

ECP 11th Session

Berlin Germany 16-17 December 2012

Including 2nd Session of the ECP Youth Network

14-15 December



“Can culture save Europe?”

Venue:

Bulgarian Cultural Institute, Berlin

European Commission, Berlin,

Nordic Embassies in Berlin, “Felleshuset”



ECP European
Cultural
Parliament

11th Session Berlin 16-17 December

Introduction:

It is my pleasure to present a brief report from the 11th Session of the European Cultural Parliament, ECP. This session was held in Berlin on 16-17 December 2012. So, the German-based ECP for the first time met on German soil. The ECP has some 160 members from 43 countries and 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. Many important interdisciplinary initiatives and ideas in the field of Arts and some bigger projects, for instance NUROPE (the Nomadic University on Arts, Philosophy and Enterprise in Europe), have been initiated by ECP-members. Informal networks between individual members and different host cities are being created all the time.

In 2010 an ECP Youth Network was created. It had its 3rd session on 14-15 December 2012. 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 2012. This is why the theme for the 11th session was "*Can Culture save Europe?*"

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 technocracy. 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 and presentation of the **theme**

“Can culture save Europe?”

ECP Secretary General Karl-Erik Norrman

Karl-Erik Norrman opens the conference with a quote by Klaus Wowereit, mayor of Berlin, who once referred to Berlin as “poor, but sexy”, a statement that can be considered true for both, the conference’s hosting city, as well as for the ECP. The Wall, the Cold War and the end of the Cold War are strongly associated with Berlin, but the city has also become a symbol of a United Germany, a United Europe and peace.

The Nobel Price for Peace, that Europe has recently received, serves as a good reminder about the original intentions of Europe’s founding fathers. When the ECP was founded ten years ago, the European Union was growing and its citizens hopeful and optimistic. The ECP has since been concerned with promoting and establishing a “soul” for Europe and to remind about eternal European values, such as democracy, human rights, rule of law, freedom of expression, gender equality, peaceful solutions to conflict and refraining from death penalty. It has also been eager to build bridges to neighboring countries – Russia, the Ukraine, the Caucasus and Turkey.

The European Union is facing a crisis today - financially, politically and morally. Populists, nationalists and “localists” are dominating the scene and the media is fostering prejudice about the North, the South, the East and the West. Anti-Europeanism has become aggressive in many quarters and the common values, common heritage and common culture of the Europeans – “unity in diversity” can no longer be seen and felt.

Karl-Erik Norrman quotes a message sent by the Greek ECP member and philosopher, Stelios Virvidakis, as someone strongly affected by the ongoing austerity programmes:

“...In any case, you can say that the situation is catastrophic because spending on culture has been cut dramatically. Salaries of public employees in all areas, including culture, have been cut at least by 20%-40% percent and taxes multiply and have been increased.

Moreover, many state sponsored cultural and educational programs have been reduced or even eliminated completely (like the debate tournament of public high schools). Theaters and orchestras have also been hit since people spend less and less on entertainment.

My perspective is rather gloomy in so far as there are no prospects for University jobs in philosophy and in other areas in the near future and I have to encourage my best students to seek employment elsewhere and perhaps go abroad, if they can. Whole departments, including mine, may be closed or obliged to merge with others.”

Norrman goes on to mention that Greece is only one example out of many countries that are currently suffering from severe budget cuts, like the United Kingdom, the Netherlands, Italy and various Eastern European member states.

The world is experiencing transition. The post-industrial, information era has not yet managed to fill the employment gap. This could be the time for the arts, culture and creative industries to guide the way.

But despite all problems, Europe does not deserve the negative perception it currently receives. Europe remains probably the best place in the world for life and life quality. Crisis, conflicts, natural disasters and other ecological threats are much worse elsewhere. The level of education and quality-culture-for-all is higher than anywhere. Europe is peaceful and has a slightly diminishing population –a positive development from an international perspective. Europe remains an attractive place, not only for refugees from war and terror, but also for artists and culture.

Karl-Erik Norrman welcomes all members and participants.



"Crisis and/or Hope for Europe and Culture in my country".

Denmarks former Minister of Culture, Uffe Elbaek had to cancel his trip to Berlin, but he forwarded the following document on "Saving Europe through culture"

http://kum.dk/Documents/Publikationer/2012/KUMTC_PRESS_3_low_single.pdf



Discussion based on Uffe Elbaeks (Denmark) Team Culture – “Turn to Culture” moderated by ECP Senate President Pär Stenbäck and Karl-Erik Norrman



Pär Stenbäck thanks all participants for attending the conference, despite the lack of financial support the ECP was able to provide this year. He stresses that culture is an integral part of Europe that cannot be removed through financial crisis. The crisis has to be seen as a result of bad governance, politics and visions and should therefore not affect the support and belief in the concept of Europe as such.

He invites participants to share their views on how culture plays into the context of crisis and how they perceive the current situation.

- Venu Dhupa: Due to different means of funding, the arts and culture in Scotland have not yet been affected by the crisis as much. The Arts Council England, however, has had to face major cuts over the last years, which have strongly impacted upon cultural life in England – especially smaller, innovative companies, artists and arts managers have suffered. England needs to find ways to make those who have lost their jobs feel valued by society. It also needs to reach out more and continue and increase the intercultural work and collaborations within Europe.
- Rodolfo Maslias: The ECP meeting in Athens two years ago emphasized how important the role of culture is. Yet, Greece does not have a minister of culture as such in place at the moment. This demonstrates the current state and standing of cultural life in Greece.
- Mary Miller: Those countries less affected by the crisis within the European Union seem to turn in on themselves these days rather than reaching out. Collaborations, even so across the Scandinavian countries, appear to happen less.
 - Comment by Pär Stenbäck: People in Northern Europe try to stay away from the struggles in the South. An increase in mild anti-European tendencies can

be noticed. Politicians tend to cover that conflict by double play between inner and foreign politics, a game that will prove difficult to maintain in the long run.

- Jurriaan Koimann: Very little thought has been given to times when economic growth goes down, which is part of today's problem. However, budget cuts can also open up opportunities and potential for culture and the arts to grow. At times, when artists are less protected by institutions, they will have to find ways to go ahead in different, innovative forms. The crisis also provides an opportunity to reassess the need for the large numbers of cultural institutions in place.
- Sabine Beppler-Spahl (observer from Berlin): It is a worrying phenomenon that people seem to distance themselves from politics when times are rough. These depoliticizing developments turn politics into an elitist project that gets further and further removed from a democratic process that people no longer feel part of.
 - Comment by Pär Stenbäck: Negotiations have become so complicated and inaccessible – even though their content is often overestimated - that people shy away from it.
- Luise Kloos: Austria has experienced a cut by 25% for the arts and culture that has had a strong impact, especially upon bigger institutions. Bigger institutions have been forced to downsize to an extent that they become unattractive for sponsors, which creates an additional financial gap for most. On a positive note, that increased level of financial control leads to the disclosure of various corruption affairs that are now taken to court. As opposed to the public sector, where the municipal level is particularly affected, the private cultural sector and the creative industries in Austria seem to be flourishing.
- Erna Hennicot-Schoepges: Artists are needed in moments of crisis. The ECP should therefore send out a strong and clear message: Europe needs culture. Culture is more than just the arts, it is about basic beliefs and traditions. Europe has been weak when it comes to the handling of diversity, a network needs to be established urgently, that is to be put into the new regulation. Communication on Europe has also been poor – there is a need for more common media for Europe that is sending out the same message to the citizens of Europe. Right now, the construct "Europe" is entirely up to the interpretation of the respective states and its media. People need to be reminded that there's more to Europe than the crisis. It is the budget system of member states that is not functioning, not the concept of the Euro. It is also important to mention that Europe has just won the Nobel Price for peace.
- Massimo Dell' Utri: The only answer to an anti-European atmosphere is culture. People need to stop complaining and start to look at the positive aspects. Europe has to work on defining its strengths, what it is that makes Europe attractive, its lively and productive institutions, such as in the area of technology, where there is great potential, such as E-learning, E-libraries and museums. Improving impact of technologies will also provide new opportunities for the arts and artists.

- Gintautas Mazeikis: we speak only about title nations no agreement on culture, digitalization of culture, local council couldn't care – ordinary states don't recognize integration, diversity of culture
- Tamas Szalay: Culture tends to be very centralized in Eastern European countries; culture is public money and in a country, where a government has about 70% majority, there is only one ideological way for culture to go... The alternative cultural scene has to find other means of support and work and that is often done through the EU. Especially, where countries turn more right, the EU is of crucial importance when it comes to the support of collaborations and the alternative scene.
- Francois Carbon: The University of Luxembourg is involved in a programme, called Transatlantic Dialogue (http://wwwfr.uni.lu/etudiants/culture_sports/intercultural_networking/transatlantic_dialogue_tad) that looks at what culture is today, what it will be for the next generation and how general culture can be recreated inside humanity and young people today. ECP members are warmly invited to feed into the planning and content of the next conference in January.
- Agnieszka Cichocka (ECP YN): People in Poland have finally recognized the crisis as something real and are now forced to find new ways with the restrictions in place. The outcome is positive in the sense that the level of partnerships and collaborations is increasing, and new, creative means of funding are found. Audiences and the social impact of projects is much more in the focus these days, as education is becoming an increasingly important element.
- Stephania Xydia (ECP YN): As far as Greece is concerned, one has learnt to work with no money – cuts cannot be made, if there is no money to start with. People are relying on in-kind support and civil society is asked to help on all levels. Nobody hears about the next generation, building a civil society. “Closed” overrides Athens, but it needs to open, which is difficult with frequently changing laws. Can Culture save Europe? Culture is not about organizing a nice exhibition or play, culture is a holistic and integral part of peoples’ lives. People across Europe need to stand up against the fascist movement that is currently happening in Greece and step in for one another.

Stephania Xyndia presents a proposal on how Greece can use its symbolic capital to innovate and create a new constitution for Greece, involving networking proposals, the development of case studies and information, that will then be spread by creating a range of events in cities around the world to inform about the new constitution.

- Svetla Georgieva: There are no bigger, smaller or independent countries when it comes to culture. Budgets, funds and money do not make culture. Bulgaria has no funds allocated to and available for culture, yet culture is a matter of spirit, it is not a choice, for people in Bulgaria it is a way of surviving. We also need to look at Europe’s perception across the world. Personal experience from China, where a lot of money is available for culture, has shown that people were very informed and interested in European culture and look at Europe as a role model.

- Comment by Pär Stenbäck: Europe is regarded as a very important part of the world, economically, politically and for its culture and values – something one has to bear in mind when discussing the crisis.
- Tamas Szalay: Europe is culture, not the Euro.
- Gintautas Mazeikis: In 1991, when Baltic countries were still blocked by the Soviet Union, people still managed to keep their optimism. One can speak of an “open activities policy” that was introduced – “do what you like in order to survive”. People became more flexible, mixed jobs and activities. Cutting budgets is a chance for transformation.
 - Commenting on Stephania: We need some kind of new social engineering through culture and open activities, open resources and open communication are key here. The increase of right winged movements is also strong in Baltic countries. Public control, public debates, public trial processes, street art activities are the only way forward.
- Josip Zanki: Culture is also very centralized in Croatia, and the budget for culture has been shrunk by 45%. Croatia’s national identity is still very much based on military action and success. Cultural collaborations and networks with Europe need to be strengthened in order to build new grounds for developing a new identity.
- Jahangir Selimkhanov: Culture is not about money. The cultural budget of cities can be identical, it is the participation that matters. Project examples given: Museum of the Year Award, where public perception and audiences are key criteria; Cinema Sports, where people were asked to hand in their self-made films using mobile phones.
- Andreas Pantzis: Europe does not behave like a family. Northern countries have to think about countries in the South as part of their family. New ways need to be found to turn a “greedy” capitalism into a productive capitalism.
- Alexis Alatis: There are new divisions, a new Euro-scepticism about those hit by the crisis, a dangerous development as it affects culture. The crisis is used as a populist face by the fascists in Greece. A new religionism is promoted, back to the ethnic values they believe in. Artistic freedom is strongly restricted - artists are taken to court for non-conform opinions and works. Culture and the arts have to interfere more with politics to stop these dangerous movements. Using the politicians’ economical way of thinking helps – if a theatre gets closed, rather than the cultural value, the economic consequences for the café, the book shop and the restaurant next door have to be pointed out to them.
- Andreas Richter: A recent experience from handing in a project proposal, called Embracing Greece, to the EU for funding, has made apparent that no quick solution is in place to immediate improvement and help. A further example is the reaction of

the cultural commission in the German Parliament, that revealed their perception of culture being about learning German, but not how to improve cultural relations. Cultural politicians, both national and in the EU, need more support and advise and their role needs to be strengthened - something for the ECP to consider.

- Lydmilla Nurse: One needs to differentiate between institutional culture and European culture. A study of what cultural heritage is has revealed that all member states have varying definitions. European culture is a compilation of various cultures and needs to be recognized as that. Especially the revival of cultures by smaller groups and ethnic minorities needs to be addressed more.
As far as the UK is concerned, the UK has not become less European, but there is a different, more direct approach when it comes to addressing problems, which is often misunderstood. London is a very creative city and home to so many people from outside the UK.
- Silija Suntola: The cultural sector in Finland tends to be very skeptical about partnerships with the commercial sector. A different way of looking at it would be to recognize that the business world, especially in times of crisis, is in desperate need of more art and culture and would benefit from more aesthetic business.
 - Mary Miller commenting: A more common language needs to be developed between the business world and the arts. The European Capital of Culture – is a good example of how the creative industries and culture can be brought together and work together in a short run with hands on outcomes.

“Our European Babel Tower. Promoting or Demolishing Multilingual Democracy and Culture?”

ECP member Rodolfo Maslias on the dilemma between lingua franca and multilingualism in the EU



The leading question of the presentation “Our European Babel Tower” by Rodolfo Maslias dealt with whether Europe promotes or demolishes multilingual democracy and culture.

The birth and the evolution of a language is a deeply democratic process. Stating if the communication tool is an essential part of a community's culture than the language has to be preserved as any other cultural asset. Those societies should be free and encouraged to use their language. Communities characterized by the combination of multiculturalism and multilingualism should face the preservation of those languages as an obligation and as a right of each member. To induce a proper implementation of multilingualism, education is necessary to provide divulgation, protection and the enabling use. Another condition is the general respect of multiculturalism as well as of multilingualism. Those aspects also facilitate the integration of hosted communities. To introduce now the relation to Europe: Concerning the EU legislation act which demands obligatory awareness by all members deploys a huge linguistic-translation system which allocates the legislation in 23 languages. The controversy which arises is that the Institutions of the European Union tend to reduce the usage of the official languages to increase efficiency and save resources. So called pivot languages are used as intermediaries for translations to reduce the effort of translating. From the other side, language communities seek to impose new official languages.

As a reaction to the presentation the first question asked was whether the bureaucracy should really be looked out in favour of languages whereupon Maslias answered that it is not all about languages but the cultural right of citizens should still be supported. Venu Dhupa was wondering what would happen with the extinct languages? Responding to this they could still be preserved but they would have to change their attitude. Selecting languages which should be preserved or extinct is a matter of how many people speak them. Verena Huber claimed that including pictures would facilitate the understanding of different languages and would make it easier to follow speeches in the parliament without the reduction of official languages.

Referring to a question concerning the existence of a main language is obviously answered with “English. Although we could communicate in various languages we mostly decide to talk in English”. According to Gintautas Mazeikis, the usage of a language is also a possibility to express one's spirit and is a matter of diversity. But on the other hand this variety is not that appropriate on bureaucratic procedures.

An additional question by Massimo dealt with the acceptance of a language and what is

done with communities which want to impose their language. Ensuring the response to that was that the level of bureaucracy and the citizens have to find an agreement. A further statement was about literature. Languages begin to exist when there is literature. Another important aspect Pär Stenbäck mentioned was the fear of a few European countries to loose their identity adapting other languages. Multilingualism is not very well accepted for instance in France or Italy. Being taught foreign languages when you grow up is a good approach to keep the culture, stated Venu. As a result Maslias revealed that English should be imposed as a 2nd official language. The risk that English as a general 2nd official language would not preserve diversity and could lead the EU to a pivot system whereas it would unburden the communication in business. Additionally Stenbäck added that the official line of the EU demands at least 2 foreign languages. A good example for a prototype would be the Faroe Islands where the community sees the necessity in learning other languages but still now how to keep their own traditional one. Coming to the school system Stephanía Xydia asked why an international school system couldn't be considered as an ideal. That would help to create a more multinational Europe. Nik's proposal was to also take the implementation of tools for children concerning international communication in consideration. To bring this idea in connection to culture, artist could create those tools.

Keynote Speaker:

The Minister for Culture of Kosovo, Mr Memli Krasniqi:



"The Role of Culture in Kosovo's relation to the EU."

It is an honor to be here today and discuss with you the role of culture in Kosovo's relation with the European Union. I hope to give you an overview of the topic and I thank you in advance for any comments that you may have during discussions.

Promotion of cultural diversity and intercultural dialogue in the external relations of the European Union and its Member States has been a key objective of the European Agenda for Culture in a Globalizing World. A report by the European Commission evaluating the effects of this approach has stated that "Culture is not only a fundamental element of society and the lives of individuals, but is also a catalyst for European integration". It is a recent development that the European Union has adopted an approach which sees culture as an indispensable tool in the process of European integration. But, rightfully so, since culture and creativity are not only very important parts of the fabric that binds a nation, but may also be fundamentally important in achieving the goals of the European project for a Europe united in its diversity. Perhaps, such an approach towards culture may have a greater significance in the countries such as Kosovo, which have gone through difficult political and economic transitions. The process of European Integration is the concensual and number one priority in Kosovo and the role of culture in Kosovo's relation to the European Union is essential. This is particularly true with regards to our efforts to promoting the cultural diversity and the inter-cultural dialoge within Kosovo and the region of the Western Balkans, while trying to bring the common cultural heritage to the fore as a unifying tool for all of our communities.

As is true elsewhere, in Kosovo we consider culture as an important part of our identity, something that makes us unique, but at the same time as something that connects us with the rest of Europe and the world. But in the last two years, for the first time, culture has climbed up the ladder of political priorities and has been treated not only as a commodity, but as a necessity. As a result, even in the time of the global economic crisis, we managed to increase the budget for the Ministry of Culture by almost doubling it in two years. This has effectively increased the budgets for all our cultural institutions, for the independent cultural projects and for investments in cultural infrastructure. We've increased our investment in cultural heritage, but we've also managed to receive sizeable donations from our partners, including the European Union, which helped us address better the many needs in this sector. We've adopted legislation based on EU standards, which has advanced, legally and financially, the status of artists and performers and we have instituted measures to strengthen the autonomy of our public cultural institutions. Advancement in copyright protection has been a major progress, too, as evaluated by EU reports on Kosovo's progress towards the fulfillment of the Copenhagen criteria.

This new institutional approach and attitude towards culture is a testimony that Kosovo sees culture as a crucial element in its process of European integration. It is also a testimony to the evolution of the political mindset with regards to perceiving culture as an important factor overall. And in this context culture has played an important role also in our relations with the countries in the region, with whom Kosovo has signed bilateral agreements on cultural cooperation, same as with some EU countries, such as Germany, Latvia and Malta. It should be said that in our region the cultural cooperation has sometimes proven more effective than politics and diplomacy. Some examples include the extensive cooperation between the Kosovo Philharmonic and the Macedonia Philharmonic, between the Kosovo National Ballet and the Opera and Ballet of Albania, cooperation and coproductions between theaters from Kosovo, Montenegro, Bosnia, Croatia and others, initiatives to co-finance production of films jointly by Film Centers of the countries in the region, etc. Of equal importance is the dynamic cooperation that exists between independent cultural event organizers and artists in the region, best evidenced by the many festivals and events taking place in Kosovo and elsewhere.

Drawing from the EU approach to include culture as an important element of their external relations, Kosovo has given much import to cultural diplomacy aspects in our foreign policy. This is particularly true in relation to the five EU member states that still don't recognize Kosovo as an independent country. We have supported Kosovo artists and troupes that have performed in these countries and have welcomed artists and projects from there to Kosovo. We are convinced that this inter-cultural exchange is of crucial importance as sometimes 'cultural recognition' is a precursor to 'political recognition'.

Kosovo has strived to become a part of the European cultural scene also by taking part and being present in some of the most important events in Europe. This year, you could have seen Kosovar artists and their projects in Berlinale, in Cannes, at the Montreux Jazz Festival, in the Venice Biennale, to name but a few more popular events. This has created a breadth of new opportunities for our artists and I am happy to see them use this opening to create communications and networks that bring them and us within the European cultural sphere.

But this is not a one-way journey. Kosovo has a very vibrant and dynamic cultural scene with hundreds of events every year. Many of these are different festivals and competitions that have already created a tradition and a respectful name for them. Dokufest, Skena UP, PriFilmFest, ReMusica, KamerFest, Muslim Mulliqi Prize, Prishtina Jazz Fest, etc., are among these events. Kosovo's cultural calendar is very rich, in deed, and notwithstanding difficulties and challenges, many of the most prestigious events taking place there are continuously gaining repute and importance in the region and even wider. These events have been launching pads for many successful Kosovo projects, especially films, such as the micro-budget short film "Kthimi" ("The Return") which this year went on to win the top prizes at Sundance Film Festival, Sarajevo Film Festival and numerous other festivals.

What is important in the topic of the cultural relations between Kosovo and the EU is the fact that Kosovo has never been and still isn't a part of EU's cultural programmes. Unfortunately, none of Kosovo artists and initiatives receive funding from these very important programmes that benefit everyone around us. This has been the case due to a

lack of political concensus within the EU about the status of Kosovo. Nevertheless, after the Feasibility Study for Kosovo which was published few weeks it is expected that Kosovo starts the negotiations for a SAA next year and we believe that that will lead to the inclusion of Kosovo in the EU programmes and structural funds.

Regardless of the challenges, culture is and will remain an important component in Kosovo's relation with the EU, throughout its process of maturing to become a member of the European family. From our end, we will continue our efforts to adopt and promote the European values of cultural diversity, inter-cultural dialogue and mutual cooperation. But we also expect that EU will open the door to Kosovo also by way of allowing us to be part of the EU's cultural programmes in the future, notably of the Creative Europe programme. Kosovo artists and institutions are dedicated and willing to give their contribution for a Europe which is a milieu for its citizens, first, and a playground for its politicians, after. But we are yet to see, although we hope, that EU is ready to accept Kosovo as its own.

Thank you.

"Europe and the Cultural Paradigm shift".

Introductions by ECP-Members Bert Mulder and Bengt Kristensson-Uggla.

Bert Mulder.

EUROPE AS A CULTURAL CATALYST:

What if...

Europe's cultural paradigm could act as a catalyst for a new quality of reflection contributing to a creative diversity, sustainable development and a vital society?

What would be the role of artists, institutions, policymakers and politicians?

[Link to speech in full.](#)

Bengt Kristensson-Uggla.

A CULTURAL PARADIGM SHIFT IN BUSINESS EDUCATION?

We live in an age of contrasts and paradoxes, difficult to understand and confusing to cope with. The globalization, which seems to be the predominant transformation process of our time, is not only characterized by the centrifugal effects of powerful changes within the realm of economy and technology, but also by profound cultural and sociopolitical transformations of the world. In order to counterbalance the one-sided economic and technological definition of our globalizing age, I propose that we name our time an age of hermeneutics in order to disclose also the "cultural paradigm shift" which is taking place in our days.

[Link to speech in full.](#)

Additional intervention on the paradigm of Opera, in writing, by Nikola Masic

The problems that exist in the world today cannot be solved by the level of thinking that created them." Einstein thus reflected on the constant need to alter our paradigm completely at every new phase of societal development and not simply build and build on top of what's already there. That's not a remark sequestered to only artistic development or scientific research, it's valid all across the dynamic spectrum of society.

Ok, just a quick footnote before I go on: by choosing to write in English again, I know for a fact that I risk losing a huge chunk of the Swedish-speaking target I am aiming for with this text. Still; it is also the most economical language to write in (especially if national economist Marian Radetzki has his way). This text is also a direct commentary to the interesting inlay on societal change and adaptation by Bert Mulder, written as a prologue to the upcoming Berlin meet of the European Cultural Parliament in December. So, English is required here.

Having lived more than 10 years outside of Sweden, taking my master degree, working as an operatic tenor soloist, founder of Operalabb, member of this here European Cultural Parliament, board member of Project

Masthamnsoperan, a Samling scholar, member of Mensa, Associate of the Royal Academy of Music (London) and former Jette Parker Young artist (Covent Garden), among other things, I have an unusual position in that I am both working inside the industry of Opera as a performing artist, and trying to make it function better - from the outside. Most people really only do one or the other - working from within the system or commenting on it from the outside. In fact, I don't know anyone else that does both. Of course it takes its toll! But that also allows for direct observation whenever working out a functional idea. And that's what this text is all about: "functioning ideas".

All over the western world a cut-back-plague is sweeping the internal organs of the world of classical music. It seems ever more contagious, as a litmus test for what's coming for all the rest of our societal body. Strangest thing though: none of the "workers" inside this "industry" are protesting, not really. But what can they protest with? Where's the leverage, really? If they don't play, what's going to happen? People will still listen to CDs or some other thing. Drive nice cars. Laugh. Play with their kids and celebrate Christmas. And that's that.

During debates on classical music and the arts that take place on the internet, general media or on the job, after temporary upsets and in heated issue-based conversations the "workers" inside the "classical industry" often perpetrate the same ideology over and over again about why the arts are vital to society: "It makes people happier", "It heals the sick" or "increases tourism" and even "it's just important" or "without classical music, what's life for?" Churchill has said a lot of things about the meaning of art, but he also wore pink nickers. The point is: none of these arguments really carry any weight when debating a communal, county or state budget. It gives the speaker emotional gravitas only to those already under the spell, and does nothing about changing the paradigm. Who holds any illusion that anybody else but the finance minister him/herself decides the size of the cultural budget any given fiscal year? What's a theatre compared to a tunnel?

In Stockholm we are a few groups making some important headway on the road to building a new Opera house. Stockholm will perhaps never have an A-house, we are too far away from the continent, but still, there is an acute and real need for a modern construction. There is opposition; especially from those that adore the old house itself, as a thing they never enter, but suits their idea of a classic city. Even more contradictory as they might even realize that the house is not suited for the acoustic and artistic requirements of today's "classical industry". The house doesn't function properly anymore in terms of its use, but the entity of the house itself must somehow not be changed - and that's where the puzzle unravels. I'm afraid that when we get to the point of creating a new house, the artists within it will founder. The process will be so big and thunderous that the orchestra, the creative staff, the tech staff, designers, dancers, choreographers, composers, the singers, the coaches - they will all drown under the flash movements of administrative professionals that sorely need their individual and collective creative input.

Some of you have noticed I use some words seemingly within quotation marks (indicate with fingers), "workers", "industry" and so forth. See, all the talk in media, amongst ourselves and in politics of the house itself, the industry, music workers and productivity in terms of function, i.e. the economical reasons for needing a bigger budget and increased state funding, that's all a prison to us. That particular paradigm is not working. We are slaves under the paradigm of industrialism. Still! 2012! And no matter what type of entrepreneurially-minded government we have, cultural WORKERS are still trained from day one to prepare for "what the industry demands". Even soloists, artists in their own right, are expected to know how to adapt to the needs of the industry of opera and classical music. No wonder nobody inside the business are protesting; they have been taught not to have an opinion. No, not they, WE. Me, too.

We have been trained to adhere to and obey the requirements of the business machine of classical music. It's not the same as running the risk of being a whistle-blower, even though many colleagues seem to think I constantly run the risk of being black-listed because of my writing. No, the process is ingrained in the basic training, the very academic, commercial and administrative language of the business itself. It starts at the immediate bottom.

My own view is that it's not only the classical music business that suffers from this frankly misplaced ideal of "adapting to a free market". Because the market is not free when, from the outset, someone is dominating someone else. If I want to start a café in a free market, there's already Starbucks everywhere. And when I set up shop, Starbucks sets up three cafés just around me to kill my business. And that's the free system we are slowly moving up next to.

Our Swedish provincial culture is based on too many constricting variables to allow any kind of whimsical and sprig-based enterprise to develop. Sparse population, for one. Don't get me wrong; I'm all for being commercial and earning a lot of money, if that happens to a good and sensible person. But Classical music has been pushed into the corporate world out of its womb, behind first. So the business is trying to become commercial while the artists and its experts are still trained, prepared and educated within another world wholly separate in reasoning and mindset.

On top of that, the different organizations upholding the arts are constructed after an even older type of market. We have preparatory conservatoires, we have academies, arts universities, churches, concert houses and then smaller theatres and the larger theatres - all somehow informally or otherwise interlocking in an exchange of services, skills, preparation and training for the end goal: delivering a product in form of a production (and selling tickets). It's all a vast system shaped in the mold of other production-line systems.

Never, in any single segment, is the business side invested in the singularity of long-term artistic development and artistic relationship to and exchange with its audience. It's all based on the raw business: "the product or production" and "the house" - no matter which production or who's operating it - which is far too similar to the ideology held by older versions of media in general. Television and radio used to be like that. One-sided communication - and preferably silent consumers, is in our case still the form of delivery and reception. And when there is criticism, however well founded - it is seen by the company in the same way as any other corporation would: protecting its product line as is, and without involving the listeners, its audience, in a creative dialogue around the art form itself as a guiding authority. It's not because of cowardice or snobbism, it's because we don't see ourselves as creative artists with an artistic idea and ideal.

In practical terms, when it comes to the house and "the Opera", is it really the physical structure, the very walls and staircases, practice rooms and foyers that we should be worried about and paying for or is it the art form itself? When the city of Stockholm rents out the Royal Opera House to the Royal Opera Company at ridiculous make-believe "business-rates", is it really ever worried that the company is going to move because of the high rent? And why not? Does everyone inside the house know what the art form stands for? What its core values are? Is it even an absolute? Is there such a discussion? Can the audience be a part of that discussion? I often feel like Opera houses do not know. Productions speak in a different language than the PR, and management speak a different language than the administration. Artists don't often speak out at all. And what does that say about the individual artists working inside this big machine? Where are they? What do they have to say about the whole thing? Should they, as artists, have anything to say? Are they merely "silent workers"?

Tell you the truth, I shake with terror every time I speak in public. I black out. Close to fainting. I have the most awful fobia of speaking in public without a script, and I think many others do, too. I am at piece on stage, in front of 2000 people when I am in the vestige of a role and a character. We as classical artists are not trained, or even expected, to be active members of society. We even make excuses like "I communicate through my music alone" as if the only thing that counted or mattered for actors, politicians, athletes and other famous people is what they said and did while on their job. But I claim that we are artists, on whatever level, just like Salman Rushdie, Salvador Dali, Alfred Hitchcock, Susan Sontag, Toni Morrison or Zadie Smith. We have a unique position to observe and comment on society and humanity. Not many people are able to do what we do. Not that it's a requirement to be a pillar of heroism or singular morality, but surely we are squandering our position and power of the art form.

And that's why this can happen: Orchestra after orchestra, Opera company after Opera company are being cut down, to skeletal form, and then remodeled into a non-artistic administration for the house itself. It's not really the politicians fault, it's the business itself that's doing this. Isn't it ironic that the most stable and reliable job inside the arts is in administration? You can cut back on artistic staff, pedagogues, violinists, pianists, even singers: but NOT PR and finance. And this is not the fault of anybody, we live inside this language, this paradigm, inside this communication-bubble where the artistic result is of no value whatsoever because it's not accepted as a measure of anything. Skill is farmed out and artistic vision gets reduced to seat-filling administration, with noone eyeballing the future.

Back to the industrial idea then: every single county in the country now gets its own separate cultural funding. Not based on cultural and artistic merit, but based on area and citizen-count. A successful Opera company in one region is not allowed to tour outside of its jurisdiction. These are grid-based cultural delivery-points, just like UN aerial AID-drops. So even though one area might have three of the best and most skilled companies or artists in development and the neighbouring county might have none of that, still in principle should get the same amount of money, no matter their international or artistic merit. It's democratic and it's based on the model of industrial production - the simplest and most friction-free way to run a country. And in that system, every county needs a theatre, just like every county needs an energy plant, a high-school, a hospital or a high-way.

And - ZAP!! Come on, come on, I'm switching quickly here - back to the house itself: Quick pull on the focus, run with the dolly, close-up tight on the building. You know how they film TV these days, shaky, handheld camera, going in and out of focus - to make it cool? So, the Opera house of Stockholm. It is said to have a thousand rooms. Its gilded layers of history, tradition, intrigue and administration. So precious! But it's actually antediluvial animism, what we feel. We, as humans do, imbue the things we use with a spirit, a soul. It's a beautiful thing, what we do. Cars have spirits too, didn't you know? Mobile phones, even, can be "stupid". Sometimes limbs have a will "of their own". So do houses! Even as large as the Opera house.

Perhaps that's how the house itself has become the art form: the cause and the producer of art. Not the people in it, not the singular artists with visions, perserverance and technical excellence - no, it's the house that we see as the producer of art. In politics and in cultural planning, as well as in the general discussion on the arts in media - we are often referring to the art form as "the Opera house". It really isn't ever the house that does anything, except looking radiant, forbidding or imposing in a special, Edwardian kind of way and offer marbly echoing spaces to roam, not too close to anything.

That's how we think. We are human. The audience is inspired to think like that, too. That is, for instance, also the reason why we tend to allow inexperienced directors full creative power of a whole huge multi-million SEK production full of celebrated experts in every field, and let them "play" with the art form outside of the music and the emotional physicality of the art form. We still call it "modern" versions of an opera, even though this kind of play was first modern in the fifties. That's also the reason why a conductor can work pedagogically with an orchestra for hours after hours, over weeks, only to find totally different instrumentalists in the orchestral pit on opening night, totally unprepared for the performance. But! The house is the house. All personnel is interchangeable.

Through this same thinking of "the house" as the art form itself, the audience is reduced to the role of the consumer: you purchase a "visit" to the house and its productions. As a consumer of the art of opera, one goes to the Opera house to "consume" opera, not to have a relation to the individual artist or as an ongoing relation to the art form itself, instead just like any other purchase in life. The purchase defines who we are, and that's that.

Come to think of it, reviewer or critics seldom talk about the artist as a creative individual, not ever, really. Instead critics say: "he/she performed well" or has "skill" - in Swedish the word "duktig" is often used, in the context of "dutiful" or the old English "doughty". To even think that a vocal and artistic performance is mostly envisioned and honed by the artist him/herself does not belong to the paradigm of "worker". Sometimes we even pinpoint what part was skillfully performed and which wasn't. Nothing mentioned of how the artist has developed the character over time, how the conductor prepared the vocal dramaturgy, how a singer has designed a vocal line or musical idea, the line or the linguistic or musical communication of the role. Meanwhile, such things are probably the key features of conveying drama and emotion in Opera.

So, I see signs that even in media, the idea of artists as "workers" have gotten a strong foothold. Likewise there is no point in having an opinion as an audience, because there are no connections or outlets to have an opinion anywhere. I can like something or not on facebook, but that is the same as burping on the tube. It just goes out into the general air that everyone breathes, unnoticed. But it could also be a national trait. I've said it before. We Swedes don't protest. We hope for the best, in silence.

And still I love the old Stockholm Opera. I sang there as a teenager, for many years. So many crazy, amazing and fun memories. They are the stuff movies are made on. Some of the best singers in the world sang there during the eighties. But the theatre itself, it's just not working for me anymore. It's not functional, it's not welcoming for modern audiences. And from a practical standpoint: The acoustics is so much better in Oslo or Berlin or London or even Gothenburg - why should we have mediocre acoustics in the main Opera house in Sweden? Why should we have an ancient, inefficient, (dangerous even) stage? It's always breaking down, and the culture inside the house is hindered by the fact that the staff are spread out all over the city. Simple! But changing this for the better can't be done inside the old Opera house. It is truly not practically possible. So that's why we have to build a new one.

Forgive me for being flamboyant: Thoughts strike me regarding a new house. Why can't we have several opera companies in one house? With different artistic ideals? Just like different dance companies; one experimental, one classic and one modern? Or other types of division. One summer and one all-year? One touring and one city-based? One Opera company that does mostly baroque, one that does experimental and impro, one that does belcanto, italian, french lyric, and one that does Strauss, Schönberg and Wagner?

Why can't we have a pedagogical centre inside the house? No, no, not based on one single academy or studio but open to ALL musical academies and groups of special interest in the whole country. You just book one or two weeks every year and get masterclasses with the top coaches inside the house, workshops, tours and even get to see practice or dress-rehearsals - and let there be three different levels of opera chorus; like the NDT in Holland. One for kids, one for teen-agers and apprentices and one for pros. Again; for the people! I want a live broadcast TV-studio with huge windows overlooking the stage with pull-down glass for live listening. And we should be inviting youth-orchestras all around the country for several days of workshops with our top conductors and singers/dancers. Not just El Sistema but national network of Youth Orchestras. Imagine what it does to a business when there's always parents leaving and picking up kids. And then, prepare singers for teaching and PR when their voices and bodies are not suitable for the job anymore.

But that makes us forget, again, that it's not about us, and not about the house, but about the art form itself. And to make use the art of opera in this new world, we need better tools.

That goes back to the "functioning idea". See, the house is only a tool. It's not a cheap tool, but a tool respectful of our humanity. And our people needs to be shown respect by adapting our tools to their requirements. It has to work as a tool, no matter how much we love the old house and how much of our memories are invested in it. The tool of the new Stockholm Opera House allows the nation and its people to connect with the international art of Opera. It is not a factory, we are not consumers. We as an audience are the only keepers of the art form and we have a relation to the art and its artists. The artists need to be trained, inspired and prepared to have a relation as artists to their audience, too.

I often find it strange that young singers I train never hear this at their academies, so they tell me. Instead they are told from day one to focus on what the business expects of them and how to quickly adapt and conform to a given industry-standard. This affects everything from vocal sound, acting, to musical artistry as well as public contact and communication. I also sometimes hear, even from university teachers, that I should be careful lest I fool someone into believing that they can "become something of an artist" just because I teach them at the highest level of seriosity. I find that opinion horrifying and telling. Just because someone has low status in the professional hierarchy does not mean they must resign their own artistic vision during practice and life-long journey and appreciation of the art form. I don't see possible artistic or commercial success as a deciding factor for how seriously you train. Never!

Furthermore, on that note, and inspired by blatant reality: the worst sin a teacher or pedagogic leader can commit is to state to their group that "some of you will never become artists". Those are statistics. But art is about relations and communication. Nobody knows who will succeed or why, or what that even means. And nobody has this information, it's not anybodys job to know that. If this attitude reflects a goal as an artistic leader or director, they should reconsider their job immediately because this kind of thing is detrimental to individual development and generally counter-productive.

This attitude also reflects the core of the problem; hierarchical barriers. As if there are levels within the world of art that you need to earn before you are allowed in, through a superficial sanctum. The core value of the business should be: to allow everyone with an interest to partake and to spread the knowledge that art is a serious thing. A fun, great, serious thing. EVERY individual should be allowed to train with the utmost seriosity, even those without any evidence of talent. It is not dangerous to try, it is not dangerous to work until you reach or surpass your artistic

limit. But it is, however, up to each and everyone to realize and acknowledge that limit themselves - because some quit early no matter the talent, and others never give up the fight.

That's how it should be. That's the whole point of the arts: It is through this fight, this wrestling with the art, this endless struggle, whether as an audience, amateur, teacher, expert or professional artist, that we can create a strong sense of connection with each other inside the art form, through our dedication to the art form. That is elitist, yes, but not hierarchical. This connection cannot be achieved through industrial means, through consuming, through economic rationalisation or the paradigm of the entrepreneur. It can be called many things.

Call it what you will. I call it art.

Thank you all for listening.

Host at European Commission Berlin:

Sabine Scheidemann, EU Commission Office, Berlin



Welcome to the EU Commission in Berlin,

The EU cannot define itself solely in economic terms.

Arts and culture contribute in three different ways:

1. Culture is the net that carries us. Helps us understand where we come from and what we want to be. Enables us to interact with others and breaks language barriers. The essence of our diversity
2. Diverse initiatives needed in current situation. Economic and financial crisis accompanied with a social and democratic crisis too. Crucial to think creatively. Commission underlines the importance of artistic and cultural ideas

Creativity, innovation and cooperation will drive the future of Europe

3. Culture and arts matter economically. Creative sectors fast growing, account for millions of jobs. Investment in arts and culture is a sound investment. Culture seen as major factor in social, political and economic development.

The new “Creative Europe” program to replace the former cultural programme. EU Commission supporting creative sectors and encouraging governments to invest in culture. The new creative Europe program will help creative industries to adapt to globalisation and experiment with new business models. Primary objective is to encourage innovation. Also develop media literacy across Europe, train industry professionals, support independent cinemas that show European films. Digitalization will be major drive for change. Creative Europe proposes to create a new European loan facility - risk protection to banks, public money of EU budget to leverage funding. Funding to support people even outside their home countries

*How to foster the EU integration process through culture?

K-E Norrman welcomes the ICD group joining us today.. Sending regards from ECP members Emma Batesti, and Nikola Maticic, whose statement is reflected above.

Keynote speech by Professor Gesine Schwan, Humboldt-Viadrina School of Governance, former German presidential candidate:

“The campaign – I want Europe”.



Constant and necessary concentration on financial situation in Europe
An economic and political hegemony.
Hegemony different to leadership → more hegemony in Germany.

Growing public opinion in Germany that Europe is not helping our future. Our campaign wants to promote the positive dimensions of the unification of Europe. “We want Europe” from a German perspective.

Europe is an existential challenge but a wonderful aim

How can culture save Europe?

In Germany, culture has positive connotations b/c culture can become kind of a threat when political conflicts arise. Dangerous to extend political conflicts to questions of social identity and culture.

Europe presents a long and complicated past, one of the reasons why the European unification started post the Second World War

Culture can be obstacle to unity but also a positive aspect. Cultural diversity helps us to see different perspectives to problems; variety of languages enriches our common heritage. The challenge of cultural diversity is common to all democracies, we all live in pluralistic societies. We need to find the right balance between different interests.

Challenge is to bring the right quantity of unity in diversity. Social and political arrangements/institutions as well as attitudes, values and behaviours of people. Even if you have a new constitution, not necessarily people will follow the guidelines in it

Trust is a fundamental component of any democracy.

Culture is necessary for a political democratic culture- Living together in conditions of freedom and tolerance.

It's not clear if all member states are interested in European integration. Member states need to find a new way to understand each other. We need to search for solutions that are within present social arrangements and political treaties.

Two dichotomies:

1. Should more competencies be given to the centre or the state?
2. Prevalence of executive dominance versus democratic parliamentary behaviour

National and European parliaments should work together - Horizontal cooperation

In order to understand cultures, you need to know different languages.

What does leadership mean? Two opposite definitions of power:

1. Power against somebody

2. Power the faculty to bring people together (Hannah Arendt). Have an understanding of different interest positions.

Starting point should be Europe, not national interest. Leadership which will start with Europe will be most successful. Leadership cannot start from a national point of view. German government perspective at the moment- we want European integration h/e the outcome has to be the German position.

Economic performance of govt only one performance- cultural performances might become more important in the long run

You can enjoy diversity if you have a clear approach to it. Encouraging minorities to learn the national language of the country is essential.

Enlightenment is liberation- freedom of thought. Public discussion should never be avoided. Institutional arrangements- need to understand what the people want (Greeks, Spanish..)

Debate, moderated by ECP Senator Erna Hennicot-Schoepges



Erna Hennicot Schoepges:

Your perspective (Schwan) gives us hope. Our EU has won the Nobel-prize for peace. We have recognition but there's still a lot to do. What does it mean for culture and how could culture intervene? In the past we have not asked what culture can do. But we have no common way to achieve this. We split in national policies. The common European activities are limited, because of a low budget

Schwan:

Would be great to include Culture in the EU treaties.

More initiatives coming from societies, e.g. from Mediterranean areas. Compensation in theatre playing.

Not just a common market, also bring right traditions together.

Plurality of languages. Languages include and transport culture. You should be good in at least two languages. Mother language as well as German. Knowing a plurality of languages is already an enormous step towards understanding a culture. E.g. expressions that you cannot translate. As a political aim. More money is necessary.

Pär Stenbäck:

Hard to be an economic leader in this situation. Does Germany have that capacity?

Is there readiness in the German elite leadership to take on a stronger role that has been left from France, that hasn't shown any leadership for the last couple of years?

Schwan:

How do you define leadership?

Polish leader earlier claim for more leadership from Germany, not so much hesitant. What does it require?

Power. Power means 1) power against. To influence people, so that they would join. 2)

Faculty to bring people together for a common project.

The power to bring people together means you have the understanding of people, bring them together in freedom, to a common conviction and purpose.

Problem is that for this Germany would have to understand that the starting point cannot be national interest, but European interest. Not only Germany, but all over in the EU. A leadership that would start with Europe. The German interest was to live in a well integrated Europe. This is no longer the case.

Helmut Kohl promised never to act against the small states.

Leadership yes, find a common ground.

In Germany we have a tendency to exclude the parliament. The national sovereignty is very theoretical, looking at when they come together.

Requires to understand different perspectives.

Rodolfo Maslias, Greece:

The Greek crisis shows us that we should support culture which strengthens the self-esteem. If not, the lack of self-esteem may lead to brutality and anti-European nationalism.

ICD guest:

- What's your opinion about producing new mythology, new problems, new dimensions?

Schwan:

To respond to the Greek question:

Cultural performance is in the long run much more important than the economic aspect.

Diversity of culture into bringing productivity of diversity is not close to the citizens; yes. It is always a challenge. It is different because of our associations, where we come from. To be tolerant to behaviours you don't understand.

Fundamentally people don't like the other. (Freud) It means that the only way to live, is not only my way. I don't agree with Freud. If you're brought up in a curiosity, psychological, material, etc. requires a specific approach.

Turks in Neukölln, for instance, need to learn Turkish AND German.

It must be a common action between nations. Development policy is not a result of national interest.

Islam, there is a fundamentalism in all religion. The enlightenment has the idea of individual freedom, a liberation movement. I would stick to the idea of individual freedom and thought, not have the state to interfere in this.

We have collective responsibility, but self-esteem cannot be based on other groups. As long as you understand the function of groups, but the function is not to tell the truth, but to strengthen the entity.

Pantzis, Cyprus: EU must be a more social state. Where is Europe when Greece needs it?

Schwan: Solidarity is necessary. Question is how? Germans are not that limited and egoistic as their government think that they are. If you only appeal to egoistic, nationalistic feelings, that will strengthen such opinions. We lack a public discussion on these issues..

Problem is how to break through with solidarity. Institutional arrangement. If we understand how Greece, Italy, Finland feels, it will be easier to bring about solidarity.

ECP Youth Network

Report from the 2nd Session ECP Youth Network

Presentation from the youth network;

Johanna Suo presented her background (one of the founding members of the youth network)

Antje Kohlrusch presented her background (one of the founding members of the youth network)

It is the 2 year celebration of the youth network. It develops, innovation network 2.0, always driven by strong desire to be active, focus on special topics and demands. At last year's session we discussed, among other things, the importance of culture in the future of Europe; Active citizenship through culture and art with social impact.

Since then we had monthly meetings, started to do analysis on subjects as "art with social impact" and "how to connect art and culture with health and well being?" etc.

No funding application was done this year; a more concrete project would have been needed. We have developed more networks. Some of the networks stopped functioning. During our meeting here in Berlin we had an evaluation about this. We have also evaluated the structure, founded member rules, and developed a mission-slogan and a strategy to find new members. We have talked about a new concrete project.

What does the ECP youth network do? Run national networks, meet yearly, exchange about ongoing projects, gather case studies to improve own members professional skills, participate in existing networks (ECP), contribute to the ECP session.

Johanna Suo: One of the conclusions from last year's session was based on the Romanian network's thoughts "this kind of opportunity to meet in an international context where you exchange with like minded people from other countries is really needed". How can we make the small elitist youth network to something that also serves many more young art - and culture interested persons?

One answer is the empowerment project. It is a long term vision; it will take time, energy and lots of money to put into place. It will consist of an internet portal, but also of physical meetings, workshops and conferences. The internet portal will consist of a visual pan European mapping; best practices exchanges, listings with useful information and also results and conclusions of the ECP YN's sessions and meetings.

The physical meetings will be based on local needs and also on existing projects. Through this we will be able to offer informal learning, competence development and better chances to success, development and employment. The subjects for the workshops and meetings can be

everything from visual arts and music to project management and journalism.

We are also working on getting a collaboration for offering English classes; if a common language does not exist it is difficult to collaborate internationally.

The next step is to do some research, find out what the needs are for an Internet platform. A PhD student will help with this as a part of her studies. She will analyse of existing platforms. What we are aware of today, no existing platform offers what we aim to create. We have got a collaboration with the ECF and Lab for culture for testing out some of our ideas on their new site ECF Labs.

We will create a legal body registered in Sweden, non-profit. We also consider a new symbolical member fee, this will depending on the country you live in.

We must apply for funding to several organizations, EU etc.

Louisa Pestell: presenting herself (new member of the ECP YN UK)

A call for new members is launched in January. We would also like to ask all ECP members to help us, to suggest youth network candidates in their countries and also help us to disseminate the call.

Johanna Suo: There is a need for better integration at the ECP sessions. We would like to organize a workshop during a session for example. Concerning the mentoring scheme this should just happen naturally. When there is a need for the ECP YN or ECP member to contact one another this can easily be done via e-mail.

Venu Dhupa: I would like to cooperate with you. I am interested in the age limit. Are you allowed to do that?

Lots of young people that don't have a professional background but like to get involved anyway.

University of Antalia, Dr. Erol Esen: It's important to involve Universities. I am pleased to hear about the ECP YN. 3rd place Best practices in Erasmus cooperation, I would like to support your projects, especially since it is very engaged and active in European projects.

Answer from Louisa: We have a lot of networks, and want to fit in the gaps that we find. The age limit is a target and focus group, not a dead line. It is easier to go through universities, to find contacts, but it is not the most creative way. A much more interesting way would be to find NGO's, artists who are already active and independent, as well as through ECP members. I would suggest the second way.

Answer from Johanna:

For the core groups in each country we need to follow the same pattern and rules that we centrally set: for these groups we look for art – and culture professionals between 20 and 35 and who have experience. Then when we have created this we can build up much larger networks in all countries with national networks and here the membership is completely open. The only criterion is that you are young and that you are interested in art-and culture. For the core groups we need to look for members at universities but also through different organisations. But when the core groups are created and these groups can run the empowerment project then we have to work hard and search, maybe also through the social welfare system , in order to reach young people who really need to access this information and would need assistance and competence development.

Question from ICD YLF:

Is there a network in Russia?

K-E Norrman:

43 European Countries, we are following the Council of Europe criteria according to which non-EU countries like Russia, CH and Liechtenstein, Iceland are included.

Johanna Suo: Not yet. We develop the networks step by step. We would really love to build up more networks for the empowerment project. Please write to YN@kulturparlament.com if you would be interested.

Nik Dee:

There are a lot of potential networks that could be useful, even office-space available, short paper what makes it unique, different, could be useful to find members who might already be involved in other networks/platforms/groups. How active do you want members to be?

Johanna: Very active. We work on evenings and on weekends. We are limited and working extremely hard already in our daily jobs. We need core group members who are motivated and can commit, who want to achieve upon things we already agreed on. It is an open group.

Workshop in plenary:

European Capitals of Culture, moderated by Rodolfo Maslias.

Speakers: Erna Hennicot-Schoepges, Jörg Ingo Weber, Berlin (guest), ECP-members Mary Miller, Tamas Szalay, Lydmila Nurse and ECP YN coordinator Johanna Suo,

Discussion on a new project; “European Capitals of Culture”

How we can take advantage for the future of European culture.

Presentation of participants of the panel.

Jörg Ingo Weber:

We are in a symbolic place, Berlin (West and East Berlin)

Brief presentation of the initiative “European Capitals of Culture”.

to promote the city as such, as well as promote through this action in one city, the unification and integration of Europe. More than 14 cities have been capitals.

Selection procedure, 17 competitors within Germany. No matter who wins the contest, the competitors swore to cooperate. Nothing of this happened. They fall down into their routine. This cooperation did unfortunately not happen, which is a pity. Would bring people together. A feeling of European.

The network of Cities of culture (ECCM)

Established in 1994, the key to new forms of cooperation. The idea is still strong.

The documentation Centre in Athens. Started to collect memoirs from the cities of culture. how to document the achievements.

Long lasting impacts, are not interesting as they are made today. Festivals etc. Long lasting effects on cultural life in a city. Find new ways of cooperation, instead of just sending groups around. This new way of cooperation is a challenge, but important. Reaching new audiences.

Suggestions for the future and development for the European Cities of Culture; Establish networks within and beyond cities. Find impulses for better understanding.)

Erna Hennicot Schoepges:

Presented cities that will be capitals of Culture. Presenting the procedure of choosing capitals of Culture. The current situation on what cities will be capitals, also the future upcoming cities.

Only memberstates? Neighbouring countries? Will it be a turnover for the city?

City or region?

Discussion today to choose a region or a city?

Network between cities is necessary. Also a network between artists, network of mobility of artists.

Mary Miller:

Stavanger, Norway. Burgos. How it was preparing the cities for the title. Also, should be addressed; how to deal with a city that doesn't get chosen. Requires good leadership.

Hennicot Schoepges:

Even if cities aren't chosen, it is good for them to focus on culture.

The UK has established its own city of culture. We should protect the name, “European Capital of Culture”. It's not a matter of money, it is a question of dynamic. Once there are dynamics, the money will come.

Lydmila Nurse;

The impact on the general population. Designed as a project to celebrate the European culture locally. Young people must be a part of the project. They do not know about this project. It will become an initiative we remember, but do not bring forward. Strengthens regional identity, but that itself is a step together towards an European identity, from the European regions most often.

The project shows to be a disaster for small, local music ethnic studios. These studios that linked ethnic groups together disappeared.

Tamas Szalay:

What does regional and European identity mean? Show the need for an identity. Culture is more a representative thing than a creative thing. Important in selection that the capital of culture is sustainable. Disappointment that the EU is asking for sustainability, once chosen the EU steps back and takes no more responsibility.

How can young people make this old project more trendy?

Johanna Suo: I do not know if we can make it more trendy. Well if young people start trends this can surely be done if young people are included in the planning of the ECoC for each city. Concerning European identity and European culture exchange programmes and culture programmes as Erasmus and the EU Culture Programme are compulsory. Concerning the ECoC it is really important to include the local citizens and the young people in each city in the planning. What a matter to people is local and if people are listed to in such a European local context as the EcoC this can surely contribute to the "Europeaness". In the case of Pecs, where we had the first real ECP YN session, young people felt that they were not listed to and that the ECoC money had not gone to the right things. I think that ECoC money must be used to boost the existing local culture life in order to be invested in a sustainable way.

Question from ICD YLF: Statistic how many foreigner actually go to capital cultures?

Answer from Lydmila: Liverpool 5 % was foreign audience/visitors.

Alexis: Suggest to get out from the idea of local development. We need to strengthen the idea of common identity. When cities are obliged. Many different European cultures, that is the only way to attract younger people to visit another country- Earlier it only succeeded to create networks of artists. Stress the need to have a European dimension. Involvement of artist from the whole Europe.

Norrmann: Where is the European dimension? The Commissions contribution is very little. More about politics. The European dimension has been dropped out.

“What makes an artist ‘European’?”

ECP-Member Lyudmila Nurse and Johanna Suo (ECP YN)



Partnership between artistic director, project initiator and manager (Johanna) and sociologist, biographical researcher (Lyudmila) – two different disciplines

United States of Europe (U.S.E) is a travelling exhibition, a project about identity, citizenship and today's Europe. Three dimensions were presented in the public space: 1) Interpretations by artists; 2) Excerpts from the biographical interviews with citizens and artists; 3) Interactive laboratory where art “meet” visual biographical materials.

The project also includes a series of debates, symposiums and interactions in the public sphere. The project is led by a consortium of partners (artistic centres and exhibitions) from ten EU countries and it was coordinated by the Goethe –Institut, Paris. The project is co-funded by the EU Culture Programme (2007-2013), collaboration projects.

The project initiator and manager Johanna Suo explained that the idea for such a project came to her when she observed low participation in the 2009 parliamentary elections in some of the EU countries: “The idea was to offer an artistic input on the subject that offers people a platform for reflection and communication about today's Europe”.

Another important dimension of the project was creation of an opportunity and offering artists a possibility to exhibit and reflect upon their artistic creations in public space, where they could reach ordinary people who do not customarily attend art and culture events. To be able to assist people in their engagement with modern art, which is on many occasions is not understood. Johanna emphasized on the point, that the project was not supposed to be propaganda for a federal Europe but was aimed at encouraging people to react. It was designed as a platform for many different

voices and opinions to be heard. As Europe is not something that is evident for all citizens to think about in their everyday experiences, a project that would offer such a possibility was designed. It was important to note that it was not designed as an elitist project. It is a project by Europeans for Europeans, promoting active citizenship, independent point of views on Europe whatever they may be.

Lyudmila Nurse presented and briefly explained methodological aspects of the biographical interviews which were conducted in ten EU countries in 2011. Different categories of people were interviewed: locals and migrants; people who never travelled abroad and people who are constantly on a move; young and older generations; citizens and artists.

One of the case studies, which contributed to the overall project, to which Lyudmila Nurse referred to, is by Maria-a transnational artist and a truly European citizen. Some excerpts from Maria's narrative that have been cited in the presentation put into a nutshell challenges that many European people and artists face every day:

“We are completely different. The way we deal with problems, the way we think, the way we engage with each other, our tastes etc. Of course, all this is changing as we are beginning to mix with each other, but this is bringing problems too. Countries in Europe are not homogenous. There are differences between different European cultures that can affect a transnational artist.”

Visual artists , that participated in the U.S.E project were interviewed outside their “permanent” homes, being separated from their locality, cultures, languages; though those places were very much part of their narratives, memories and artistic works.

So WHAT makes an artist “European”?



Johanna Suo further presented different images of the travelling exhibition in from different countries and images of artist's works. Among others, the Finnish artist Kaarina Kaikkonen and the site-specific work “A Connection” that was done in Old Town, Nicosia just beside the UN buffer zone

and the Turkish occupied part. Many of the art works in the exhibition approach the search of one's home and the search of one's identity. Is this a physical place of a feeling that resides inside of us? Many of the U.S.E artists are also "nomads" who reside in different cities, constantly making research for new work.

The laboratory was a central part of the exhibition. In this interactive space for visitors the sociological interviews are presented and also some interviews with the artists from U.S.E. The artists were also interviewed about "art and communication", - what effort do they put into communicating with their audience. The laboratory was made in collaboration with ECP member Janis Garancs.

"Citybooks – Tell me a Story. Unique Impressions of European Cities".

ECP-member Luise Kloos



An EU project where multimedia is important. Results; a CityBook. Can be downloaded from the internet as a broadcast, in several languages. Artists are free to chose their concepts, photos, stories etc. Presenting some photographs from several different cities.

www.citybooks.eu and
www.cityoneminutes.org

Presentation of new ECP-members



Ms Silja Suntola

Project Director

Aalto University, School of Economics, Small Business Center

e-mail: silja.suntola@aalto.fi

GSM: +358 50 4390 518

Ms Suntola is Project Director of Creative Industries Finland (CIF), a national coordinator and network for creative economy development. Besides offering information and services to creative economy developers and policy-makers, the program coordinates 20 creative industry projects from different cultural sectors and different areas in Finland. Silja has been active in furthering the discussion between policy-makers, developers and business leaders in promoting awareness of the widening roles and possibilities of the creative economy in the society.

She has a strong background from the music industry, working as producer, engineer and musician in numerous projects as well as Master Recording, one of the largest studios in the Helsinki area of which she still is co-owner of. Her work with some of the biggest artists in Finland gave her a strong feel for managing creative processes and people, often in rapidly changing situations and under differing preconditions.

Her research interests pertain to art- and design based approaches in organizational management and leadership. She is interested to draw on her experiences from the music business and creative industry project management to identify skills and approaches that can be applied in management and leadership development in any organization or context.

She holds a MMus degree from the Sibelius Academy where she majored in Arts Management. She also has a BM from Berklee College of Music in Boston, USA, majoring in Music Production and Engineering, where she was awarded a National Academy of Recording Arts and Sciences (NARAS) scholarship for outstanding achievements in music technology. She is preparing her doctoral thesis to the University of Tampere, School of Business Administration.

Press Communiqué & Declaration:



Berlin Declaration of the European Cultural Parliament, ECP

17 December 2012

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 governance crisis and an uncertainty about the values upon which it is based

a cultural and humanistic perspective acts as a glue keeping Europe together and plays an essential and vital role for the European project

states that, in order to unlock the value of culture for Europe and its societies

- culture may be seen both as a possibility and as a threat. Culture may help Europe to survive the present crisis through its extensive networks between creative people, should resist excessive nationalism and fight new destructive myths and divisions among European peoples and nations.
- the European project, as a union of nations characterized by peace, tolerance, freedom of expression, the integrity of the individual, diversity and curiosity is seen as an attractive model that both brings hope for those outside Europe and responsibility for the Europeans.
- culture should be seen as a strength for the cooperation between nations in Europe; as Europe is now united in its realisation that a material sustainable future is a critical necessity, it should adopt the same for its immaterial qualities and safeguard its values, central to its unity in diversity.
- in times of economic crisis money tends to become the dominant criterion against which all things are measured; but with declining budgets and increasing challenges

one needs a creative dynamic to shape new solutions, a dynamic that culture, arts and the creative industries can provide.

- a new cultural paradigm for economy is taking shape; the European Union should actively research the possible contribution that such a paradigm might offer for a sustainable society and economy through its new creative Europe programme.
- the cultural domain is defined by its informal, innovative, artistic and creative activities that should be considered as an essential complement to its institutions.
- culture strengthens the dignity for European nations in distress
- today it is important for those active in the cultural sector to raise their voice and have it heard in the political debate
- The ECP took note of the promising plans of its Youth Network

recognizes that Europe has successfully promoted 27 years of European Cultural Capitals, creating one of its most valuable endeavours,

but the ECP proposes that the current local approach should be transformed to include the European Dimension in its vision for European Cultural Capitals after 2019

List of Participants

ECP-Senators:

Delouche, Frédéric	London	United Kingdom
Hennicot-Schoepges, Erna	Luxemburg	Luxemburg
Joanson, Ove	Stockholm	Sweden
Klett, Michael	Stuttgart	Germany
Norrman, Karl-Erik	Berlin/Stockholm	Sweden
Plessen, Marie-Louise von	La Motte (F)	Germany
Stenbäck, Pär	Helsinki	Finland

ECP-Members:

Alatsis, Alexis	Athens	Greece
Andersson, Jan-Erik	Turku	Finland
Antas, Maria	Helsinki	Finland
Asse, Eugene	Moscow	Russia
Cala, Ricardo de	Madrid	Spain
Carbon, Francois	Luxembourg	Luxemburg
Cooiman, Jurriaan	Basel	Netherlands
Coolen, Guy	Antwerp	Belgium
Dell Utri, Massimo	Rome	Italy
Dhupa, Venu	Edinburgh	UK
Ersen, Esra	Berlin	Turkey
Forsgård, Nils-Erik	Helsinki	Finland
Georgieva, Svetla	Sofia	Bulgaria
Guillet de Monthoux, Pierre	Copenhagen	Sweden
Huber, Verena	Zurich	Switzerland
Kelemen, Fred Efrem	Berlin	Germany

Kloos, Luise	Graz	Austria
Kristensson-Uggla, Bengt	Stockholm	Sweden
Lordkipanidze, David	Tbilisi	Georgia
Maslias, Rodolfo	Luxemburg	Greece
Maticic, Nikola	Copenhagen	Sweden
Mazeikis, Gintautas	Vilnius	Lithuania
Miller, Mary	Bergen	UK
Mulder, Bert	Bussum	Netherlands
Mustafic, Dino	Sarajevo	Bosnia-Herzegovina
Nurse, Lyudmila	Oxford	UK
Oda, Milena	Berlin	Czech Republic
Pantelic, Zoran	Novi Sad	Serbia
Pantzis, Andreas	Nicosia	Cyprus
Pogacnik, Miha	Maribor/Hamburg	Slovenia
Rakcheyeva, Sabina	London	Azerbaijan
Rexroth, Tatjana	Berlin	Germany
Richter, Andreas	Berlin	Germany
Sakvarelidze, David	Tbilisi	Georgia
Scholten, Jaap	Budapest/Amsterdam	Netherlands
Selimkhanov, Jahangir	Baku	Azerbaijan
Shkololli, Erzen	Peje	Kosovo
Suntola, Silja	Helsinki	Finland
Szalay, Tamas	Pécs/Berlin	Hungary
Tavares Pereira, Luis	Lisbon	Portugal
Zanki, Josip	Zadar	Croatia
Zuvela, Ana	Dubrovnik	Croatia

Speakers and Guests:

Schwan, Gesine	Berlin	Germany
Krasniqi, Memli	Pristina	Kosovo
Petschke, Matthias	Berlin	Germany
Scheidemann, Sabine	Berlin	Germany
Donfried, Marc	Berlin	USA
Weber, Jörg Ingo	Berlin	Germany
Hormann, Volker	Berlin	Germany
Hansen, Drifa	Berlin	Färö Islands
Veng, Per Erik	Berlin	Denmark
Berg, Christian	Berlin	Sweden
Vogenbeck, Bernd	Berlin	Germany
Maraj, Burim	Pristina	Kosovo
Xhakalin, Skender	Berlin	Kosovo
Garadaghli, Tarana	Baku	Azerbaijan
Salimkhova, Aydan	Baku	Azerbaijan
Nurse, Christoph	Oxford	UK
Nurse, Elizabeth	Oxford	UK
Nurse, Stephen	Oxford	UK
Maslitas, Mrs	Luxemburg	Greece
Kristensson-Uggla, Elisabeth	Stockholm	Sweden
Vilnius, Rosie	Berlin	Lithuania
Esen, Erol	Antalya	Turkey
Vilnius, Rosie	Berlin	Lithuania
Dahlström, Nik	Sigtuna	Sweden
Froschmaier, Sabine	Berlin	Germany
Palm, Virginia	Berlin	Sweden
Röhrig, Sophie	Berlin	Germany

Kasel, Anna	Berlin	Germany
Basit, Umamah	Berlin	Pakistan
Monducci, Giulia		Italy
Beppler-Spahl, Sabine	Berlin	Germany

ECP Youth Network:

Suo, Johanna	Sweden
Kohlrusch, Antje	Germany
Stasiak, Barbara	Germany
Erilymaz, Öngün	Germany
Sachs, Antje	Germany
Cichocka, Agniezska	Poland
Miller, Anna	Poland
Pestell, Lisa	United Kingdom
Xydia, Stephanía	Greece
Balamoti, Katerina	Greece

ECP Links



EUROPÄISCHE KOMMISSION
Vertretung in Deutschland

Berlin, den 17. Dezember 2012

Links on the European Commission Culture Policy

ECP 11th Session – 17 December 2012

1.

European Culture Forum 2011: Culture, a smart investment for European regions?

http://ec.europa.eu/culture/events/forum-2011_en.htm

2.

Culture programme

[http://ec.europa.eu/culture/our-programmes-and-actions/culture-programme-\(2007-2013\)_en.htm](http://ec.europa.eu/culture/our-programmes-and-actions/culture-programme-(2007-2013)_en.htm)

3.

Programme Guide Culture 2007 - 2013

http://ec.europa.eu/culture/calls-for-proposals/culture-programme-guide_en.htm

4.

Creative Europe

<http://ec.europa.eu/culture/creative-europe/>

Creative Europe: Frequently Asked Questions

Reference: MEMO/11/819 Event Date:
23/11/2011



Other available languages : [FR DE DA ES NL IT SV PT FI EL CS ET HU LT LV MT PL SK SL BG RO](http://ec.europa.eu/culture/rapid/press-release_MEMO-11-819_en.htm)
http://ec.europa.eu/culture/rapid/press-release_MEMO-11-819_en.htm

5.

Videos on other funding possibilites:

http://ec.europa.eu/culture/eu-funding/culture-in-other-eu-programmes_en.htm

6.

The Green Paper on cultural and creative industries

http://ec.europa.eu/culture/our-policy-development/cultural-and-creative-industries/green-paper_en.htm

7.

European Commission Policy documents

http://ec.europa.eu/culture/our-policy-development/policy-documents/commission_en.htm

8.

Vertretungen der Kommission in den Mitgliedstaaten

http://ec.europa.eu/represent_de.htm

Sabine Scheidemann

Ansprechpartner:

Sabine Scheidemann, sabine.scheidemann@ec.europa.eu

Social venues:

Venu: Hotel Ellington, Nürnbergerstrasse 50-55, 10789 Berlin

Radio Jazz Berlin, Concert with ECP-member **Sabina Rakcheyeva and the Azerbaijani jazz group**



“A Currywurst” on the Christmas market, Gendarmenmarkt



A musical caprice with Elisabeth Nurse



A very Berliner show by the group Kaleidoskop at Funkhaus, Nalepastrasse: "Dark was the Night"



Lunch buffet (and preparation of ECP-Statements)



Welcome to the Scandinavian Embassies in Berlin. Cultural Counsellor Per Erik Veng, Denmark and Cultural Counsellor Christian Berg, Sweden



Contacts:

Ambassador Karl-Erik Norrman
Secretary General
Hohenzollerndamm 81
D-14199 Berlin
karl-erik.norrman@kulturparlament.com
Norrtullsgatan 67
S-11345 Stockholm
Tel. +49 (0) 170 1644 950

Contact ECP Youth Network:

YN@kulturparlament.com

Impressum:

Editor in chief: Nik Dee Dahlström,
Editors: Nik Dee Dahlström, Virginia Palm, Anna Kasel, Sophie Roehrig, Aline Brill, Elizabeth Nurse

Photo:

Anna Kasel

Web:

Johanna Suo; johanna@ice-eu.net

(the core group of the ECP YN)

"The ECP expresses its gratitude to
MitOst Association,
Institute for Cultural Diplomacy; ICD,
Kaleidoskop,
European Commission,
Bulgarian Embassy,
Danish Embassy,
Swedish Embassy.

All who made it possible to arrange the **ECP 11th Session and 3rd Session ECP Youth Network**

