

## **12TH SESSION OF THE EUROPEAN CULTURAL PARLIAMENT (ECP)**

**EDINBURGH 24/25/26 SEPTEMBER 2013**

**AND 3rd SESSION OF THE ECP YOUTH NETWORK 27-28 SEPTEMBER**

***FREEDOM OF EXPRESSION and  
THE POWER OF CULTURE IN DEFINING IDENTITY.***



Venue: **Creative Scotland**; Waverley Gate building

## Introduction:

Dear reader,

I have the pleasure of presenting to you the report from the 12<sup>th</sup> session of the European Cultural Parliament, ECP, held in Edinburgh on 24-26 September 2013.



The ECP was founded in the premises of the Council of Europe, Strasbourg, in 2001. The objective was – and still is – to strengthen the role of culture and artistic ideas and initiatives in Europe and to promote ethical and aesthetic values in the European project. In addition, the founders of the ECP wished to strengthen the dialogue and cooperation between citizens in Eastern and Western Europe and between various sectors of arts, philosophy and letters. To this end, outstanding artists and cultural personalities from all parts of the continent have been nominated members of the ECP. In the autumn of 2013 there are about 160 members from 43 European countries in the cultural parliament. Today ECP is established and recognized as the only Pan-European, interdisciplinary forum for artists and other cultural personalities.

In 11 sessions in 11 different European cities/countries as well as in various workshops and seminars from 2002 on, the cultural parliamentarians have covered many interesting themes and added important cultural and philosophical dimensions to the European discourse and the landscape of initiatives in Europe. In addition, since the ECP is a network, innumerable projects, at small, medium and/or larger scale have been and are being initiated all the time between individual members of the ECP. The most spectacular of the projects has been NUROPE (Nomadic University for Arts Philosophy and Enterprise in Europe), which has held more than 10 “oasis” in various cities throughout the continent. Another important ECP initiative is *The Strategic Use of Culture in the European Project*.

An important new dimension of the ECP work was opened three years ago, when the ECP Youth Network (for artists and cultural operators age 20-35) was created. The ECP YN has since had three sessions in connection with the ECP session.

The 12<sup>th</sup> session was held in Edinburgh on 24 – 26 September 2013. **Creative Scotland** was our generous host. The themes for the session were *Freedom of Expression* and *National Identities*. About 100 ECP members, senators and youth networkers participated. This time, through the cooperation with Creative Scotland, ECP members could benefit from the attendance at the full session of some 25 *Commonwealth* members of the international network for cultural organisations, IFACCA. They contributed a lot to the broadening of perspectives, both regarding Freedom of Expression and regarding National Identities.

As always, discussions were interesting and intense, both in the plenary and in workshops. In the following you are invited to find out what we discussed.

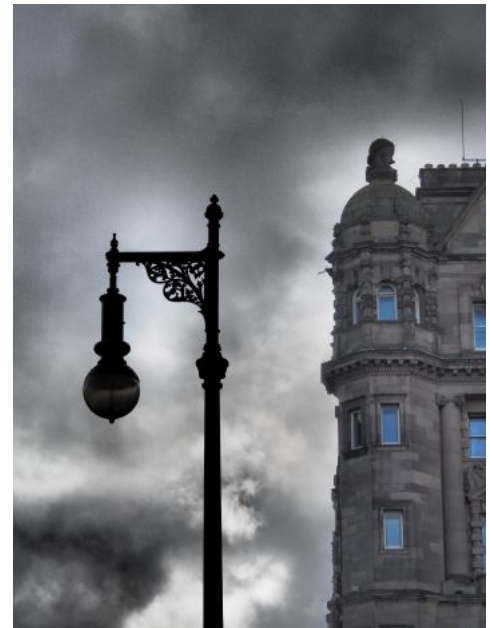
Karl-Erik Norrman, Secretary General of the ECP.

### **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 reception:

- Ms Janet Archer, Chief Executive Officer of Creative Scotland



*Feasgar math agus failte!* Which, in Gaelic, means good evening and welcome. Welcome to our offices here at Creative Scotland and I sincerely hope that you have a productive, stimulating, and challenging debate over the next few dates at the 12th session of the European Cultural Parliament.

Creative Scotland is an organisation that's built up a very clear commitment to working internationally across cultures and geography. It's clear to me that the arts, screen and creative industries are very strong in Scotland but I'm also getting a sense of real ambition for further growth and further success. I think this potential will only be realised through working in partnership across the borders fusing Scotland's strong cultural DNA with influences from other places to strengthen and deepen its sense of self. I would like to see more doors opened for cross fertilisation between creative disciplines, between art forms and between the cultures, languages and places of Scotland. Thus great to have you all here over these three days.

*Tapa leev a-resht.* Meaning: Thank you again.

A musical interlude as a message from central Europe to Scotland.

On oboe by member Adrian Bosa, Vienna.

- Mr Karl-Erik Norrman, Secretary General of the European Cultural Parliament.

We are more global at this meeting than usual as we are joined by members of the International Federation of Arts Councils and Culture Agencies (IFACCA) and a number of individuals invited from Commonwealth Countries. Perhaps the ECP is now ready to face the world in its challenges? Challenges on an ecological level and peoplewise to the extent that we cannot ignore. In particular focus during these days the growing problem of freedom of speech and the right for women to develop without being suppressed. Turkey and Russia are right now NOT showing a human rights development that looks very promising. Europe, such as a political project, has in many countries become second priority and loses in popularity. We are meeting here to support the European idea and each and one of us need to be ambassadors and support that idea also when we go back home.

Pär Stenbäck, President and Senator of the European Cultural Parliament and Former Minister for Foreign Affairs and Education, Finland.



This session of the ECP has two main themes: **FREEDOM OF EXPRESSION and THE POWER OF CULTURE IN DEFINING IDENTITY**. Perhaps this is a new beginning being so global. If the commonwealth would be more part of the world we would be happier. Adding cultures helping us to find our own identity. Identity is one of the important themes we have had during many of our sessions, also this time. Despite being European, we believe in preserving national identity. This to combine different traditions and build a collateral pattern in Europe. So why not have an African or Asian cultural parliament? Our members have really appreciated the talks and discussions we have had over the years. Yet again I want to stress that we are NOT political. We are NOT the European Commission.

Welcome to an inspiring debate and thank you for coming to this session.

- Ms Sarah Gardner, Executive Director of the International Federation of Arts Councils and Culture Agencies



We are delighted to be a partner in this session. I have also an international background with strong roots here in Scotland. The IFACCA is the global network of national arts funding. We are grateful to welcome representatives here from boards all around the world. For many of them, this is the first time to visit Europe. We are now in the midst of planning for our World Summit taking place in January 2014, Santiago, Chile. We warmly welcome you to join us there and now to have a very positive outcome, successful and learning experience during the session here in Edinburgh.



**Keynote speech: The role of National Days and Festivals in Cultural Advocacy and re-conceptualising National Identity**

A presentation was made by Professor Gayle McPherson from the University of the West of Scotland followed by questions and discussions.

Facilitated by Pär Stenbäck.



The speaker led us into the discussion with a series of issues and questions which she invited the audience to consider, emphasising that there are no easy answers.

We have days that are dedicated to Saints, undoubtedly originally with religious connotations. Why do we not have a UK national day?

Do national days allow for freedom of expression or are they owned by the powers that be? - Should we have a European Union Day?

What are days/festivals like this about – the economy, tourism, culture? We should be transparent about the objectives. Is it about who we are – and if so, can only one day really represent our values? Is more than one day possible?

Is it best to celebrate a cultural icon? The minute we start to make these days exclusive rather than inclusive then politics and Party Politics comes into play..

National days are key markers in time for; births and deaths, momentous events, showcasing and remembering. But these change.

Some countries choose to make them open to others, more global events and then it becomes an invitation – come and join us for what we stand for.

Core values are often contestable. Do there have to be core values for a nation to share? How do we choose what they are? Who chooses? What do we assert?

Where is the voice of the individual citizen in this? After all no one could seriously want to promote a homogenous whole.

How do we celebrate difference at the same time as cohesion?

Sometimes national days are about re-invention when we don't like our history. How do we celebrate pluralistic identities? Do there have to be winners and losers? Can we use national days to encourage people to be change-makers, to present the idea that there will always be change in our identity and it is up to us as citizens to forge the change and then advocate for it.

How do we deal with people if they feel they are losers or have no voice. For example, on Sept 18 2014 there will be a vote in Scotland. If it is for Scotland to be an independent country by a simple majority then how will the people who voted NO feel? Will this day be marked? Celebrated? What will happen if the NO vote wins? Could we find ourselves with the governing party feeling that they are the losers?

Whatever the answers to these questions, the speakers view is that we should celebrate what we are rather than what we are not.

Delegate: National days are never innocent, they are usually political and usually driven by what has happened in a war or a battle. Should we be celebrating this at all? It is signalling that unity is driven totally by the need to maintain nations, this at a time when the EU is supposed to be about dissolving borders. National days should be about historical and cultural but not political.

Delegate: Is there an historical narrative that is presented in schools in Scotland.

Speaker: Yes.

To what extent is St Andrews Day religious and cultural? Speaker: yes it is religious and he is a cultural icon.

As we move towards a more secular society is the religious element important? Who knows?

Delegate: National days are important for compatibility, competition and cohesion.

Repetition in national days is important as it is reinforcing. National days usually also have a class interest, they can be very divisive. How can this be resolved?

This is a contested space, but maybe that is just a reflection of reality, many national days have competitive elements.

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They can be state celebrations – for example a parade, but they also have cultural spectacle. All of this is contested and we have to ask ourselves, who is really thinking about this policy area and taking the decisions about it?

Who is in charge? Is it who pays? Individual tax payers pay? How are they involved? What is the relationship between those who pay and those who direct or take the decisions? Many feel that the public have just been shut out.

Delegate: Is it the case that National Days are more important in countries that have recently got independence?

National days can just be created as in the case of Sweden or France. Why did Sweden create a national day? Is it because they thought something was missing in their national consciousness? The passing of time and the collective marking of this does in some way seem important.

Delegate: We should be relaxed about national days, and the more of them the merrier. We could have National Festas, several of them, as in the case of Malta. All the parties in the national parliament agreed when they should be and all people consider them as days of celebration and unity.

Delegate: Can and should national days be used to promote integration? Integration into what exactly? Especially if we consider nations being in flux. Would anyone want to integrate someone into an old fashioned notion, or should the majority take on the minority and celebrate the ever changing nature of the population? The message is key, it should be a celebration.

Delegate: I feel uncomfortable when national days become connected with cultural production as this implies one set of culture is valued over another. We should disconnect this wherever possible. Civil society should oppose this.

Delegate: There is an East African Community Day. Kenya at the moment is reflecting on the last 50 years around its own independence. How do you highlight the tensions that this throws up without glossing over it? Once the tensions and issues are highlighted then these days should be used to encourage people do mobilise around the issues and do something about them. We should use cultural voices to do this. From the debate we can learn and shape change. Culture can make us active citizens in this way.

Delegate: Why are national days emerging at a time when we are in crisis about our identity? Are they just a shallow and technical attempt to fix a deeper problem? How much of all this is just myth making? An EU identity may be even more of a joke, especially if it ironically ends up marking ⇔ undermining democratic rights.

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Delegate: Identity is a very researched area – EU identity for example. People search for national identity in a time of crisis. They try to capitalise somehow, it gives them esteem, but usually at the expense of ‘the other’. However, it is a delicate issue when you pull out Nationalism to assert identity.

It is dangerous when culture is being used as a tool to reinforce a political identity – this is the case in Scotland, where the govt., is using culture in this way. It is no coincidence that when cultural budgets are being cut all over Europe Scotland is not cutting the culture budget.

Delegate: It is dangerous when the Right Wing hijacks national days and national symbols. This makes the populous as a whole take a step away – for example with the UK flag. Are we to blame if we allow innocent symbols to be hijacked?

Delegate: People can get very cynical when they don’t feel a connection to the day or they feel it is being manipulated.

Speaker: Singapore introduced the term GLOCALISATION when they take a local festival and turn it into a national symbol in an effort to build a more global identity – e.g. Tiapusum.

Delegate: Norway is having a festival that looks at Norway but through the lens of others. There were people who complained – Why can’t we just create an event that is just Norwegian? This is a strange reaction for a secure nation. It is the 200<sup>th</sup> anniversary of the constitution, we need to look at ourselves in the context of the world, not just look at ourselves in the mirror.

Delegate: Are national days the same as holidays? Isn’t it just a chance for politicians to posture and create a space for them to peddle their views. Isn’t it just an excuse for a few rich people to have a day off, for example in developing countries the poor have to work even if it is a so called national holiday. So whose national day does it in fact turn out to be?

Delegate: We are a mixture of ethnic groups in most countries, so how is this squared? Maybe we should just find a neutral day and use culture to celebrate it. But then which culture? This would at least be more desirable than giving a platform to those with political motives.

Delegate: National days can be hijacked by majoritism and this again points to ‘the other’. It becomes about us and them and this can be dangerous. How might immigrants be integrated into the picture?

Delegate: We should have a national day for PEACE and not nationalism or nations. Maybe this should be an EU day.

**Keynote speech: “A reflection on Kenya’s journey over recent years with regard to the Arts and Culture and Freedom of Expression.”**

Mshai Mwangola – Chair, Kenya Cultural Centre  
Professor

Facilitated by Venu Dhupa

**Key questions**

It is difficult for Europeans to understand what is a Kenyan Identity? Is It Kenyan or African? Is there a difference?

What is African Identity? Is there such a thing?

What is the impact of colonialism? This is totally different in different countries and depending on the colonisers.

No African country has a cultural parliament, why not? Should there be an African Cultural Parliament?



**Key Points**

Identity follows difference; culture is not an add-on as it tells us who we are.  
Difference and acknowledgement of the importance of diversity is crucial.

Human rights begin at home. Human rights and culture describes who you are and links back to economic and social rights-these should be linked and part of the constitution.

Freedom of speech has to be enhanced by economic and social rights.

Identity is a global challenge – a definition of this is often requested, but without answers.

African identity comes from within – includes looking and understanding the past- colonialism is part of the past and gave way to new colonialism, the impact of western influences, valuing and understanding the indigenous cultures, the influence of the French, the Arabs and the European Christian influence on today's African identity.

Colonialism – parts of Africa have deal with the colonialism issue and are moving on fast, other parts have not and do not have the mechanisms to do so.

The map of Africa has arbitrary boundaries. Multi identities are true in each country, in Kenya, in Africa – it is a global situation.

Kenya used to be a state without a nation – has been independent for 50 years and is still growing/changing, and will always do so.

Religion is a key part of identity - are Muslims part of Kenya or is Kenya part of the Muslim identity?

Africans do not like to debate culture - in the past colonialism made culture appear as unimportant and bad.

In Kenya education is free to a specific age – this is not the same in a lot of African countries.

If you remove the knowledge industries, you remove access to culture and education.

Culture and education is part of a successful civil society and identity.

## Action Points

Encourage more discussion on about cultural identity and do not brush it under the carpet. Art can be used to start the debate.

Encourage more discussions on Culture and what makes a civil society. This cannot be done alone in a nation, must happen with other people and link with other cultures.

In Africa encourage discussion on a new definition of culture where education is central for all.

Consider the establishment of an African Cultural Parliament.

**Keynote speech: “European Citizenship and the Role of Art and Culture”**

Steve Austen, Amsterdam  
(Senator ECP).

Steve Austen covered:

National Identity – giving the example of how this could be engineered in the case of Belarus. A University was established to encourage the propagation of national identity and give pride to an emerging national identity.

Blame being attached to the European Union for deconstruction of the nation state. He then went on to question this.

Culture is the only domain of the EU that allows comparison between the twenty-eight states and also cannot be touched by Brussels. Cultural policy as a national policy was initiated by the EU.

More questions need to be asked about the role of arts and culture in the European unification process.

Since the treaty of Lisbon it is a union of member states and citizens. This is a very strange concept: it is the only international body which has installed the right to give the citizens a voice and secure their rights.

There is a huge advantage of the international process which gives rights to all citizens involved – this happens nowhere else in the world. In the cases where human rights are potentially harmed by government intervention, Brussels intervened; until the Lisbon treaty.

If there is a European identity, it is the on-going process of bettering the rights of the five hundred million people in the twenty-eight states. The nation state is no longer being served in the way it used to be and in some cases national govts. want it to be, such as in the case of Romania. The state cannot use the cultural sector anymore to create national propaganda.

This could lead to a rethinking of the cultural sector; it could start to become a factor in a high level of citizenship, and the cultural sector could give an additional definition to the EU.

The European unification process should/could be a cultural process.



### **Key points from the discussion that followed:**

Delegate One:

What we give and take from other cultures should not involve national identity, but who you are as a person. It is important for nations to understand other cultures and allow for other identities.

Delegate Two:

You can't lose your identity because you may not own it. How can you lose something you don't have? Different powerful institutions compete for national identity. How do you think we could apply direct democracy to management of identities?

Steve Austen:

I would love this to be possible. Identity is the capacity of the individual to express themselves; identity is permanent and growing and changing concept. Identity and individuality is the domain for the people.

Delegate One:

Identity and the propagation of a national identity can distance us from others. We need a new way of expressing identity which considers morality. All national identities should/could be revised in order to remain humanistic.

Delegate Three:

Malaysia is a very multi-cultural society. Consumerism is slowly changing identity in Malaysia: cooking, cleaning, living habits are changing. As for national days, in Malaysia it is their Independence day, but the further away we get from independence, the more younger people think less of it and forget the true meaning. Two generations down the line and the point might be forgotten or lost.

Steve Austen:

German citizens it could be argued are citizens of the best modern example in Europe. Will we invite German politicians to celebrate with us together for the democracy that has been achieved since the end of World War II? National Identity is a marketing concept; we might permanently be thinking: 'What is it we are celebrating?'



Karl-Erik Norrman:

We should admire and respect the way the Germans have dealt with the past – they are champions of national therapy.

Delegate Four:

I have a friend who emigrated from Sri Lanka to France, then Britain. He claims he is from nowhere. How can we inspire the people of Europe to feel solidarity when so many different factions make us hate each other?

Steve Austen:

The politicians don't actually stand for the term 'we'. We do. The only thing that matters in the citizenship education programme is that the notion of democracy starts in the individual himself. The German programme for this has already begun. Cultural institutions and cultural artists could be a very good vehicle for promoting the idea individualism and citizenship.

Delgate Five:

Kosovo is a new state with new signifiers; it is not a nation state, but a state of citizens. Are we talking about a nation of individuals or a nation state? Serbs do not recognise this new state or new flag; this is also the case with Albania - they say there is no such a thing as a Kosovo nation. This raises questions of identity and cultural diversity. The way forward is that we have to identify with ourselves as individuals, and not be unduly influenced by the past.

Steve Austen:

There are examples that within a culture where ethnicities are not as important they begin to disappear, but in a cultural sense, in my view, individuality makes for a better understanding.

Delegate Six:

Identity and national days: In Greece, national identity is very important because of historical reasons, but in Luxembourg it is very much different. In Europe we must not have a uniform cultural identity, but must respect the multi-cultural nature of Europe.

Karl-Erik Norrman:

We should learn from India because they have the same number of languages as the whole of Europe.

Steve Austen:

The financial crisis that occurred is like a kind of a test or example. The claim for a leader or solution will disappear because there is no solution; it is a time-consuming, on-going debate. There is no risk that one country will try to take control – this is the achievement of the last seventy years. Freedom will be closely connected to the individual and peace will be normal.

Delegate Seven:

Hungarian identity is more a cultural identity than national identity; there is a regional identity with nearby nations such as Croatia because they share cultures.

Delegate Eight:

In terms of re-contextualising national identity, there is a paradigm shift from national identity to individual identity of drawing from the past to make sense of ones current situation.

Delegate Nine:

What is good for Bavaria might not be good for Germany and what is good for Germany, might not be good for Europe. Where will it end? What I want to achieve for myself might not be the same for others. It is unlikely we will find national politicians elected who are suitable for a wider regional frame. There is a problem of reality and illusion.

Steve Austen:

Everywhere in Europe, populist parties are popping up because we are a complex society. This is part of your citizenship. Satisfaction has to come from the fact that we are part of an on-going process and a very complex situation.

Delegate Ten:

In Portugal, there is a very long history of immigration. I believe that cultural identity relies on how nations perceive national identity or cultural values. One of the best cultural values of Portugal is to export. People can transmit culture to others through expression and mingling with each other. All immigrants want to grow as individuals but also may want to return to or retain something of the nation that has given them so much culture.

Steve Austen:

Besides being an actor, you are also a citizen. How does artistic work fit into the shaping of cultural identity? In all levels of activity, you are aware of your responsibility therefore not changing your art is a mistake. You are communicating to a specific audience; you are creating a community around your activities: citizens are the subject. If there is a European identity, it would be a cultural process of individual engaged in a collective effort.

Delegate Eleven:

Rwanda experienced genocide twenty years ago - national identity is a process to which there is no end point. Over the last five decades, national identity was forced by the government; it was important to be obliged to live together. Rwanda is the only country in Africa where everybody speaks the same language. Pride in being Rwandans occurred because of new definitions of a new East African community after the genocide. The government is using cultural values to reveal the nation yet artists are still seen as a danger. There is no authority for the development of culture.

Delegate Twelve:

We don't want to speak about European Identity, but European Values. We have to learn what these common values are, and build on that. National Identities are only three-hundred years old or in many cases much less.

Delegate Thirteen:

How many people do not live in countries they represent? For many people it has become more difficult to identify which nation they represent. Aligning yourself to a national identity can be confusing whereas aligning yourself to values that you carry with you holds greater possibility for harmony and co-operation.

Delegate Fourteen:

People should be wary about making demands on the arts because of political interference. Being European and a supporter of the EU are not interchangeable. The EU simply tells others how they should behave because they do not fit into their rules - this seems anti-democratic. Surely a democratic right is to be able to mediate your own government?

Steve Austen:

Citizenship explains the democratic outline by the European Union. Thank you and close.

## Plenary Debate: “Who Am I? Identity in a Globalised World and Would We Be Better Off Without National Boundaries?”



Facilitated by Claire Fox Director of the Institute of Ideas.

The format of this session was a contribution from each of the panellists (Tiffany Jenkins / UK, Alexis Alatsis/ Greece, Kateryna Botanova / Ukraine, Luis Tavares Pereira / Portugal) followed by discussion with and contributions from the audience.

It was felt that the best way to capture this quick-fire session was to list the questions that were raised.

Is the discussion about identity; a liberation or a trap?

Don't we all use labels in different ways, how useful are they?

There is a big difference between the process of the European Union as an Economic process and its ability to affect Human Rights and Freedom of Expression. Do we need a reassessment of the EU project in order for it to be of value and have the potential to be supported by citizens?

If we only let the right wing discuss issues of concern within the EU then would we not be guilty in some degree of the failings / failure of this project?

Does Europe turn on certain Nation States in times of difficulty? If so, then why?

Why does Europe seem to need the concept of barbarians? Or the 'other' in order to feel better about itself at EU institutional and political level?

Why do we anyway need to label 'the others'?

When we think about identity, in our minds do we have a golden age of 'ideal identity'? Isn't identity and culture and the 'ish'ness' of a nation changing and developing all the time?

How do we cope with this in the fragmented state of the present? Won't it always be fragmented in different ways?

Should the arts be used to do something for society without a clear purpose?

Isn't the discussion of national identity a hiding place for problems? When there are more serious issues to be discussed?

A nation is somewhere where we are born, it is not something we choose, identity can now be something that we choose. How do we deal with this?

Is identity who you are or what you do?

Is humour undervalued in the exploration of identity and national identity? After all it can do something, often nearer the knuckle that other mediums can't.

Why do societies expect so much of artists?

Do societies expect much of artists? Who even has the right to call themselves an artist?

Have arts been used for misused through time to promote messages? This is not new – e.g. The Cold War, the British Museum.

Are politicians confused about the power, role and function of the arts?

If you are a Eurosceptic then are you also de-facto right wing? Some would have you believe this.

Does getting culture involved in the whole debate help things or hinder things?

Can you solve a political problem using the Arts? Does this just lead us back to the old discussion of instrumentalisation of the Arts?



## Workshops (A-E): Freedom of Expression\*

**Introduction and facilitation by Venu Dhupa (UK / ECP Member)**

\* A short policy summary on International Policy around Freedom of Expression was circulated to ECP Members in advance.



### A: Freedom of Expression and the Role of Governments:

Contributions from the Facilitator, Karl-Erik Norrman and contributions from the panellists: Stephen Wainwright (New Zealand), Magdalena Moreno Mujica (Chile), Carole Karemera from Rwanda.



Followed by discussion, facilitated by Karl-Erik Norrman.

Democracy is worth striving for but it is worth noting this is not just the right to vote. It is a number of civic and civil constructs in compliment to the right to vote. This is embodied in the UN Declaration.

Freedom of Expression is one of them and is embodied in the Council of Europe's ambition and it sets high standards for members of the EU club.

It is worth remembering that the role of governments in most countries is decreasing, others are becoming more powerful, for example the multi-national corporations. What obligations if any do they have to take on the values of Freedom of Expression?

It is worth remembering that in times of oppression the arts and culture do not cease to exist. In fact some of the best work, for example in literature, has been created at a time of oppression. But of course how to spread these works is then limited.

No government should have the right to decide on individual grants to individual recipients.

This makes it complex to align cultural policy to the arts, but this is not to say it cannot be done.

We need to think about the arts as it receives money from the tax payer and its public service role.

The government can ensure, for example, that there are a plurality of voices.

Artists may always be suspicious, even when there is a change from oppression – liberalisation there are some that are still suspicious.

You also have to deal with the Foreign Affairs department and they sometimes insist that artists carry a message that the govt., wants to promote. There will always be artists who will take the money to do this. Even if the govt., doesn't have a direct stated policy for the arts, the Foreign Affairs department can always be selective about what they want to promote abroad. This particularly happens where they don't have publicly stated, transparent criteria for their funds. They should be under as much obligation to do this as the culture department, otherwise it is essentially an abuse of their power.

In New Zealand, Freedom of Expression for artists is in the legislation.

We have also seen examples how the govt., can use the publically funded broadcast media to promote hate – e.g. Rwanda.

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Political leaders in the name of the majority decide what is said and supported. This has happened in many historical cases. Then we have to re-educate people not to be scared to say what they think, this takes time.

Lack of Freedom of Expression often comes along side lack of Freedom of Information. If the population know that the govt., is watching, just this watchful eye and reporting can lead to self-censorship. In some countries even the understanding of Freedom of Expression is limited or difficult.

Art Watch – monitors Freedom of Expression within the African Continent, it is a pan-African network.

Artists in Egypt are creating community groups to share ideas. In Tunisia and Mali this is not happening, it is however easier for people to operate across national boundaries and make sure that artists from one African nation come out in support of artists in another African nation.

We all need to work towards a community of artists that think about their rights as well as their responsibilities.

Should governments have a cultural policy? Or, policies for culture? There is a subtle difference. It is all very well to have policies but how do you monitor and then publish and distribute the results of that monitoring.

Culture should be as embedded as health policies, educational policies etc.

How can you have true freedom of expression if people are not given an equal chance to understand what this even is? Or understand their responsibilities in this policy framework?

Freedom of Expression is totally influenced by Political leadership and their culture.

In some countries everything you say about your own culture is negative. Women in some cases for example do not have the confidence to express themselves – e.g. Saudi Arabia or the Masai in Kenya. Often the political will is not there to ensure they do have a voice. The department of culture is often a low-grade post it gets the least finance. This is familiar in most countries, it is often a post that a minister gets as a side posting or on the way up or down, it is not taken seriously as a portfolio.

Kenya has ratified UNESCO 203 and 205 in its constitution. Data mapping is now going on to create meaningful benchmarks. Yes, all very well but we know that culture cannot be mapped easily.

We have to be wary of official policies and what actually happens. For example in Russia there is officially no censorship. However there are four laws which indicate a lack of Freedom of Expression and persecution of particular groups:

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- The first is around insulting the feelings (or beliefs) of a social group or persons
  - The second forbids the promotion of homosexuality and paedophilia. It is particularly insulting that a sexual preference is talked about in the same breath as a crime.
  - The third is about defamation of history.
  - The fourth is a commission of a book that is about creating a perfect past for Russia which will then be promoted in schools etc.
- 

We also have to be careful about new forms of censorship, for example financial censorship. If grants are being given in a political way, anyone who does not conform to a particular Party Political message may not be given funds to carry on their work. It is very difficult when you are not getting support to get your voice heard above those who are. So poverty in effect is a form of censorship.

Does it make any difference if women are in power? In Rwanda there seemed to be a difference and recognition that many things are getting on and more collaboration is going on across govt.

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**B: Freedom of Expression and Social Media**

Introduction by Johanna Suo, cultural entrepreneur, ECP and ECP YN member.

With contributions from Stelios Virvidakis, Professor of Philosophy, University of Athens, ECP Member and Nick Barley, Director Edinburgh International Book Festival.



Introduction:

How does social media affect young people? Many young people are great users but it can possibly be stressful and exhausting if you feel pressure to tweet, poke and chat all the time. It can have an impact on your personal life; you may be considered odd man out by friends and fellow students if you do not use it.

There has been debate recently about social media with catastrophic impact; deaths of young persons who committed suicide as they were bullied and terrorized.

A positive side of social media is that it allows many people to join a direct dialogue that is not possible in traditional media. It is a more democratic form of media.

One thing worth commenting on here is how the « truth » is created in social (and other) media; The strongest write the history, the ones who scream the loudest create the truth. Who are we presenting in media, and in all public spheres? Do the people have relevant life experience, background or knowledge to give relevant views on a topic? How is the good guy and the bad guy created? The broad mass of citizens do not research about what is written or said in media. A strong communicator can convince that what is said is true and the « truth » is created. This is frightening.

Finally:

How should controversial subjects be treated in social media and radio where everything is instant? Can we really do anything about this?

Repressed freedom of expression will always strike back harder.



Followed by discussion facilitated by Ben Bradshaw, former Minister of Culture UK, MP and ECP Senator.

- There is a tension between allowing parties to express themselves in public and in the social media and the harm that might result for others in relation to the views expressed. These views might also infringe the rights of others. For example, what do you do when you have people who express racism, xenophobia etc., yet are members of parliament?
- Sometimes words are like deeds because they incite violent behaviour.
- What does a democracy do when members of parliament speak this way? Some kind of freedom of expression might have contributed to the rise of the Neo-Nazi party 'Golden Dawn' in Greece. What could have been done to avoid this happening?
- Banning the party might be counter-productive but is there a way that speech that is dangerous could be banned?
- Should laws be made to regulate the media?
- We should educate the public as to why they should never vote for a party by exposing their criminal activities. Or is there a basic level of 'respectability' that should be expected from Political parties – we have one – this is respecting the rule of law.
- Imagine you are at a literary festival and somebody has a banner saying: 'God hates fags'. In which countries would this be illegal? This happened in America and was upheld by US Law because it was a religious expression.
- This tension has been a problem since the birth of democracy. In China, anything circulated more than five-hundred times online constitutes a criminal offence.
- Offence: increasingly people are offended by what they read on social media sites. Social media has the power to magnify any offence. Twitter has the power to offend, shock, panic; It is a gradual process for people to become more aware of what is private and what is public.

- What is objectionable about such parties as 'The Golden Dawn'? There are some extreme-right parties whose ideology seems to incite violence against the people and democratic society itself. If you form a criminal organisation or participate in criminal activity, you should be banished from parliament.
- Twitter etc. do not abide by sovereign laws. But the police in the UK are attempting to control Twitter anyway and we now hear that our on-line interactions are being tracked. This is wrong.
- It is not impossible to take action, for example the fight against child pornography has had some successes.
- Who will decide who gets banned and why?
- Why is it wrong to ban 'The Golden Dawn'?
- We have to accept people expressing their views, even of hatred; but the party should be monitored closely in case of criminal activity. Particularly if they are enemies of freedom of speech.
- Do you think that a critique of 'The Golden Dawn', or pornography, is a good reason for surveillance?
- Firstly, surveillance can sometimes do good – for example, it has prevented terrorists going about their work. Secondly, hatred towards groups like Golden Dawn is sometimes sustained in order to hide corruption in other parties etc. in Greece. It is not just the crisis in Greece giving rise to right-wing groups.
- How does the state support social media when it interferes with art?
- There is a blurring of the boundary between the public realm and the private realm. How are we going to have to behave in the future if it is going to be in the public realm? Realising that conversations aren't just heard by people in the pub, or in small groups but more publicly.
- Before the war in Kosovo, Albanian people were forbidden to express themselves in their own language. We have the right to do and say what we want, but we also have a responsibility to others. In Kosovo - and everywhere

– many people post hate speech but without a public profile, i.e. they do it anonymously and it can cause great damage.

- Certain social media sites like YouTube allow people to be creative where before, they would not have had the chance.
- When do you know if freedom of expression in social media is jeopardising somebody else's safety?
- If society generally trusts the old media such as TV, newspapers etc., then if they read things on Twitter that contradict that, they are less likely to believe it. In China, there is a higher chance of it (Twitter or social media) being believed, maybe because the population are realising they are in a totalitarian state.

## C: ICORN: Shelter cities for persecuted writers



Presentation by Fredrik Elg, project manager at the Swedish Arts Council – The Swedish Arts Council supports a growing movement of ICORN shelter cities for persecuted writers. Lately representatives of other art forms, such as music, visual arts etc. have announced an interest in opening up the shelter city movement to embrace also persecuted artist in those disciplines. Regardless of artistic field, the cities of refuge must prepare for hosting a dissident with the courage to fight for her/his right to artistic freedom and who will greatly contribute to the cultural life of the city.

Followed by discussion facilitated by Ellen Wettmark, Counselor for Cultural Affairs, Embassy of Sweden.

### Key Questions

What about shelter cities for other artists, e.g. visual artists?

Are there other schemes already going on for other artists?

What sort of people apply to the scheme? How do they find out about it?

Who funds them - the state or the cities?

Do the cities offer other support to meet individual needs, e.g., psychological problems?

Do cities get a chance to choose their writer, or is one allocated to them?

How do cities deal with the issue of security/risks (if there are any) for the writer and also their communities?

### **Key Points**

There are 40 cities in the ICORN Network.

ICORN matches the writer to the city.

PEN INTERNATIONAL do the checks on whether the writer is a genuine writer and not a government terrorist posing as one.

Writers seem to learn of the scheme by word of mouth.

Cities provide the safe haven for a 2 year residency - a scholarship, free housing, a network of colleagues, translation services, promotion and any specific individual needs. Assistance is also given for the next steps – a safe return home, seeking asylum or another programme.

Important the cities are independent from the state and retain ownership of the scheme – funding comes from the cities and the arts council.

Other similar schemes include Safemuse, Scholars at Risk, Reporters without Borders, Safe Haven for Artists at Risk.

Important to be clear with the writer in advance of the residency what the host wants to get out of the residency as well as the writer? Important also to discuss with artist what you want to put out on the internet/social media? as issues of security can arise.

The Swedish Arts Council has a guidebook on the Internet for cities and writers in Swedish.

If new persecuted cities were to be established for other art form artists then you would need to agree who vetted the artists –e.g. the equivalent of PEN INTERNATIONAL.

The benefit of the scheme is that it creates a system to survive – gives a life of peace to someone – an important action for a city. It encourages and enables freedom of speech and artistic freedom.

### **Action Points**

Encourage the Swedish arts Council to translate their guidebook in to English.

Encourage discussion about how to establish persecuted cities for other art forms, other Cities and other artists



D: “Index on Censorship”



Presentation and a summary of the work of the organisation and future plans for interaction within Europe.

By Julia Farrington, Head of Arts Index on Censorship.

Followed by discussion facilitated by Dr Femi Folorunso, Creative Scotland.

### Key Questions

How to open up dialogue about institutional self-censorship - why are there dilemmas?

Do organisations self-censor by being lazy?

What is the basis of democratic values?

Has society lost its appetite for debate and controversy in the arts?

Who is/are the key power/s that silence/s controversy?

### Key Points

Currently there are a number of issues In the UK: Institutional self-censorship, public and special interest campaigns, over cautious policing, cultural diversity policies, financial pressures and a climate of risk aversion.

People are not educated about Article 19 on Freedom of Expression – Freedom of expression tends to be supported in Law.

Diversity is perceived from the outside.

Key women in ethnic communities feel abandoned by their culture and not supported when they want to take on new roles.

There is no such thing as ethnic minority arts, just arts.

The approach to cultural diversity does not look at cultural autonomy – programming should be based on an equality agenda. It is about complexity, not about hubris as played by some key institutions. For example, when the state can't laugh at itself (Spain does not allow artistic expression about the recent dictatorship).

There is now the new censorship – a new liberalism.

Censorship is a law and a moral practice. The digital space is a moral space where all is visible.

A positive approach is needed as everyone wants to feel they do something positive, E.G. In Canada there is the Centre for Single Mothers to train them in business innovation. In Finland design students set up a language café with older people, to learn from them.

In Russia the state has chosen the strongest way of censorship – criminal and moral. A new criminal law has been agreed against violation of buildings. Recent cases have split Russian society. The orthodox church against violation of the church (moral) and the cultural organisations (freedom of expression). No mutual understanding of moral values between the state and the people. State suppression against moral values e.g. homosexuality.

Censorship and funding – a key issue in politics and culture- how are decisions taken and why.

Religious censorship of the arts - for example, the play Behtzi at Birmingham Repertory Theatre and the play Gerry Springer the Opera.

Controversy in the arts can galvanise communities.

The arms-length principle –creates a distance from Government – is this democratic?

There is culture that the state allows or funds and then the rest of culture that just happens. Does this enable difficult art to happen?

Artistic expression versus activism – difficult to separate.

## Action Points

There is a need for conversations amongst the institutions - what are they self-censoring? They need to reach an understanding about what they are censoring.

Institutions need to get out of their offices and see what is happening in the street.

Freedom of expression should be discussed in advance of a crisis, not after one has happened. (Russia)

Censorship and funding – a strategy of empathy is needed for all communities. Pitch to the positive and make controversy a positive dynamic.

**E: “Freedom of Expression and Art in the Public Space”**

Presentations were made by:



1. Johanna Suo and the ECP Youth Network who were sharing the results of their preliminary research into Freedom of Expression Art in the Public Space involving: UK, Italy, Romania, Kosovo, Greece and the Ukraine.



2. Josip Zanki who described and then presented the results of “One Sided Story” a residency project in Spinnerei, Leipzig (2012-13, which involved the Croatia Association of Artists and the Alumni Association of the New York Academy of Art.

The ECP Youth Network wanted to find out though their survey:

What is the status on freedom of expression in public space art in the participating countries? What are the differences and similarities?

Are the voices of the three groups of respondents (artists, private and public producers and decision makers) united or not?

A big issue was identified: Public spaces are powerful and complex spaces. There is so much visual pollution and this is a problem, in particular privatisation of the public space, mainly by advertising from big corporations.

When local authorities are selling spaces they need to consider who they are selling to, as citizens do not have the same access to a space that is supposed to be for them.

Politicians need to think about how to include citizens in decisions about how the public space is used. This also applies to how they participate in decisions that are about art.

There was a suggestion that this second point could be a very fruitful topic for the ECP to consider at a future meeting, namely citizen involvement in decision-making about art.

Results were presented covering:

- The research question
- The methodology
- The sample size and limitations
- The results and the limited conclusions that came from this small sample.

Some worries were expressed from the floor regarding the authenticity of the research given the sample size and limitations. The ECP youth network recognised this and emphasised that this research was very preliminary and could only be used as an indicator that more fruitful work could be done around this subject prompted by this research.

A note was made that though there was limited input from Greece that there are taboos, so please ensure that this gets noted and picked up if there is future research. Or at least include a narrative around this.

It was pointed out that public space now includes electronic space and this was missing from the research.

The point was made that as an administrator one has to answer to the citizen body as a whole and the artist should know about this responsibility. Any artist that is putting something in the public space does need to be aware of their share of the responsibility in this. We shouldn't lose sight of the many excellent collaborations between artists and administrators and administrations that have achieved excellent public art.

The youth network re-iterated this was a preparatory research (survey) and that it can work as a base for a more extensive research. ECP YN members are aware of the limitations and aim to be back with a more expanded research of the topic in the future.



### Conclusions:

The situation of freedom of expression in the public space looks different in the participating countries but the taboo subjects are the same (although in different degrees): Nudity, sex, swear words are never public friendly, neither guns, graffiti-esque art or religion and politics.

Many respondents agree that artists have a duty of care to the public when creating art.

A democratic process in the commissioning of art for public spaces would be recommended.

The public space can be very complicated to work in because of rules, regulations and already mentioned privatizations but, there are many benefits with art in the public space:

- Stimulating people to think and people's imagination,
- Enhancing or completing the environment,
- Offering non-frequent culture consumers the possibility to discover art,
- Create social cohesion,
- Improve communities' perception of themselves,
- Disseminate messages
- And last but not least, offer artists the possibility to interact with a larger audience

PowerPoint presentations of "Freedom of Expression and Art in the Public Space" and Josip Zankis "One Sided Story" a residency project in Spinnerei, Leipzig can be found on the Edinburgh page on the ECP website.

A plea was made that in aesthetic terms we don't think enough about beauty or discuss beauty. This was suggested as a future discussion item for the ECP.

**New ECP Members** (photos can be found at ECP web members page.)



**Adrian Buzak,** Austria / Feldkirch; Professor & soloist player on oboe.

Adrian Ionut Buzac is not only an excellent musician but also an inspired and inspiring pedagogue who is prepared whenever necessary to devote his time and energy to be there for his students.

**Johanno Suo,** Sweden/London Producing Artistic Director

Cultural entrepreneur, experience in performing and visual arts from small associations and from institutions. Working with the development of the ECP YN. ECP YN soon launches the « empowerment project » and ask for ECP members to support it, and the YN.

**Eliza Hoxha,** Kosovo/ Pristina, Architect & Musician

Eliza got a phd from Graaz, works in office in city urban planning with a background as a musician/rock-singer in Kosovo. She uses music as platform for different causes to address needed issues in her urban planning.

**Veton Nurkollari,** Kosovo/Pristina Photographer, filmfestival producer.

Veton was born into family of photographers. Started a documentary film festival in Kosovo that developed into a festival of open debate, including music, children etc and rating among the top 10 documentary film festivals worldwide.

**Georgi Begun,** Germany/Berlin Artist, Producer

Working on thematic art-projects, encouraging debate, discussion of the social and moral values and issues addressed by individual work. [www.concentart.org](http://www.concentart.org).

**Izeta Gradevic,** Herzegovina / Sarajevo, Architect & entrepreneur

Studied architecture, arts, teaching architecture and has started an arts centre developing into a festival gathering more than 100 000.

**Aleksandra Savanovic,** Serbia/Belgrade Sociologist & culture worker

'Sasha' holds a master in sociology but ended up in culture working with theatre productions, design, creative industries and she has also done some fiction writing.

**Blandine Péllsier,** France / Paris, Actress & drama translator

Blandine trained as an actress, but mainly translates English speaking playwrights, also Scottish. She is a feminist activist within the performing arts, strives towards gender equality and is looking for international partners.

**Dubugnon, Richard,** Switzerland / Paris Composer & social entrepr.

Richard is a composer and double bass player, fighting hard trying to anchor arts early on in schools working in suburbs with children that never even seen an instrument.



Welcome to 13<sup>th</sup> Session of the ECP, Mr. Memli Krasniqi, Minister of Culture of Kosovo



### Intro

Glad to be again at an ECP session – to welcome you all to the next ECP session in Prishtina, Kosovo.

Look forward to organizing together with ECP a great session and a memorable visit for all participants.

Last year I spoke on the relation between culture and the EU integration process with regards to Kosovo.

Today, I would like to give you an informative overview of the cultural landscape and scene in Kosovo.

### Public Cultural Institutions

MCYS is the Govt. institution that supports development of culture and cultural heritage.

Through 17 institutions, such as National Theatre, Cinematography Centre, National Gallery (Erzen and Eliza), Kosovo Philharmonic, National Ballet, National Library, Institute of Archaeology, Institute for the Protection of Monuments, Museum of Kosovo, etc.

These are public institutions, autonomous in their work. The respective Executive Boards elect the Directors of these institutions and supervise the implementation of their yearly programmes. So far, MCYS sets the yearly budgets for each institution, but we are in the process of making each of them an independent budgetary organisation, which would give them complete financial independence.

Speaking of finance, contrary to the regional trends, we have managed to increase funding for culture continuously in the last three years. Apart from the MCYS, cultural projects and events have been supported in numerous cases by the MFA and the MIE. But still, only about 1% of our budget overall is spent on culture, which is on par with most of our neighbouring countries.

## Legislation

As regards legislation, the approach that was taken originally was to have specific laws for specific institutions, therefore we have Laws on Theatre; Cinematography; Publishing and Books; Libraries; National Song and Dance Ensemble; Philharmonic, Ballet and Opera; Copyright, etc. Some of these laws have been amended recently in order to be more aligned with European standards and best practices.

Nevertheless, we are exploring the idea of reforming our legislation of culture by passing a basic law on culture and cultural institutions, without much detail on their internal regulation, so as to allow more flexibility on behalf of the institutions to organize their work and functioning. This may come about only if there is agreement by the vast majority of stakeholders, including the independent cultural organisations.

## Independent Organisations and Kosovo's Cultural Calendar

Kosovo has a very rich and dynamic cultural scene. Apart from the public institutions, this is made possible mostly by the independent cultural organisations that stage hundreds of small to massive events throughout the year.

MCYS supports financially most, if not all, of these events and we're happy that we've more than doubled funding for independent artists and organisations in the last two years.

There are numerous remarkable festivals that have gained great reputation in recent years and they contribute greatly to putting Kosovo cities firmly on the map of the regional cultural landscape.

Notable examples include DokuFest (Veton Nurkollari), PriFest, Skena UP, Nine Eleven Dedication Film Festival, Anibar, Etno Fest, Rolling Film Festival, Prishtina Jazz Festival, ReMusica, KamerFest, Dam Festival, etc.

Combined with other international events of our public institutions, such as the international photography competition of the National Gallery and the Albanian Language and Literature Seminar of the University of Prishtina, these events contribute to the strengthening of the relations between Kosovo artists and arts groups and their peers around the world.

## Cultural Diplomacy

We are aware that there still is quite a lot of mistaken perception of Kosovo and its people around the world. Thus, we have put an emphasis on public diplomacy and particularly on cultural diplomacy.



In the last couple of years we have strongly supported our public institutions and independent artists and organisations in their international participations and representations.

So, for example, we have had pavilions for the first time in the Venice Biennale, in Berlin and Cannes film festivals, we've organized a special night with Kosovo musicians at the Montreaux Jazz Festival, etc. Our National Ballet and National Theatre have staged performances in various countries. We're looking forward to this year's edition of CultureScapes, where Kosovo artists will be represented together with their colleagues from all over Balkans.

Short films from young Kosovo filmmakers have been screened in many festivals the world over, winning numerous prizes in the process, including the Best Foreign Film in last year's Sundance Film Festival.

Institutional cooperation was also one of our priorities, so we negotiated and signed bilateral agreements in the field of culture with many countries, including Germany, Latvia, Malta, Albania, Macedonia, Slovenia, etc. At least six more are planned to be signed in the next few months.

### Challenges

Much good has happened in the last few years regarding culture in Kosovo, but challenges remain.

Lack of Infrastructure – more exhibition spaces, more theatres, more concert halls.

Lack of human resources – not many experienced cultural managers and few willing to work in the public sector; reasons include pursuit of own projects and small salaries.

Lack of finance – although budgets of cultural institutions increased by about 50% on average in the last two years, still not enough; lack of private sector support adds to the problem.

### Conclusion

Nevertheless, we're a young country of young people full of dreams, passion and energy.

We've overcome much more difficult existential challenges and we will overcome these, too.

We're happy to be able to exchange our experiences with you until and during the next ECP session.

Kosovo is a small country but with a big heart. We invite and welcome you all next year in autumn and will try our best to make your visit memorable and worthwhile.

**Presentation: “Increasing conflicts on national identities in Culture”**

Dr Marie-Louise von Plessen (Senator ECP).

In a period of increasing lack of trust in political representatives, institutions, positions and even in democratic structures one has to consider an alarming shift of participation and prejudice. The extremist parties tend to convince their voters by applying to a general fear of globalization, joblessness, loss of community values by being enforced to adapt to more and more alienation imposed on their life administered by Brussels functionaries. Will this affect European identity and will those who want to promote collaboration and co-operation become an endangered species?



In European affairs, morality has become a political concern. Especially in France of the Fifth Republic, the priority is on transparency within all government branches. Yet, French extremist parties both left and right tend to mobilize their voters' against international cooperation. Thus, the idea of Europe is treated as an external enemy coming from within to inflict and destroy identity based on national values....

[For speech in full follow link.](#)

...Given this outline, 'Otherness' becomes a fatal weapon to serve national prejudices. Thus, cultural cooperation, though based on scholarly agreement between acting partners, turns into a battleground for national pride and prejudice. This immoral state of cultural affairs is to be observed in various EU nations and member states where European values are endangered.

Therefore, cooperation in culture should dare focus on national prejudices. Only multinational units of experts and visual expertise can implant and enforce a European spirit of cooperation. At least in cultural affairs, new conflicts recalling issues that provoked a series of national wars throughout the 19<sup>th</sup> century, will gain attention. But did we not evolve beyond the age of nationalism, in an enlarged Europe without national borders? As the past is part of the present, history should be told by joint perspectives.

Emerging from a common European history, yesterday's enemies have grown into today's partners. The prescription is simple enough: Respect cultural diversity as a critical path to further peaceful cohesion on this continent.

Following discussion:

### **Key questions**

Can History be taught straight forwardly just through art?

Is there any true national German art without conflict?

### **Key Points**

To understand national art you need to understand the national history.

Art is transnational and goes across borders.

Cultural separation is not cultural exchange.

EU should encourage the power of art for the mutual benefit for all.

The Bohemian Paradise Project is a new group with no politicians to encourage everyone to create, as artists to achieve a peaceful paradise and to ensure we all take seriously our duty to the planet. People must change how they think about the environment. Nature is the new religion, a spiritual and ecological revolution. Change is the new Bohemian.

There are two phenomena:

- International cultural relations are still organised by the national structures/organisations
- There are different structures: In France the French state has a monolithic control from the centre and in Germany the Federation has no say in cultural policy this is devolved to the cities to define local cultural practice.

There are different practices e.g. the Goethe Institute (role not defined by the state) and the Institute Francaise (role still defined by the state/state propaganda.)

There has been a debate in the media on who controls or who should control cultural exchange and defines the identity of national arts?

The European project is still sensitive to history and definition of nationhood/national identities.

Identities must include the Citizens hearts and minds and include vulnerable groups - those who no longer are considered to have an identity. Artists have a role to assist these discussions.

European Citizenship has to be built on cultural values in order to be effective.

There is a challenge to consider these things together: nationality, the state and art. Each player has a different view-point and there are considerable vested interests in the state apparatus.

There is still not a lot of freedom of expression in some parts of Europe e.g. in Spain artists are not allowed to use issues around the previous dictatorship.

Artists are still trying to breakdown cultural barriers.

Venice Biennale and the Edinburgh Festival considered by some to be real expressions of true Europeanism.

Connecting history to the present is the future of Europe and a European identity and culture can play a role in this.

### **Action Points**

The EU must include/look to those cultures on the periphery e.g. The Balkans.

A notion of European responsibility/citizens spirit should be encouraged – construct a European consciousness to be built on cultural values.

Encourage more discussion and representation of art and nationhood and celebration of differences.

**Presentation: “To Be or Not to Be a European Minister of Culture?”**



Mr Uffe Elbaek, former Minister of Culture of Denmark

I want to share a personal story...

The story of what it can be like to suddenly be thrown into the limelight and then out again. And then let's talk about it and share our experiences from this example in a more workshop kind of setup.

In my unexpected and sudden role as Cultural Minister I wanted to make a difference. I wanted to challenge finance and nourish a change of mindset and tackle the impact of globalisation. I wanted to defend and provide infrastructure, all in good cooperation with other ministers and primarily the Minister of Education.

Now there is an urgent need for new air in the government, I had to step into a suit and I didn't even have one, step into a position that was not my own. I wanted to be different and started to have my lunches in the cantina; apparently no former minister had, but sometimes the small things do matter. I wanted to turn around the hierarchy of the internal structure.

I made two decisions on the first day; never to sit in the same chair around the prestigious meeting table and always to ask the youngest person about their opinion. Every third month I also held a meeting with the interns. I invited arts schools to decorate my office walls and make handicrafts for the windows.



So we needed a change of mindset. I hence invited a TV-show to the office, with journalists inviting artists sitting in my chair; saying what they would do, where they a cultural minister. You can imagine the turmoil that started. I also practiced sitting in the reception causing a lot of confusion.

All this had its challenges and its price. Out of the mistakes I made the prime one was to underestimate my enemies, and the conservatism in cultural organisations. With everybody protecting their own domains and the little money there is. I also made proposals threatening media structures; powerful actors now looking for opportunities to give me a reason for to step down. You need to be aware of who would like to see you fall. They succeeded. I was later faced with a situation having to choose between my career and my love. I followed my heart. But I'm still in the game; now as a free political radical and I want to make the most of it. I want to influence from a position of policymaking; too reinvent social society and modern civilisation promoting serious sustainable transformation.

This is my new agenda and I invite each one of you to follow our progress and welcome you to join my cause in whatever way you can and so wish.

*... Session opened to the floor and continued with Q&R.*

## Members presentations:

### **The European Capital of Culture 2013 – Kosice/Slovakia.**

Adéla Foldynova from the Kosice Secretariat

Interface – speaking on how the future should look in Kosice.

Post post post... part of the transformation. Projects, cultural programme, infrastructure. 5 historical cities cooperating. Sports projects needing infrastructure. Artist in residence programme bringing new perspectives into our society. Creative economy moving from heavy to more soft business. Budget regional support 60 mil.Eur etc...



Communication strategy is challenging where we are failing a little.

### **Living culture in the university; an invitation**

Carbon, François, Luxembourg

A brief presentation on the cooperative project 'Living culture in the university - the US/transatlantic dialogue'. The 3<sup>rd</sup> experience, June 4<sup>th</sup>- 6<sup>th</sup>, 2014, Connection for culture and a vision for global citizenship. At Abbey Neymunster, Luxembourg.



[Further info follow link](#)

## **Bohemianparadisepress**

Contribution from Milena Oda, Czech Republic

A presentation and invitation to join her and her work at:

<http://www.milenaoda.com/ger/>



## **Exhibition on “Space, Migration and Identity”, presented by the German member cluster of the ECP Youth Network**

Parallel to the session this exhibit touched upon the theme of space, migration and identity in four parts.

- 1.) Music – Creole – one country in many musical worlds.  
We were invited to listen to music of artists who live and work in Germany and whose music shows influences from different corners of the world. Identity, traditions, regionalism and elimination of national boundaries are inspiration for them.
- 2.) Art – what does national representation in the world of art mean?  
The production of art in Germany today is defined by various forms of collaboration between artists from all over the world. These transnational everyday realities demonstrate to what extent the contemporary art world gathers European cultures together in a large international network.
- 3.) Cinema – places and spaces in the cinema of double cultures.  
Is also often called cinema ‘of métissage’ or of ‘between cultures’ and has been created by filmmakers from immigrant families. Selected film scenes, representing the dynamics of space was shown at the stand.
- 4.) Relocating Identity – a questionnaire for the participants:  
What is your identity? Where is your home and what does it mean?  
Are you a migrant? Where do you cross real or mental borders?  
What is a nation to you? Your own? The others? Etc...

**Social venues:**

Evening: Optional Cultural Events including Pub/Literature tour of Edinburgh.  
Theatre visit in Glasgow & Whisky testing etc.





## 27<sup>th</sup> to 28<sup>th</sup> September: 3<sup>rd</sup> Session of the ECP YN (Youth Network)

- *“Boosting the value of art and culture and giving youth a voice”*



The third ECP YN meeting in Edinburgh was a gathering of members from ten, so called, national core groups in ten different countries.

The present members were: Nita Zequiri, Kosovo, Katharine Balamoti, Greece, Raluca Pop, Romania, Corina Bucea, Romania, Anna Denysenko, Ukraine, Eliana Nicolau, Portugal, Alina Grygierczyk, Poland, Francesco Panella, Italy, Anabel Roque Rodríguez Germany, Stasiak Barbara, Germany, Woldorf Kerstin, Germany, Maria Hadjiathanasiou, Cyprus, Stepanie Akinyelure, UK, Johanna Suo, UK (Sweden).

A legal body for the ECP YN is started in Sweden. A constitutional meeting will take place during the autumn in Stockholm. The board members are brought together in order to create the non-profit association that ECP YN needs for global funding.

A statute document for this legal body will be finalized during the month of October.



During the meeting the structure of the network was discussed and in particular the National Networks (core groups), hereinafter called NNs. The core groups consist of, at minimum, seven persons in each country that push the activities forward. Currently the ECP YN has NN's in Greece, Cyprus, UK, Germany, Kosovo, Romania, Poland, Italy, Portugal, Ukraine. These networks have different numbers of members. At the meeting a plan was made to achieve a more even member number per the 20<sup>th</sup> of December this year.

There are also NN's started up in several other countries; Denmark, Spain, Serbia, Croatia, Bosnia & Herzegovina, Macedonia, Norway, Switzerland, Slovenia and Sweden.

A presentation (and a following discussion) took place about the status of the "Empowerment Project". It is a Pan-European project that aims to facilitate access to, and the democratization of culture. Particularly in less privileged parts of Europe.

#### **Interviews made by the ECP YN show that there is a need for:**

- 1. Exchange between young people from Eastern and Southeastern European countries with young people from other parts of Europe (and the world).** They need public exposure of examples of successful people; professionals with upgrade carriers as positive examples. Many young people in Eastern and Southeastern European countries have lost perspective and belief in general that they are able to succeed, especially in art- and culture-related professions.
- 2. A Pan-European Internet platform for youth interested in art and culture that easily connects individuals, provide specialized information, insight and best practices.** No such Pan-European platform for young people that combine both online and offline meetings and discussion exists! A conclusion made by members of the ECP YN is that similar initiatives that already exist never reaches one another and never interacts.
- 3. Initiatives that successfully reach excluded youth!** Research made by the ECP YN shows that youth excluded by social, financial or geographical reasons are often not included. Often only established professionals who are already "in the game".
- 4. Initiatives that work cross border.** Similar existing initiatives tend to stay local or regional.

**5. Sharing and exchanging skills, competences and best practices in a larger scale.** Today a couple of Western European countries have sophisticated systems to reach so called NEET groups (not in education, employment or training). This knowledge and practice is unevenly spread in Europe. The existing initiatives are not always interested in cross border cooperation. How can we share this expertise to societies/cultures in need?

### **Target Groups**

1. Young people (15 to 30) excluded by social, economical and geographical reasons.
2. Young people already active in the fields of arts and culture.

The project consists of four main pillars that are surrounded by numerous activities such as creation of local networks, meetings, research and lobbying:

- 1.) A well promoted Internet platform** containing various different facilitating elements
- 2.) Workshops, conferences and meetings** based on local, regional and national needs.
- 3.) Internships and Apprenticeships** – created within the partnering consortium based on local needs.
- 4.) Creation of a network for organisations** (mainly in art and culture) working with and for young people.

Several applications are submitted for the project and partnerships are being built at the moment. Several deadlines for the late autumn 2013 were set up for the ECP YN members in order to advance on the project.

Structure for the creation and set-up of the NN's were topics discussed as well as the needs, responsibilities and tasks for hub organisations.

It was also discussed how members in the NN's could be motivated and feel that they are included in a Pan-European Network.

Related to this the survey and research topics were discussed and it was decided that the YN will run many different surveys, small and large scale research in parallel. During the autumn 2013 a list of topics is created and in December 2013 pan-European working groups are created.

It was also discussed how the YN could approach the subject of 'encouragement of entrepreneurial skills and self-promotion in the fields of arts and culture'. A lot of education related to art and culture do not prepare their students enough for professional life. Students finish their studies and find themselves without employment. And what happens when the state does not pay any subsidies anymore?

The subject could be included in the empowerment project or looked at as a specific research topic.

Communication and many sub subjects were discussed.

The usage of ECP YN Facebook is encouraged: [www.facebook.com/ECPYN](http://www.facebook.com/ECPYN)

A new Twitter account is created: ECP\_YN

ECP YN will be present at the UNESCO Youth Forum in Paris from October 29-31<sup>st</sup>, 2013.

You can receive more information and a full report about the meeting by writing to: [YN@kulturparlament.com](mailto:YN@kulturparlament.com)

## IFACCA International Federation of Arts Councils and Culture Agencies 'A Commonwealth Participants View'



<http://www.artsummit.org/programme/cultural-programme/>

Venu Dhupa, the Director of Creative Development at Creative Scotland was asked to work with the ECP to expand the regular annual meeting to ensure a more global feel. She identified the International Federation of Arts Councils and Cultural Agencies (IFACCA), who were already planning on having a European Chapter meeting the UK and invited them to extend their Board Meeting so that European Board Members could join the ECP. In addition, due to the theme (Freedom of Expression) that was agreed upon, IFACCA was asked to administer up to 10 bursaries that would enable 10 Commonwealth participants from their network to also join the meeting. Their bursaries scheme is subject to separate reporting. However, this extract from Allan Alo, President of the Samoa Arts Council, one of their participants captures well the value of the two networks working together and how Creative Scotland was positioned as an enabler.

“With the world’s emphasis on Culture, Arts and Creative Industries, the ECP conference posed an excellent opportunity to contribute to the evolution of Culture and the Arts in the Pacific comparative to the rest of the world. It was also a great forum to hear and learn from those of the world agencies. It is essential that we become strong advocates and vocal leaders as we voice our views at international forums and acquire new learning on the development of the Arts and Culture at this critical time.....it allowed for.....an inclusion of those from the rest of the world as it welcomed resolutions, motions and proposals from the participants about issues surrounding Arts and Culture development to be included in the Edinburgh declaration. A poignant point raised and supported was that the ECP definition be extended to embrace countries from outside its demographics.

In addition to the papers and ideas, the conference gave me an opportunity to establish vital links with some of the world’s leaders, educators and scholars in the Arts and Culture as part of my outreach efforts to heighten our connection between the Pacific region and the world in this field. Talks are now underway for future partnership and collaborations for creative ways to enhance a number of projects, programs and possibilities aforementioned in the near future between the world, our University and region.

I am grateful for the support of Creative Scotland that funded the trip.....it could not have come at a better time as Samoa and the Pacific region wakes up to exploring ways to heighten the development of the Arts, Culture and Creative Industries in the region. I am also grateful for the assistance and endorsement of the University of the South Pacific, Faculty of Arts Law and Education.

Apart from the papers, there were important opportunities to network for the Samoa Arts Council and USP’s Outreach work in Samoa relating to Cultural Ceremonies and festivals for two forthcoming major events. 1. Small Island Developing States Conference (S.I.D.S Samoa 2014) and 2. Commonwealth Youth Games (Samoa 2015).”

This visit was timely and it will definitely have enduring value.”

This would not have been possible without the foresight of the Director of Creative Development.

Photograph of the IFACCA participants: Members of IFACCA at the ECP Conference Sept 24 - 26 Sept 2013, Scotland. CEO of Creative New Zealand – Stephen Wainwright and Cultural Advisor to the Secretariat of the Pacific Communities (SPC) – Dr. Elise Huffer, were among a vast representation from the world (Samoa Arts Council, India Foundation for the Arts, National Institute of Culture and History Belize, Department of Fine and Performing Arts Tanzania, Department of Culture – Nairobi, Ministry of Culture and Tourism Malaysia, Ministry of International Affairs Chile).





**The European Cultural Parliament, ECP, recognizes 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

modern societies are characterized by complexity and modern citizenship by an ability to deal with that

Europe is a space of common shared values in which a cultural and humanistic perspective may act as a glue keeping Europe together and play an essential and vital role for the European project

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

- Cultural identity should be distinguished from nationality and citizenship. Cultural identity cannot be lost, is inherently diverse and inspired and maintained through an on-going process of dialogue. To that dialogue arts and culture contribute the expression of existing cultural identity but also stimulate critical reflection.
- Stimulating cultural identity, through national days or otherwise,
  - should strive for the citizens' ability to contribute to society and their civil rights
  - should fundamentally embrace and endorse diversity
  - should be open and inclusive to all
  - should embrace historical contexts as well as the future
- The European project can only be successful when it is also regarded as a cultural project. Honouring Europe's inherent creative diversity of cultures will inspire integration and stimulate vital societies
- Governments should safeguard the freedom of expression of its citizens and avoid suppressing the freedom in any way, whether regulatory, economically, politically, culturally or socially. We should be especially aware of market forces as a possible new form of censorship.
- The members of the ECP are concerned about restrictive developments in some of the European nations, such as Russia, Turkey and Hungary, restricting freedom of expression
- The new digital methods of cultural production and distribution are both a stimulus and a threat to the importance and meaning of arts and culture. A new proliferation of

artistic products may decrease their possible value. There is a responsibility for all to stimulate the quality of content in media

- Social media may both stimulate and jeopardize the freedom of speech.
- The awareness of the essential role, rights and responsibilities of citizenship is a core element in the development of cultural identity
- As cultural identity is inspired through dialogue, Europe and its nations should actively seek dialogue with cultures, artists and their representatives from different parts of the world
- As a cultural parliament inspires awareness and critical reflection on the role of culture the initiation of such cultural parliaments on other continents may strengthen culture world wide
- The ECP Youth Network launches “the empowerment project” which should facilitate access to and democratization of culture, particularly in less privileged parts of Europe and the ECP YN recognizes the importance of art in public space, the need for citizens involvement in its commissioning and for artistic freedom of expression in public space

**recognizes that European societies may need new inspiration to vitalize their societies, and therefore**

**the ECP proposes that Governments should recognize the important contribution of culture in stimulating individual expression, participation, empowerment and civil rights and should develop a cultural policy describing their core values and the role of culture in realizing those.**

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**The ECP members express their gratitude to Creative Scotland for generously hosting the 12<sup>th</sup> session and express satisfaction over the stimulating cooperation with representatives from IFACCA.**

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## **ECP Edinburgh statement Russia**

**The members of the European Cultural Parliament, convened in Edinburgh on the 26th of September 2013, state that**



they are greatly concerned about the recent developments in Russia that may constrict freedom of expression for its citizens.

They regard freedom of expression as a necessary element for a vital nation and find this jeopardized by the new laws on 'insulting people's religious feelings in public' and 'propagating homosexuality among minors' and the committee on the falsification of history.

They urge those in power to be aware of the possible negative consequences and where possible in the future honour the freedom of expression of its citizens.

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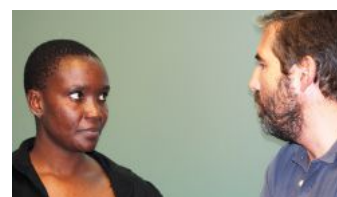
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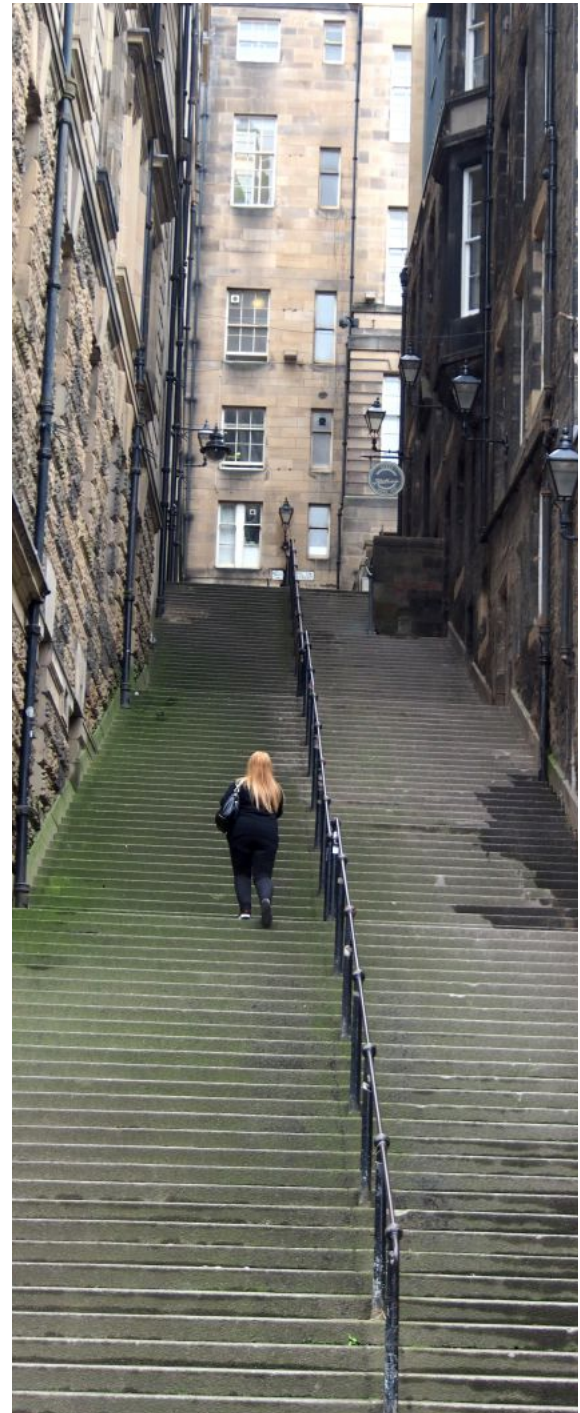


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My mother and yours and all the  
women on our ridge  
beat out the rhythms  
trudging gaily  
as they carried  
piles of wood  
through those forests  
miles from home  
What song was it?

And the row of bending women  
hoeing our fields  
to what bead  
did they  
break the suborn ground  
as they weeded  
our shambas?

What did they sing  
at the ceremonies  
child-birth, child-naming  
second birth initiation...?

how did they trill the ngmei  
what was the warrior's song?  
how did the wedding song go?  
sing me the funeral song.  
What do you remember?

Sing  
I have forgotten  
my mother's song  
my children  
my children will never know.

This I remember:  
Mother always said  
sing child sing  
make a song  
and sing  
beat out your own rhythms  
the rhythms of your life  
but make the song soulful  
and make I

**Micere Githae Mugo**  
1976 collection  
Daughter of the People, Sing





**"The ECP expresses its gratitude to**

**CreativeScotland**

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ECP 12<sup>th</sup> Session and

3<sup>rd</sup> Session ECP Youth Network