on programs altogether, 40% of all programs recognized within international cooperation, around 1000 articles in international press. This was one of the first capitals of culture within Eastern Europe.



Jaanus Rohumaa

(Head of the Program, Tallinn 2011)

On the program of the current Capital of Culture, 2011, Tallinn

Located on the bank of sea, closest cities are Helsinki and St. Petersburg, 400 years old downtown, 400 000 citizens in the capital. Started with an open course, promised to renovate an old and trashed city block for citizens until 2011. First point of selection was quality, needed to be up-to-date. Enlarged the cultural area, simply no space for the 5 million tourists visiting annually. Good cooperation on the national broadcast with 251 projects. Future: strong concept, high involvement of citizens and culture partners. Managed 4 years with 16 millions of Euros. Proposition of using Melina Mercuri prize for activities that are for sustainability after the official ECoC year, young creators and communities to be awarded.



Mary Miller

(Candidacy responsible Stavanger – Burgos)
on the selection procedure

This project sometimes becomes more a project of tourism and media, so she congratulates Pécs and Tallinn. Europe has a limited interest and attention on Norway. Open call was started when she arrived; around 800 project proposals were set up. Worse thing was the fact that this project was on a small budget. Worked with rural communities, particular projects involving contemporary music video. Also built an amphitheatre where inhabitants were involved as well. It became a national project, bit more than half of the population was involved. A book published about how extraordinary it was, not about features and data's. Burgos is very much a sleeping town with an active youthful population and also with a high number of elderly citizens, all engaged in the end.



Lyudmila Nurse

(Director of Oxford XXI – Innovation research)

How can ECP influence the new policy for European Capitals of Culture after 2019. I have been involved with several cultural international projects with the challenge of how to evaluate different programs. Is there interest from the European Commission for the ECoC, or it is fading out? Most of the answers came from Serbia, U.S., and Nigeria. It makes it obvious that most of the interests towards ECoC come from outside the EU. The opinion from a study of the ECP members is to involve people in cultural programs, rather than exact production of culture. Program has a function of strengthening local, regional and European identity. The impact of ECoC, is not very easy to identify. Suggestions on how the program can be improved are increasing social activism, need for better administration, improving networking and increasing funding from the European Commission. No improvements were suggested related to further development of culture. I would like to ask you why?



Comment/conclusions:

1. Cooperation of management of ECoC Pécs was excellent for the region. It helped a lot on a diplomatic level on not only promoting the city but the whole area for Croatians. Looking forward to a closer cooperation in the future.
2. Make serious and very concrete proposals, provide online contact and networking structures; the structure of culture is very important. Buildings built for the ECoC needs a clear sign that it was built for or because of the ECoC. There are no reliable channels for the European Commission. ECP has a unique competence.
3. ECoC board should give more money for the ECoC, especially after the main year of the ECoC, in order to improve sustainability.
What happens with the bids that fall and how do we nurture also their efforts and development?



WORKSHOP 2.

“Danube and the Balkans - Myths and Realities”

Moderator: **Therese Larsson.**

Is there such a thing as a Balkan identity or a Danube culture? The notion of Balkan has different meanings depending on where in the world you are from.



Marie-Louise von Plessen:

Danube is the spine of Europe; a river that reaches 150 million people. The Balkans and the German territories were put into the same block of threat towards the Soviet Union. A region with a history of many interesting and complicated federation plans. 14 states form the macro region of Danube. They need to find a way of collaboration and working together. The European commission has developed projects collaborating over the different borders. Academic exchange is necessary as well. All actors are called to collaborate, universities, citizens and political forms, etc. We are waiting for creative ideas and projects to be proposed, high school programs as well as university and youth works. These EU projects can offer a very successful result. The notion of Balkanization is a positive concept.

Maria Antas:

A picture by a Hungarian artist painted over a hundred years ago. Chant Vary. The beauty and mythical dimensions of this picture speaks very strongly to its audience. The bridge in the picture was bombed. It became a symbol of protest against the war. That is Maria's connection to the Danube and the Balkans. She is nowadays focusing on literary projects from Finland to other countries. The relationship between Finland and the Balkans has a very problematic and troublesome history. It is hard to deal with this part of the world, the part of Europe that we don't want to see. In literature, Finnish publication houses do not want to sell books in this regions where there's no money - the loss of important and valuable texts! They want books written especially for children. The Nordic books are trustworthy, their view on children is very respectful - something that needs to be applied to this area.



Márton Méhes:

The Danube strategy is very important for the EU and this macro region. This project is an interesting prioritization of issues such as cultural movements and intercultural co-operation. It is a framework and a platform for intercultural communication and this cooperation needs to be strengthened. Everybody is invited to start common projects, including working with crime and problems inside the society as well as the notion of exchange of culture and tourism. From the beginning, culture is the content for a bigger strategy. Culture needs to be combined with tourism; therefore tourism could be the economical outcome of this! There are different groups of experts working with this project, steering groups – who arranged meetings in Brussels - we work on defining the targets and the priorities. Macro strategy is important in the sense that countries have a common interest in regional questions and problems! These questions are necessities for culture. We do not have enough money for new plans. Famous three no's: No new money. No new institutions. No new legacy.

We try to use and develop what we already have, connecting existing institutions – we don't open new ones. The ECP is invited to have a special communication with this area, since it is an objective constitution. This is a call for everyone.

Comments: Do you want to develop the state run constitutions or the community? – “Both”
Non EU and EU members, how do they impose in implementing this strategy? – “8 members and 6 non members. After a while being involved in this project you don't really see the borders anymore.”

Josip Zanki:

The mythology of Balkan. Funny quote: “If you cannot change society, form a new state.” A quote that can be understood by just looking at these pictures.

Josip gave a very quick summary of some Balkan myths and ended up in the question of; what happened to the culture and especially visual art.

Art winning over politics.

An easy way of making a point and fighting for your cause. An area full of public art and even statues built without permission!



Conclusion:

This heart-region of Europe has a very strong potential for cultural cooperation. Several ECP members are coming from the region. Possibilities of common projects between ECP and the Danube Cultural Cluster, such as common workshops on the Danube, should be examined.



WORKSHOP 3.

(in cooperation with the London Institute of Ideas)
'extracts of debate'

A Battle of Ideas 'BOI': "European Limits to Tolerance?" – Shaping the future through debate.

Moderator: **Claire Fox**

with panelists: **Jean-Marc Dreyfus, Joe Friggieri, Gergely Pröhle, Bruno Waterfield**

Claire Fox:

First time within ECP attempting to line up a public debate session in BOI style. BOI is a festival that takes place each year in London. Last year they launched the international satellite program where different countries in Europe also could hold a debate. Encourages each and everyone to speak out loud, and leaving with more questions than answers. This theme: 'Can we afford to be tolerant toward those who are intolerant? What do we do about intolerant people?'

Jean-Marc Dreyfus:

Tolerance as a religion, we need rules we need regulations. Focusing on the idea of free speech. 1, Free speech is never given, it is always limited by political concepts. 2, Can free speech be destructive. Limits to toleration should be connected to democracy itself. 3, Holocaust denial could hardly be tolerated. Limited limits to tolerance needed to be set in order to save tolerance on its own form.

Joe Friggieri:

The law in our societies prohibits discrimination of race, but do not prohibit discussions on race. Law should extend the acceptance and tolerance, not forbidding discrimination. As a general rule, we should tolerate the intolerants; at least they may behave as they persist, if not turning into tolerant. Freedom should be restricted only when other members of the society sincerely believe, that the institutions of society are under danger. Should political parties that express intolerant views be banned? To ban parties or newspapers that are expressing obsessive views may go underground and that can make them stronger and more popular in a subculture. What a person reads and watches or conducts his/her life is completely a matter of choice. The influence must be observed only in the form of rational persuasion.



Gergely Pröhle:

In Hungary we are setting two types of tolerance, in the political region of Central Europe. Political tolerance sets every needs of the society, and the other type of tolerance should come from the Western Europe or United States, that is accepting the needs of the majority of society. We have to speak about both tolerances, but whether we will be open enough to gesture both? That could be the biggest challenge here in Hungary, as well as in Slovakia, Poland... As a government official, during these years of Hungary, years of new models and new try-outs, we have no perfect answers.

Bruno Waterfield:

Tolerance is a sacred quote of poetry. It is one of our common European values. Is tolerance about being nice? It is not a badge or an investment of empathy; it is a behavior of practice. Just believing it is not enough. If liberty means anything at all, is it right to tell people what not to hear or see? It protects our freedom from our own beliefs. Tolerance should be within the law. Freedom is open-ended; it allows people to be wrong or offensive. Tolerance is not a suspension of judgment. All rights are equal. The virtue of tolerance is the practice of tolerance, a space needed where all these beliefs can be tested. As our societies become less tolerant, they come to be less able to fight other beliefs. The virtue of tolerance is strongly linked to our society's rationalism. We are often told that we live in a time when it is hard to exercise judgment. In fact surely in our times we need more tolerance.



JF: You cannot prevent anyone to do what they like, unless their action turns in doing harm in others. It can be physical or mental harm. This is the principle of harm. You are free to say whatever you like. Truth is something that can only be achieved on a basis of discussion.

JMD: Point on holocaust denial is to defend academic knowledge, not academic freedom. If we stop talking about holocaust denial, then the discussions of holocaust dies. If we don't talk to them our ideas are going to step out of the discussion and that is not harmless; thanks to the internet it can be brought to masses within seconds.

JF: All you can do is to reject them by proof, by facts, by argue. You cannot deny something because someone has denied it as well.

JMD: We have the right for blasphemy.

GP: How do you deal with right wing political parties that express intolerant views? It is a constant presence of thought in the area. Its political strength is growing because of the internet. The noise around this movement is bigger than in reality. Every time it's a challenge for the government. General policy towards them is to accept their basic values, empowering public security etc.

BW: Holocaust is a moral untouched. Holocaust denial is very similar as blasphemy denial. The law operates unclearly in many forums. That debate needs to be held still today. I find it offensive, the idea that the French state is locking people up for holocaust denial.

Comments:

1. I want to make first a linguistic remark; the problem of our society is the choice of the word. Tolerate means I accept something I don't like. Use rather 'to accept', accept means I assume, acknowledging with respect. Holocaust is not the one and only genocide.

2. Would you say that the rise of the far right in Hungary could be blamed on the foreign influence coming through the internet? If you tap the flow of holocaust denial simply turning off the internet where most of the harmful foreign influence comes from.

3. If you have equal right to resist, you cannot resist to your lord. The discussion of tolerance is about resisting persuasion. Do not tolerate, but fight for your right to resist.



More than 100 European artists and cultural actors from 40 countries met in Pécs, Hungary, on 13-16 October. Upon the invitation of the City of Pécs the European Cultural Parliament, ECP, held its 10th Session at the new Kodály Centre. The Hungarian Minister of National Resources, Mr Miklós Réthelyi and the Mayor of Pécs, Dr Zsolt Páva, welcomed the participants on the 14th October. The conference contained several sessions of general debate, three workshops, a big commonly composed "European buffet", a Schumann concert in the Kodály concert hall by ECP members and visits to the Zsolnay Centre and the Cella Septichora.

The theme of the ECP Session was "The Relevance of Europe – European Culture, Politics and Economy in the Era of Global Competition". Keynote speaker on the theme was the Hungarian film director and Oscar Prize winner István Szabó. Other guest speakers on the theme were Dr Kate Coyer, USA and Dr Rui Vieira Nery, Portugal.

In its "Pécs Declaration" (see annex) ECP members concluded that Culture should have a crucial role in strengthening the European project in these times of crisis in economy and governance. They also stressed the importance of artistic freedom and independence from political or economic pressure. The ECP sees itself as an advocate for European values like democracy, human rights, freedom of expression and tolerance. The cultural parliament is a lobby for European integration, for cultural cooperation between the EU and its neighboring countries and against nationalism and discrimination of minorities.

A workshop discussing the experiences of Pécs European Capital of Culture 2010 and similar projects advocated a stronger European emphasis on this fascinating institution, now 26 years old. The ECP will make proposals to the EU Commission for strengthening the European dimension of cultural capitals. Another workshop discussed the development in the Balkans and Danube area and discussed the conditions for artists in this region. The new EU Danube strategy offers interesting perspectives for a more prominent role for culture in the region.

A third workshop debated European limits for tolerance. Both the issue "how can we tolerate intolerance", the new Hungarian media law and issues related to minorities in central and eastern Europe were debated.

Recently a youth network of young artists and cultural experts between the ages of 20 and 35, based in Europe, has been founded. This ECP YN is an extended branch of the ECP and created within its framework. The founders and members of the network are united by a common interest in boosting the value of arts and culture and strengthening European cohesion.

The ECP YN met for the first time on October 12 and 13 in Pécs with sessions both at the House for arts and literature and at the Kodály Centre. Participants came from Germany, Poland, Greece, Estonia, Romania, Spain, Great Britain, Sweden and Hungary. This first session aimed to produce content to a recommendation for the new EU Cultural budget; 2014-2020. Several subjects were discussed, for example: «The importance of cultural arenas and meeting places for young people »and« Active citizenship through culture».

All ECP members, including the youth network expressed enthusiasm over the efficient and friendly reception in the beautiful city of Pécs.

The 10th assembly of the European Cultural Parliament, which was held 14 to 16 October 2011 in the city of Pécs, declares:

The European Cultural Parliament,

recognizing that;

- both Europe and the cultural domain are going through a period of transformation, shaped by an economic crisis, a crisis of governance and an uncertainty about the values upon which it is based
- that a cultural and humanistic perspective acts as a framework keeping Europe together and plays an essential and vital role for the European project

states that;

- in order to unlock the possible value of culture for Europe and its societies
- culture strengthens the European project. It is an essential quality that defines Europe and its contribution to the global community
- culture has its own intrinsic value, which goes beyond its economic, national or social contribution
- European culture advocates tolerance, freedom of expression, the integrity of the individual, diversity and curiosity
- culture stimulates the transfer of knowledge of creative processes from art to personal development, non-artistic organizations, businesses and industry and is a fundamental way of transforming Europe
- Europe and its individual states should avoid a reactive and protectionist attitude but instead promote an open Europe, both contributing to the global community and being inspired by it
- the true value of culture can only be unlocked in a democratic environment, ensuring not only the rights of individual artists and artistic freedom, but also tolerance and protection against discrimination of cultural, religious, ethnic and other minorities
- the relationship between economy and culture should be carefully assessed. The current economic downturn should never be used as a pretext to reduce cultural activity because of its fundamental importance to Europe

recognizing that;

- Europe has sustained 26 years of European Capitals of Culture, thereby creating one of its most valuable endeavours

proposes:

- to enhance the current administrative approach and to create an inspiring and sustainable vision for European Capitals of Culture after 2019
- The European Cultural Parliament extends its gratitude to its host, the city of Pécs, for its very warm and very professional reception when preparing and hosting the 10th annual session of the ECP 13 to 16 October 2011.
- ECP members are impressed by the excellent arts and conference facilities of the Kodály Centre and "of the very friendly and efficient representatives of the city and local organizations. The role of the city of Pécs as a Capital of Culture will certainly be sustainable and we are confident that many ECP" members will return.
- Pécs declaration of the European Cultural Parliament, Pécs, October 2011.



Bert Mulder - ECP drafting group



Presentation of a new ECP Senator:

Ben Bradshaw:

British MP. Started as a journalist, including correspondent for BBC in Berlin 1989. Joined politics (labour) and joined Parliament in 1997 from the constituency of Exeter. Had functions as under-secretary in several ministries. Became minister of Health and then Minister of Culture. today as MP in opposition.



Maria Antas:

Lives in Helsinki and is a poet, essayist, critic and manager at Finnish Literature Exchange. She lived two years in Graz and has a special interest in Balkan. She tries to empower the creation of new arts, new structures. She has a passion for promoting reading and democracy.



Presentation of new ECP members:

Gyöngyi Pozsgai:

Is head of the International Relations office at the University of Pécs. She is Secretary General of the University Network of the European Capitals of Culture. She invites all members to learn to pronounce her name, a good example of European cultural diversity!



Tamás Szalay:

Lives in Pécs, graduated in history of literature. He was program director of Pécs European Capital of Culture 2010 and now works for the Szolnay Foundation in Pécs. He was also the contact person of the City of Pécs in preparation of the 10th ECP session.



Massimo Dell'Utri:

Lives in Rome and is professor of theoretical philosophy and philosophy of language at the University of Sassari, Italy. Concepts like truth, relationships between language and reality, relativism and common sense belong to his topics.



David Sakvarelidze:

Lives in Tbilisi, graduated as Stage director. He has collected broad international experience in all aspects of stage directing and has produced a large number of theatre plays and operas. He is also a composer and a playwright. He is General Manager of the Tbilisi Opera.



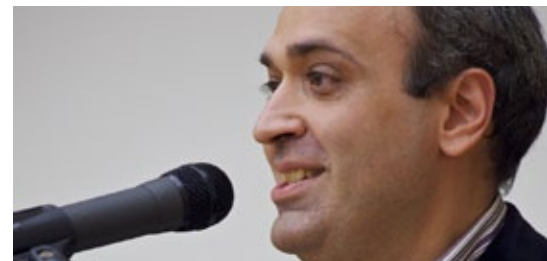
Svetla Georgieva:

Lives in Sofia and is a poet, writer, singer and performer. She had many performances internationally. Published several books and composed songs based on her own poems. Published two albums with her ballads, lyrics and vocals. Member of Bulgarian writers, and also Bulgarian artists.



George Isaakyan:

Lives in Moscow, born in Armenia. Graduated as a stage director in Yerevan. He staged more than 70 productions, operas, performances etc. Worked several years as leader of the Perm opera. Now he is at the Moscow State Art Theatre, where he works with youth and kids.



Luis Pereira:

Architect from Porto who cooperates a lot with visual artists, cultural institutions and museums. He is active in bringing architects out to the public sphere and has interesting international experiences from cities like Tbilisi and Napoli. He is committed to the promotion of the new generation of architects.



Josip Zanki:

Lives in Zadar, Croatia. He is Professor of visual arts in Zadar. Tries to make his student sensitive about what contemporary art is. He is President of Croatian visual Artist Association, Zagreb. He tries to organize an independent project, independent from the market.



Zeynep Direk:

She is a professor of philosophy at the Galasatary university in Istanbul. She has written much about gender issues, generally and in Turkey. She has focused on Simone Beauvoir and on the concept of women being "absolutely other". She is also interested in values, ethics and the multicultural perspective.



Christos Chrysopoulos:

Author from Athens. He teaches writing at the National University of Greece and published many books. In his writing he is often focusing on fiction criticism, and historical documentation.



Gintautas Mazeikis:

He is a professor of Philosophy in Kaunas, Lithuania, but was born in Vurkuta, Russia and studied philosophy in St. Petersburg. He has developed theories on construction and deconstruction and on processes what makes people free.



Tatjana Rexroth:

Lives in Berlin, was born in Leningrad, studied in St. Petersburg, piano and musicology. She works as curator and dramaturgic coordinator at different festivals in Germany, contemporary festivals in Russia and in Azerbaijan, Kazakhstan, Ukraine and Israel.



András Márton:

Actor and stage director in Budapest, Doctor degree and teacher in arts, theatre and film. He translated from English to Hungarian, acted more than one hundred characters both in Hungary and in the U.S. He was director of the Hungarian cultural centre in the US and is City Council member in Pécs.



Jaanus Rohumaa:

Lives in Tallinn. After high school he studied biology, but became an actor and stage director. He was appointed cultural advisor to the president of Estonia and led a project of celebration of the 20th anniversary of the foundation of Estonia. He is program director of Tallinn European Capital of Culture 2011.



Rita Varga:

Lives in Pécs. She is Member of Approach Art Association, running galleries, atelier house and exhibition hall. She cooperates with a Slovakian program and organizes many international events. She is seeking opportunity to use space in Pécs for the arts.



Timothy Emlin Jones:

Dean and director of Burren College of Art in Ireland. He is also an artist and art educationist. He has exhibited internationally, initially as a performance artist and new media artist who was a pioneer of xerography and fax art.

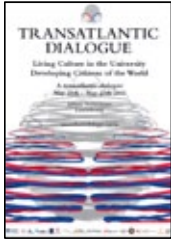


András Horváth:

Architect in Pécs. He was deeply involved in the Pécs Cultural Capital project, incl. urban development and the use of space in town. He was also involved in the designing of the Kodály Centre. He has tried to put quality into the thinking of the local government.



Members presentations:



François Carbon,

on Living Culture in the University - Developing citizens of the world
Review on a transatlantic Experience. May 25th - 27th 2011, Luxembourg

The 'Transatlantic Dialogue' was first created in 2008 as a collaborative effort between the University of Luxembourg and Miami University/Ohio. The idea was to create an experimental conference/festival around the notion of culture. The event was student & staff - oriented and meant to bring them in contact with 'arts' and make them think about 'culture'. Another conference is planned for 2014.



Gyöngyi Pozsgai,

on the role of the Academic World in the
European Capital of Culture movement
Further info at: www.unecc.org



Kresimir Rogina,

on architectural exchange and the common roots between Croatia and Japan.



Luise Kloos,

on the program Lichtwechsel: an international cooperation installation project. This project could be brought to existence because of this network and originated from the session in Graz 2003. It explores the light, changes of light in an art journey project and has connected to Turku; Nuremberg - the nomadic university, Riga and Tallin.



ECP Youth Network





The eighth ECP session marked the realisation of the need to cultivate a unique pan-European forum for the next generation of cultural practitioners. The objective was to benefit from new, and most importantly, fresh perspectives. To this end, the Secretary General, Karl-Erik Norrman, arranged a meeting in Berlin, Germany, where the idea was cultivated.

A selected group of young artists and cultural experts were then invited to the ECP's 9th session, hosted by Athens, Greece, in 2010, with the view of testing the fundamental notion of a 'youth network' and how such an association could exist within the framework of the ECP. A workshop was held where the potential avenues of the youth network's development were examined. Amongst the positive steps taken in this meeting was the emergence and establishment of a "core group", a small team of committed individuals who were passionate about the development of the project.

The core group members were diverse in their European origin: Sabina Baci (Romania), Agnieszka Cichocka (Poland), Stephanie Gaillard (UK), Antje Kohlrusch (Germany), Susan Lahesalu (Estonia), Judit Plana Jansana (Spain/UK), Johanna Suo (Sweden/France/UK), Steven Walter (Germany/USA), Stephania Xydia (Greece).

Great thanks must be proffered to those ECP members who have supported the youth network in its early development, one of whom being Peter Hanke, from Denmark. It was within his webserver that the blog was hosted, allowing for creative discussion to continue following the Athens session. The core group convened once again in Berlin in January 2011 at the invitation of Karl-Erik Norrman. During this weekend period, the youth network's progression was examined and development targets for continued stable growth were set. The following mission statement emerged out of this meeting.



Mission statement

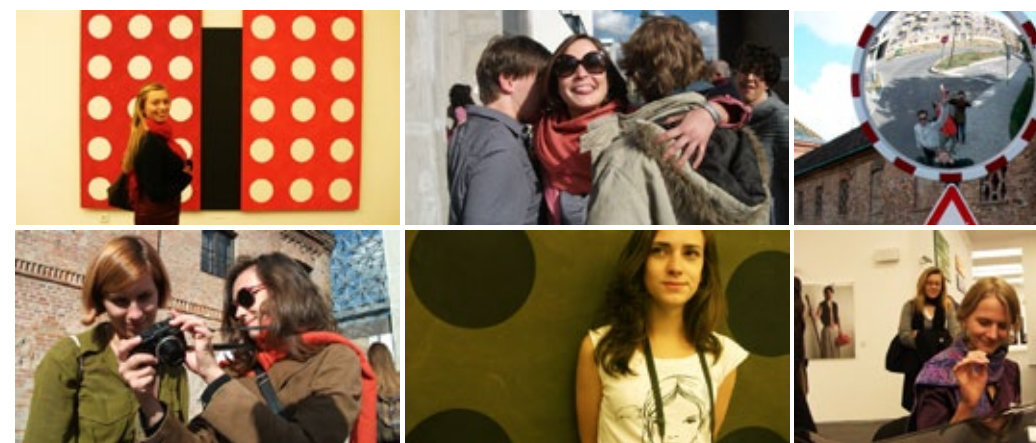
The ECP YN is a network of cultural practitioners between the ages of 20 and 35 based in Europe. It is an extended branch of the European Cultural Parliament and created within its framework. The founders and members of the YN are united by a common interest in boosting the value of arts and culture and strengthening European cohesion.

The YN provides a platform for exchange between cultural practitioners and exists through an online presence, regular meetings and themed conferences. The long-term objective is to identify and analyse ongoing cultural processes and to produce proposals with the aim of ameliorating cultural policies. A practice made possible through the ECP YN local engagement process: the exchange of knowledge and dialogue between ECP YN representatives and national level networks.

We believe the arts to be crucial for the development of the debate on identity in Europe today and for a balanced society.

To safe-guard the positive influence of the arts, the Youth Network offers a platform to explore the notion of an additional space within which the current technocratic EU can be rebalanced. The organisation has a vision of unity through diversity, by means of such a cultural dimension.

We believe in a future whereby our cultural pan-European hub will generate progressive and innovative thinking to challenge and influence policy-makers. We pledge to maintain a high standard of projects with the objective of strengthening and enforcing these ideas. With the knowledge and experience of our esteemed ECP associates, together with the intellect and values of the Youth Network, we aim to create a sustainable and exciting future for the arts within Europe.



The National Networks (NN) were conceived in Berlin and it is a process that is carried out step by step. The NNs are deemed by the YN to be essential in the successful pursuit of its aims. Through the united expertise of this extended coalition, it is believed that the YN will achieve a stronger voice in its address to decision makers on a national and international level.

The NNs will analyse national issues and policies and collate their findings to present on an international level in order for comparisons to be drawn and informed recommendations and reports to be drafted.

The rules established thus far for the NNs are as follows:

- They should consist of young individuals with culture-related professions.
- Members should share a common interest in improving circumstances which have a direct impact on cultural professionals.
- The NNs should function as constituencies.

During the spring of 2011 it was decided that an ECP YN's first session would be held in conjunction with the ECP's annual conference. Funding research began with the aim of covering these expenses. As a result of funding applications, a grant from the EU Youth in Action programme, Youth Initiatives, was awarded. Individuals were invited to make up sample NN for this session and were requested to plan suitable content under the sessions' theme.

The ECP YN met for the first time on 12th - 13th October in Pécs, Hungary, with sessions held at the House for Arts and Literature and at the Kodály Centre. Alongside the core group were six newly formed NNs from Germany, Poland, Greece, Estonia, Romania and Hungary.

The goals for this session were 2-fold. The first was to collect content for a formal recommendation for EU submission on the subject of new EU Cultural budget 2014-2020. The second was to further evaluate and develop the YN and the NNs.



The session contained various workshops, discussions and presentations:

Active Citizenship through Culture

The premise behind this presentation was that cultural projects can be strongly connected to active citizenship. The workshop produced examples of art and cultural projects that have aided active citizenship and identified possible obstacles. Pre-existing initiatives on a European level were showcase, including such as 'We are More', 'Culture Action Europe' and 'Active Citizens/British Council'.

The Importance of Cultural and Neutral Spaces for Youth

Youth need a neutral place where they can develop their ideas, creativity and express themselves in search of identity. The benefits of spaces within which youth of all backgrounds (social, ethnical and religious) can spend their free time and collaborate on different artistic projects was highlighted. The recent London riots add pertinence to this topic. Research was requested from the NNs in order for their individual situations, concerning youth, creativity and neutral spaces in their respective countries, to be aired. This exchange allowed for a better common understanding of the present status, needs, potentials and hurdles faced within Europe.

Within this workshop Nina Röhlcke, director of LAVA, a unique culture centre for youth in Stockholm, Sweden, was invited to talk about the background, barriers and success factors faced within this institution. Nina's presentation, together with the NNs research, laid the foundations for the recommendation to be proposed to both local governments and municipalities, as well as to the EU. This recommendation contains information about the needs of youth, as well as, examples of success factors which can be replicated to implement similar activities. This workshop offered an insight into how the future NNs and the YN can be organized and conducted.

www.kulturhuset.se/default.asp?id=8222&ptid=22540&Category=Lava

Case study / Discussion:

Art and culture projects with a successful impact on people's well being and/or on the society.

The presentations and discussions which were delivered with the aim of identifying successful arts and culture projects will form the main content of the recommendation to the EU commission. The "One World Film Clubs" in Romania (www.oneworldfilmclubs.ro), which involves young people in the debate of human rights, is just one example of the projects that will be included. The project was initiated by ORICUM Association and hopes to fill the gap of audio-visual education in schools and pays special attention to the importance of structured debate on human rights and global issues, including migration, discrimination, poverty, racism, social exclusion, climate change or armed conflicts. Teenagers are helped to set up a film club in their high school and inspired to organize monthly screenings of documentaries followed by a debate with an external guest. From Greece the project "Media dell' Arte" was presented. Media dell' Arte targets the preservation, development and improvement of the lives of people living in small Greek insular communities. The main project "Isolari" intends to protect and preserve the Aegean islands in cultural, social and environmental terms and to provide some prerequisites for an alternative, rational development.

Last but not least, an example was given of a project named "Sound Bites". This is a project which, through research, demonstrates the strong link between music, health and well being. The project was recently selected as a Mental Health and Wellbeing Award Finalist for the Best of Health 2010 South East Regional Health and Social Care Awards, UK's flagship awards endorsed by the Department of Health. "Sound Bites" is being delivered by The Music Mind Spirit Trust, a UK charity which works with musicians, medics and scientists to research the benefits of music. The trust is working in partnership with local education authorities in Surrey and West Sussex and Cranleigh School. The evaluation partner for the project is Oxford XXI, a research network and strategic think tank.



Project Fair

Several projects were presented with the aim of encouraging the exchange of ideas and inspiration. This session thus functioned as a laboratory for projects and created an open forum for development and reflection.

Steven Walter and Sunita Maldonado from the German group presented the “Podium festival Esslingen”. The Podium – Young European Music Festival Esslingen combines dedicated youths with high artistic abilities, with innovative concepts in presenting classical music.
www.podiumfestival.de

Johanna Suo from the core group is the initiator of the project “United States of Europe” (U.S.E). This is a travelling exhibition about European identity and today's Europe. It's an artistic cross-disciplinary project that aims to increase the participation in European citizenship. ECP is a partner of U.S.E and two members work actively in the project; Lyudmila Nurse and Jānis Garančs,
www.go-use.eu

Anna Miller from the Polish group presented “Girls are Drawing Comics Too”. This research was carried out as a response to the poor female representation in comic art with their stereotypical characters, often presented as silent femme fatales. The project, which resulted from this research, aims to promote comics made by women. It also hopes to encourage young females into the field and raise their skills by allowing them access to work groups.

The Romanian group presented “Shorts UP”. This is a monthly short films event organised in alternative spaces: from the Opera House to a factory repurposed as an arts centre. Every event has a specific concept (such as Capital Sins or Truth or Dare) and besides short films brings together contemporary arts and interaction with the audience.

Entry barriers in the field of arts and culture

This workshop was held with the aim of supporting art and culture graduates and young professionals with regard to the obstacles faced when trying to enter NGOs and public institutions, as well as, for those who wish to become entrepreneurs within culture. The participants were divided into groups and given the task of coming up with solutions for said problems. The conclusions reached were then presented.

Evaluation, reinforcement, enlargement and development

The final workshop focused on the past and future of the ECP YN and was, therefore, the most important. We asked ourselves: Where are we heading? Do we agree on the content of the mission statement?

All participants were aware of how important it is to be part of a network which links like minded professionals who believe in building a lobby for ideas and new structures within culture on a national and international level. It was agreed in order to enforce and stabilise the National Networks monthly meetings should be arranged, for which pre-decided topics will be set.

Tactics for the analysis of cultural policy amongst and between the NN was considered.

Once matured, plans were discussed to contact the ministries of culture in each ECP YN member country to conduct interviews regarding the role culture plays in today's Europe and its future relevance.

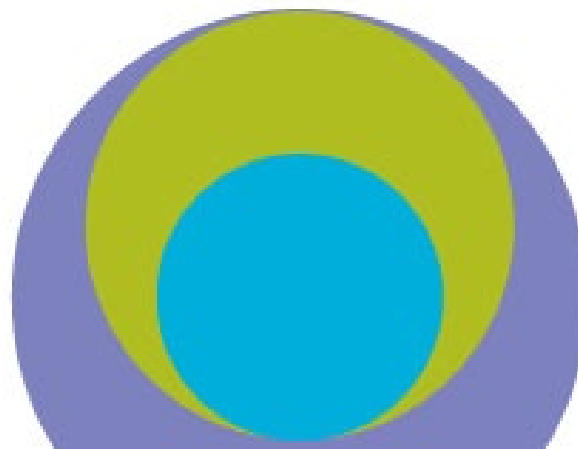
Further funding options must be explored. Our legal framework must, therefore, be contemplated as this is pivotal to many funding applications.

With regard to communication and exchange within our network and the manner by which we project our association externally we will continue to work on our website, blog and online operational tools.

Our next steps will be:

- writing a recommendation for the new EU Cultural budget 2014-2020
- developing and strengthening the National Networks
- developing internal and external communication (website, blog, etc.)
- planning our next meeting in 2012

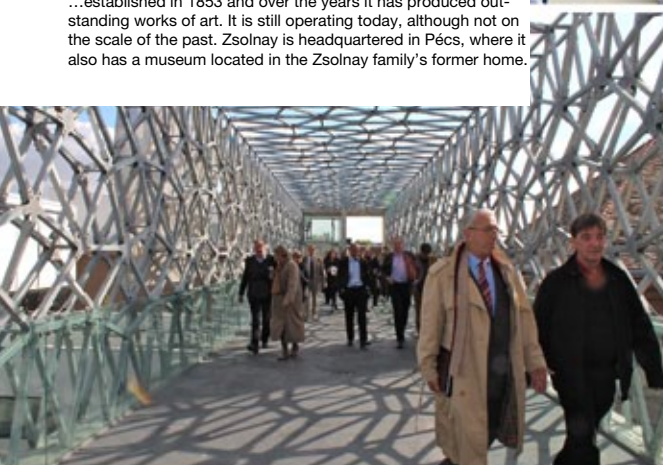
At the end of the brochure a full list of the participants who contributed to the first ECP Youth Network session, including core group members and those belonging to the National Networks, can be found.





Sightseeing, to the Zsolnay Porcelain Centre,

...established in 1853 and over the years it has produced outstanding works of art. It is still operating today, although not on the scale of the past. Zsolnay is headquartered in Pécs, where it also has a museum located in the Zsolnay family's former home.



Sightseeing, to Cella Septichora,

...an early Christian burial site on UNESCO's World Heritage List.



10TH

ECP celebrated its 10th session...

2002 - Bruges

2003 - Graz

2004 - Genoa

2005 - Lisbon

2006 - Turku

2007 - Sibiu

2008 - Liverpool

2009 - Gothenburg

2010 - Athens

2011 - Pécs



... with a gala concert in the Kodály Concert Hall by ECP members and friends:
Janis Vakarelis, Sabina Rakcheyeva, Steven Walter, Adam Niesiolowski and Jarozlav Murin

Followed by a buffet reception





"An All-European Buffet"
with contributions from ECP-
members at the Restaurant
"Trafik"

Welcome Reception
of the Mayor of the City of Pécs at Corso Hotel



Participants:

Alatsis, Alexis Greece
 Albota, Gentiana Romania
 Alnæs, Karsten Norway
 Andersson, Jan-Erik Finland
 Andrae, Stephan Austria
 Asse, Eugene Russian Federation
 Baci, Sabina Romania
 Barborka, Viki Greece
 Bekus, Nelly Belarus
 Bódís, József Hungary
 Bodó, Ábel Hungary
 Bodó, Márton Hungary
 Botanova, Katya Ukraine
 Bounti, Athena Greece
 Bournaka, Sperry Greece
 Bradshaw, Ben United Kingdom
 Bursac, Andrej Serbia
 Butsenko, Olexandr Ukraine
 Carbon, François Luxembourg
 Chrysopoulos, Christos Greece
 Cichocka, Agnieszka Poland
 Cooiman, Jurriaan Netherl./Switzerl.
 Coolen, Guy Belgium
 Coyer, Kate USA / Hungary
 Dahlström, Nik Sweden
 Dell'Utri, Massimo Italy
 Direk, Zeynep Turkey
 Dobos, Dorka Hungary
 Dreyfus, Jean-Marc France / UK
 Eddyson, Emanuel Sweden
 Esinencu, Nicoleta Moldavia
 Falca, Gheorghe Romania
 Flachsbath, Antje Germany
 Forsgard, Nils Erik Finland
 Fox, Claire Regina United Kingdom
 Friggieri, Joe Malta
 Froschmaier, Sabine Germany
 Gaillard, Stephanie United Kingdom
 Ganka, Ilona Poland
 Garančs, Jānis Latvia
 Gentiana, Albota Romania
 Georgieva, Svetla Bulgaria
 Guillet de Monthoux, Pierre Swe / Den.
 Gyöngyi, Pozsgai Hungary
 Hanke, Peter Denmark
 Hartmann, Simon Germany
 Hennicot-Schoepges, Erna Luxembourg
 Hornyánszky-Hittner, Hanna Hungary

Horváth, András Hungary
 Huber, Verena Switzerland
 Imamovic, Jasmin Bosnia Herzegovina
 Isaakyan, George Russian Federation
 Jones, Timothy E. Ireland
 Joanson, Ove Sweden
 Juul, Helle Denmark
 Karcz, Bartosz Poland
 Kennedy, Angus United Kingdom
 Khetaguri, Levan Georgia
 Kloos, Luise Austria
 Kohlrusch, Antje Germany
 Komlósi, László Hungary
 Kotsjuba, Joel Estonia
 Kouros, Alexis Finland
 Kovács, Orsolya Hungary
 Kristensson-Uggla, Bengt Sweden
 Larsson, Therese Sweden
 Leber, Titus Austria
 Lojen, Erika Austria
 Lordkipanidze, David Georgia
 Maldonado, Sunita Germany
 Maslias, Rodolfo Greece / Luxembourg
 Mazeikis, Gintautas Lithuania
 Méhes, Károly Hungary
 Méhes, Márton Hungary / Austria
 Meinhart, Aurelia Austria
 Miler, Anna Poland
 Miller, Mary Norway / United Kingdom
 Mohar, Miran (IRWIN Group) Slovenia
 Montag, Lars Germany
 Mulder, Bert The Netherlands
 Munivrana, Maja Croatia
 Musovik, Oliver Macedonia
 Mustafic, Dino Bosnia and Herzegovina
 Nichimis, Cristina Romania
 Niesiolowski, Adam Poland / Germany
 Nowak, Malgorzata Poland
 Norrman, Karl-Erik Sweden / Germany
 Nurse, Lyudmila United Kingdom
 Nyilas, Mihály Serbia
 Pantelic, Zoran Serbia
 Parrou, Maria Greece
 Páva, Zsolt Hungary
 Pavlicic, Igor Serbia
 Pereira, Luis Portugal
 Plana Jansana, Judit Spain
 Plessen, Marie-Louise von Germ./France
 Pock, Inge Austria
 Pröhle, Gergely Hungary

Psarrou, Maria Greece
 Rakcheyeva, Sabina Aserbaidjan/UK
 Rebenák, Csaba Hungary
 Réthelyi, Miklós Hungary
 Rexroth, Tatjana Germany
 Richez-Battesti, Emma France
 Rogina, Kresimir Croatia
 Röhlcke, Nina Sweden
 Rohumaa, Jaanus Estonia
 Ruetten, Wilfried Germ./Netherlands
 Saarnit, Helen Estonia
 Safruc, Alexandra Romania
 Sakvarelidze, David Georgia
 Schließ, Gero Germany
 Scholten, Jaap The Netherlands / Hungary
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