



**BECOMING EUROPEAN  
THROUGH CULTURE**  
**ECP 13TH SESSION**  
**3-5 OCTOBER 2014, PRISHTINA**

**ECP**  European  
Cultural  
Parliament



**AND 4<sup>TH</sup> SESSION OF THE ECP YOUTH NETWORK**  
**1 - 3 OCTOBER**



**VENUE: SWISS DIAMOND HOTEL, PRISTINA**

**ECP**  European  
Cultural  
Parliament

  
**Republic of Kosovo**  
Ministry of Culture, Youth and Sport

 **BRITISH  
COUNCIL**



**Welcome Reception at the National Gallery**



**WELCOMING WORDS BY MR MEMLI KRASNIQI, MINISTER OF CULTURE, KOSOVO.**

Memli Krasniqi opens his speech by welcoming all the ECP members in Pristina. He expresses his hope that this session will be as successful and important as the sessions in Edinburgh and Berlin which he had had the pleasure to attend. He hopes the members will have enough time to learn something regarding the culture of Kosovo. He further on explains that the country of Kosovo has a lot to offer and lets the members know that during these 15 years after the war, Kosovo has tried to create a new situation and environment in which art and cultural expression play an important role. Cultural Diplomacy and Nation Branding are extremely important for a new country. In order not to make this speech long, the minister of culture Memli Krasniqi explains how it is an honour for Kosovo to hold the 13th session and thanks Karl Erik Norman and all the ECP members for making this happen. A very warm thank you goes for the British Council who has been co-organizers and have done an extraordinary work. He is happy to inform all that Kosovo, from this year, will have 5 European Cultural Parliament members and expresses gratitude to Erzen who was the first Member of Parliament, paving the way for the other Kosovo members too.



### KARL-ERIK NORRMAN, SECRETARY GENERAL / ECP

The Secretary General, Karl-Erik Norrman expresses his gratitude to the Government of Kosovo for the invitation to hold the 2014 session in Prishtina. He explains how, 13 years ago, a few committed Europeans met in Germany and had the idea that the European project is not only politics or economy but also "mind and soul" or "European software". They had the idea of creating an independent, non-governmental European Cultural Parliament for artists and intellectuals from all of Europe. The project has developed from some 30 members to 160 members from 43 European countries. All these members have been nominated in their individual capacity. The ECP is the only existing Pan-European, interdisciplinary organization. The ECP members gather each year in order to discuss important European matters. He finds it very important to support the cultural community in a country like Kosovo, which has suffered a lot and which is fighting for recognition as an independent state. For the ECP the future of Europe is to be found rather in software than in the hardware. Cultural Diplomacy is about "soft diplomacy" or even "smart diplomacy". And it is smart to put Culture in the frontline when trying to achieve acceptance and recognition from the rest of Europe and from the world.

Karl-Erik Norrman continues to present the topics of the session – five very important topics, including Cultural Diplomacy, Populism and Extremism, the Ukraine-Russia conflict and Culture and Gender Equality. There will also be a discussion on the topic "What do Artists know that everyone should know?" The ECP Youth network will present its latest achievements and not less than 15 new members will present themselves.



### Introduction of the Prime minister by Pär Stenbäck

Hashim Thaci has been an integral part of the development followed by the victory of PDK in the elections of 2007. He was selected as a prime minister in January 2008 and in February 2008 Thaci declared independence of Kosovo. He played a very prominent role in this process, he was a member of the unity team at that time and when former Finnish President Ahtisari produced the comprehensive proposal for Kosovo in Rambuje, Thaci was the lead of the Kosovar delegation.



#### Address by the Prime Minister Hashim Thaci, Kosovo

66 Dear ECP members,

It is a pleasure to be here with you in this important forum for cultural dialogue in Europe and beyond and for the European future of Kosovo and the region.

It is our pleasure and an honor that Kosovo is hosting the 13th session of the European Cultural Parliament this year.

Prishtina is the ideal location for this meeting of the European Cultural Parliament since Kosovo is a country that is built on European values and cultural diversity, dialogue and cooperation between different cultures. Kosovo was a victim of exclusion mentality of what was seen as another, a mentality that was created first in the cultural field. The discourse promoted in the cultural field was the one that preceded the exclusionary political discourse that finally brought war and destruction. Therefore, the promotion of dialogue between cultures, the promotion of tolerance and cooperation between cultures, are the best way to achieve the cooperation in politics and to build bridges of tolerance and coexistence.


Kosovo can look back and remember the good days of the development of art and culture. In the 80s, artists and cultural personalities, despite the fact that they were subject to censorship regime then, trying to keep pace with developments in the world of art and culture around the globe, were part of the cultural and artistic debate in the world and active participants and contributors. Unfortunately, this Kosovo's effort to catch up with the world of culture and art was suspended in the 90s. Artists and cultural personalities in Kosovo became victims of repression and isolation. This experience interrupted the momentum of development of art and culture in Kosovo and Kosovo's communication with the world of art and culture beyond its borders.

Art and culture in Kosovo have not faded away during the 90s. They became a forum expressing despair and anger with the present but also the hope and courage for the future. However, the isolation which was introduced in Kosovo made it difficult to convey this message far beyond the borders of Kosovo. Isolation also made it difficult to keep up with the developments in the world of art and culture around the globe. Nowadays, after the foundations of the state of Kosovo have been laid, the Kosovar society can start to look forward and look to the future with optimism. Kosovo seeks to join the European Union and the EU wants Kosovo and the Western Balkans in their bloc.

Cultural cooperation and communication will be among the main keys to open the doors of Europe to Kosovo and other states in the region. Kosovo has made significant strides in promoting culture and arts to build bridges of cooperation and communication between artists and cultural personalities in the region and beyond.

Culture and art are treated nowadays as conditions for the development of the society. Therefore, special attention is put on policies of culture and art, ranging from the concrete examples of doubling funding for the arts and culture to the support for the independence and sustainability of art and culture, but also protection by law of the work of artists and culture professionals.

Kosovo has become a quality manufacturer of art and culture, noting successes in the creation of artistic works in film and theater, painting and music. But it also turned into a passionate and eager consumer of art and culture by bringing important presentations and collaborations of the artists of our country with their counterparts from the region and beyond. Furthermore, the collaboration between artists and cultural personalities from Kosovo with their counterparts from the region and beyond exceeded in quantity and quality of the cooperation of politicians and diplomats. The Kosovo Philharmonic Orchestra collaborates with the Macedonian Philharmonic; the National Ballet of Kosovo cooperates with the National Opera and Ballet of Albania; and Kosovo theaters collaborate with counterparts from Montenegro, Bosnia and Croatia. Kosovo festivals bring artists and their works in Kosovo from around the world to satisfy the taste of the Kosovar audience. Dokufest, Pri-Film-Fest, KamerFest and Prishtina-Jazz-Festival are popular forums for artists from around the world. But also artists from Kosovo have become known in the Berlinale, in the Film Festival of Cannes, at the Montreux Jazz Festival, and Sandens Film Festival. Finally, artists and art culture in Kosovo are back on the map of the world art and culture.

Hosting the 13th Session of the European Cultural Parliament in Kosovo is a testament to the restoration of communication and cooperation between the arts and culture in Kosovo and in Europe. This journey has just started and will become even more intense and more comprehensive. This journey is not without challenges. Kosovo, although 6 years old, is not yet recognized by all European countries. This prevents communication between Kosovo and the states and peoples of Europe. However, while Kosovo politicians seek ways to reach out to their counterparts from countries that have not recognized Kosovo, artists and cultural personalities have managed to not only build the bridges of communication but also convey the message that Kosovo is and wants to remain a place where cultural diversity is considered as wealth and essence of identity and being. The job of the politicians is to support and promote such artists and communication bridges. 



Key-note speech: Mr Petrit Selimi, Deputy Minister for Foreign Affairs: ***“How Culture makes Kosovo European”***

Petrit Selimi before beginning his talk states that he would like ECP members to not look at his words as a speech or a key-note but rather a talk with friends. He would like to welcome Karl Eric Norman for having the splendid idea to gather people at a time where political success was in the forefront. Then he continues talking for some time about his life

and his background, but always relating it to ECP and culture.

He continues explaining a story regarding a man who lived and went in the same bars as all the other students and despite that he had never met him, until, in 2011 the same man became very notorious because of having shot seventy-seven people. At the day of shooting he published a manifesto of independence and what is crucial is that Kosovo was mentioned over 200 times because according to Bevrick the danger of Europe comes from multiculturalism and Eurabian Islam and in the same manifesto Kosovo and Bosnia were renowned as two originators and bridges of dark ages that will engulf the rest of Europe.

Now, three most famous Albanians nowadays are inventor of Viagra, Rita Ora and Rene Rexhepi in Denmark, a very hedonistic crowd which makes Kosovo famous and we should not let aside Mother Theresa, the mother of the world. Petrit adulates the work of Erzen in the National Gallery of Kosovo and expresses admiration for a neon sign put in the entrance "There will be no miracles here but we put a place beyond belief". People do not know Kosovo and people have these certain images of Kosovo, great or not as radical, but images filled with prejudice of what Kosovo really is, word stories, stories about radical Islam or clash of civilization and it is because of this that for public of Kosovo and for the government of Kosovo, culture diplomacy is not just a department but rather a fundamental feature for the world. We, Kosovars, have a more difficult job than the rest of the Eastern Europe, we have to be more catholic than the pope in order to succeed.

Kosovo is the centre of attention, be it good or bad. If, for instance, there are strikes and protests in Croatia, they will not be prevented from becoming part of EU, but however, if such thing happens in Kosovo we will be in all the headlines. Even though Kosovo has LGBT minority, it still is the first country that has a female president, the first woman president in Balkans and despite all that has happened to us, we still have enormous will to rebuild from ashes. We all came back from refugees because we all believe in this place.

We have a 4.5 GPA growth, the highest in Balkans and we demand social networks to recognize us as well! We have the youngest nation and by demographics as well, plus we make the best macchiato in the world. We demand to be recognized.

We have connections to make us keen on having a transfer of cultural references because every third Kosovar lives abroad, we had to escape and to travel.

Even today sports in not the field you talk with activists because when Switzerland played in the world cup 5 players were from Kosovo. We are a typical case of nation modernity mixed with identities like a Musaka.

Our new flag is not a choice. We can only look at west and west because we are a product of the west, our freedom has been a product of west. As you drive from the airport to go to an office or to come to this hotel (Swiss Diamond Hotel) you will pass on the Bill Clinton avenue, and behind that there is the Hillary Clinton shop. Furthermore, you can easily go through the senator Bob Dole street or take the Bush boulevard and find the enormous catholic cathedral, despite the fact that 95% of the country is muslim.

As you might have heard we are the most Pro-American country in the world. This is something that makes us very entrepreneurial, something you can see and taste while in Kosovo. We also have a very active countryside as well as many crazy gas stations that look like star track buildings.

While walking in the Pejton neighbour of Pristina you will see suburbia with houses and gardens simultaneously. It is called Pejton because there was this show in the 60s in America and it was related to the American suburbia. However, now Pejton is a mixture of lego buildings, big, small and completely unplanned but functional.

We were also part of the Venice biennale and we were recognized by facebook.

So, this is the new Kosovo. Focus on culture and art will lead us to convince Europeans that this is a new Europe, and the new Kosovo is part of Europe. In this way I wish and hope that you and many others that must come will be able to help us build a modern, open minded and hearted society.

We want to be normal and for this we need your help!



**"The Role of Cultural Diplomacy and Nation Branding for a new Nation", introduction by Ms Erna Hennicot Schoepges, former Minister of Culture, Luxembourg**



**ERNA HENNICOT SCHOEPGES:**

☞ Kosovo has been born in 2008, the nation Switzerland is 700 years old, Luxembourg 175 years. What is a nation? I had a very great experience at the Institute for Cultural Diplomacy in Berlin, when we had enough time to ask the audience, students from south America Europe and Asia: "what is a nation" the answers were so diverse. Questioned about their nationality the answer was: I am American, I'm not from Texas or Wisconsin! For Europeans: my mother is Greek, my father Spanish, I grew up in both countries I speak both languages, I'm a European. Two ladies from Italy said both: I am a proud Italian and it struck me. If we are talking about nation we have to consider many aspects. What is the link of the passport to the nation? In the British Parliament there was a debate on taking away the British passport to one of the jihadists wanting to get back to Britain. The minister's argument to do this was: the passport is not a right, it is a privilege.

What is nationality? Europe did not succeed in voting for a constitution having a truly European kind of citizenship. Now we are facing big troubles, talking about voting rights for people of the border regions, who come to work in Luxembourg and participate to the wealth of the country, so they should have citizenship rights. Questions about double nationality are very political? We are living in a period of big changes. Coming back to Kosovo I just want to mention the history of Luxembourg. It is similar to what happened to Kosovo. After Napoleon's wars there was a decision at the Vienna Congress in 1814 to create Luxembourg as a buffer state between France and Germany, as a neutral state attached to the kingdom of Netherlands. The country had its independence in 1839. As it had been occupied by Napoleon, French was the language of legislation and German was a spoken language. In 1843 there was a decision to keep both languages for administration and to speak Luxembourgish. In 1914 during the first World war Luxembourg was not a part of the German coalition and during World War II the country was occupied by the Nazis. It was forbidden to speak the native language Luxembourgish, and names had to be translated into German.

If we are talking about the nation that is born, newly born and all the conflicts that may arise in this country we might have to consider culture in more than one aspect. The definition given by the United Nations on culture is the best one. It says: culture is also education, handicraft, what is linked to the peoples' behavior and traditions and it is what is transmitted one generation to the other. We cannot see the activity in culture as a tool for the access to the West, as it was said this morning, by considering what is today's culture, we have to consider culture of the past and culture of people living here. If you watch people in the streets many people walking in the pedestrian area they don't have opportunities to visit the gallery as we did last night. There is a big risk to have a gap between the population, elderly and young with full dynamism, twitter facebook generations, with new opportunities: how will Kosovo fill this gap? What can be done to avoid people living together, not understanding each other and not having the concern that to live

in common means to understand the other and to know that the other is fully aware of his culture, religion history etc. I have had a lot of international contacts in the last month and I'm fully aware the world is going wrong! Everywhere there are initiatives for peace measures and I want to submit the work done by the International Association for Human Values established in London and its activities in 150 countries. The work of this association is a very practical one since it deals with an approach going to an emotional, psychological involved in a peace building society. Focus of actions are human values in politics and corruption, ethics in business, human values in education, organic farming and defanating religion. This approach is attempting at taking people there where they are and trying to prevent the aggressivity and conflicts and to work at each ones level for a better living together. I think we could bring a message to a large audience and help shifts what is going one on a political sides. As a formal politician I'm deeply concerned by extremisms coming in Europe and effecting European union. We should have a leadership among citizens, create citizens for Europe and a movement against telling politics stop talking about interests and look at a greater interest for all of us. There is a lot to do and fight for. <sup>99</sup>

*This followed by plenary debate moderated by Karl-Erik Norrman and Erna Hennicot Schoepges.*



#### **STELIOS VIRVIDAKIS, ATHENS:**

*Stelios makes a comment addressed to Karl Erik Norrman and Erna Hennicot Schoepges:*

<sup>100</sup> Taking into consideration the history of Luxembourg and how cultural identities of older nations are coming to the picture of younger nations, to what extent do you think can there be a harmonious integration in the identity? The minister of Kosovo presented a cosmopolitan identity of Kosovo, not mentioning at all historical rules having to do with the past. We suffer from the memory and history which is confused and there are religious and cultural identities coming from Albania as well. The way the minister presented the argument is that here we are looking at the west, in order to make you feel not frightened by what is happening here. Long ago there were these wars and we have gotten rid of that but as you said extremism is ongoing. Can we think and reason the way minister said we are westerners? This is not possible having two segments of people who may harbor different religious or national identities. <sup>101</sup>

#### *Erna Hennicot Schoepges comment:*

We (Luxemburg) had the opportunity to build up within the EU after WW2 and so it was accepting the other and our policy of government never focused too much on identity. As we knew our identity was multiple. There was quite some immigration from Poland, Italy and Portugal so we had 44% not being of Luxemburg origin. We also had 99% Catholics and then believers in the Muslim religion came, Jews and Orthodox and so on. So, we switched to a multi religious country. After the German occupation in WW II when German was the language, Luxembourgish has come back as



spoken language. However, now we write the laws in French and the language used for newspapers is German. I think multilingualism is a good tool to keep peace in a country and I agree that you cannot forget history. History will come back. You have to work in history of each population, of each group present in the population. If we could accept people openly, that could be the way to have peace with diversity. We must keep and give people the opportunity to keep the wounds and grow as a tree and expand and be influenced and accept it.

*Nazim Rashici, advisor to the Minister of Culture of Albania; reply on the Kosovo situation:*

65 The religion aspect mentioned. A few days ago the pope was in Tirana and it was a huge mass in a place with a majority of Muslim population who however, had welcomed the pope very warmly. It doesn't have to do with extra effort but mentality that Albanians have within. Basically the religion is not so closely connected to the identity as most people think it is, at least not here or in Albania. Mainstream Albanian, it has always been like that. Our famous heroes are Catholics like Skanderbeg and mother Theresa who are well renowned. These come naturally within us and this means we are European too and it doesn't exclude any background as said before. With lots of dynamism, years ago a lot of prejudice that was done towards Albanians was shown from outside. Albanians and Kosovars are in favour of diversity, but yet European, strongly European. Present culture should extend beyond borders. A culture has developed constantly with high communication and this is again a real European culture. The geography does not block culture; and culture beyond borders is the answer to Europeanism. 66

*Pär Stenbäck: geopolitical roots – Kosovo leaning towards the west? Question to Memli.*



*Memli Krasniqi reply:*

We should look at that from the context of Kosovo which may be hard to see from outside. It was America that led the effort to liberate Kosovo. We were left alone in our own efforts for many years, we tried to let the world know we want to resolve the situation peacefully but nobody cared and then came the Kosovo Liberation Army and bombings led by NATO to stop genocide in Kosovo. From this context which was 14 years ago, we have a strong appreciation towards the western powers and to the NATO which joined us in our fight for liberation. They have probably seen it differently, like a humanitarian action that has stopped ethnic war. We, Kosovars, were expelled from our homes and country. When we came back, around 70% of Kosovo was burned to the ground. It was a survival period for us and we do not forget who helped us. In our tradition we try to not only appreciate but show appreciation to whoever helps us in difficult times, so it's a humane way of showing gratitude and appreciation to people who helped us in a terrible period. It is not the most fashionable thing to say to some EU activists but we don't see it from that perspective but from our own. There is a lot of stereotypes and prejudices for us and it has been ongoing for a long time and even now if you google Kosovo you find things that don't portray the real country. The perspective is different from people outside and inside and I hope that you will have a different experience and idea about Kosovo and Kosovar people and I hope that after this session you can be able to look at us from a different perspective from the one you are used to, I hope you will be able to look at us from an inside perspective this time.

**Miha Pogacnik, Slovenia:**

Genius has taken culture to a higher level. Who are in Kosovo the poets, the artists? What is in Kosovo that quality that will make survive the orientation towards Europe?

**Memli Krasniqi reply:**

It is a hard and easy question at the same time, and because of this I want to invite Eliza Hoxha to speak more of this question and on this topic.

**Eliza Hoxha from Kosovo: Kosovo branding, who are the cultural signifier?**

It is a complicated issue. Bearing in mind that Albanians created their state when Balkan wars were almost finished and Ottoman's kingdom was weak and shrink. In 19th century throughout Albanian nation, it was this movement of renaissance or rebirth of main poets and intellectuals at that time which was calling for Albanians to not look at churches and mosques but to focus on the most important thing, Albania. What happened is that when it came to creating Albanian nation, Kosovars were under Yugoslavia and spread throughout Montenegro and Macedonia and influencing the young period by another context of culture and political ideology totally different from communism in Albania. We are getting to know each other beyond our borders and then ourselves because all our heroes are Albanians, no matter their religion. Kosovo branding has to be very specific because it is not just Albanians. It is because our state is not based on nation but citizenship. Trying to create a picture as Kosovars, still we have the idea that we are Albanians in Kosovo. We have a flag unlinked to our culture and history, a flag which doesn't speak any ethnicities, an anthem with no lyrics. What we are trying to do is find the roots and bring them together where everyone plays its unique part and helps framing the real picture of Kosovo.

**Jurriaan Cooman:**

We are facing hard time and what is our role in this? Where did we go wrong with attempts to easily get accepted in culture? I am not saying it is wrong. It is better than weapons speaking. However, economic prosperity is to be criticized and one more thing is we all agree on this, we are missing opponents here, at the moment we have a commissioner for culture and he is a very specific character. What I mean to say is that we have a Trojan horse fighting for European values.

**Erna Hennicot Schoepges reply:**

Culture should not be instrumentalized by politics. It has to be free, the artist is the only one to decide what he is doing. Instrumentalizing artists in a political purpose, well that is very dangerous of making artists dependent on politics. Concerning the EU commissioner, he has no power. It is just about managing the budget. Do not think there is a EU culture policy, it does not exist. There is no truly cultural policy in the European commission; it is just a gathering of different programs and inputs from the nations and financings there. This project enabled the culture in a city designated by a group, and then the city was free to make actions and work on what was a cultural exception. Building culture from the local and artists' way and wishes. Could we have a European cultural policy? If we had the will to do it, it should be attached to foreign affairs policy. Culture is absent in the European circle and we as a culture parliament we have to try to have these questions that interlink this aspect. A union of the markets and all the regulation are concerning finance and the markets and not so much culture except the great principle of charta of fundamental rights. Our goal is diversity.

**Rodolfo Maslias:**

What is a nation? We learned that part of nation is religion and language and it seems that this doctrine has provoked in Europe a lot of conflicts. Nowadays, when Europe evolves into a family of values, multilingualism and multi-religion, defining the European identity will avoid the conflicts. Only if we can make out of these two values, two big cultural values, the milestones of Europe, we will avoid conflicts and have a common understanding.

I think it is also in the spirit of this post I wrote in my blog after the assembly:

<http://www.maslias.eu/2014/10/the-european-cultural-parliament-meets.html>



**Pär Stenbäck:**

88 Kosovo is an excellent example. If you look at Balkan states today, very few would like to speak about origin identity. I think sooner or later you have to get back to Balkan identity. Balkan countries have always been forced to cooperate between themselves so a new country must go through that process. Another observation would be that cultural personalities and heroes, sometimes they are used in that identification process. 89

**Marie-Louise von Plessen:**

86 I will not forget our ECP session in Graz. There were people from Balkans and many of them told they did not want to feel like animals, to be exhibited because they have not been selected for their art and different expressions but for new belongings from Balkans. If I combine it with the fact that Kosovo wants to build its national identity on the basis of western, I would suggest that is a very dangerous flashback because you cannot deny your history. Kosovo should work on peacemaking!! However, Kosovo must put input to education above all. 89



**Brigita Stroda, Latvia:**

85 I am less of an intellectual and more of a practical worker. I chose to go and live in Latvia. When the curtain fell, the west had a stereotypical view of what Eastern Europe was like, ugly grey expense of uncivilized barbarians.

My suggestion is: make sure you choose statements with creative intellectual gravitas. More important is to be recognized from the world. Nation branding isn't a discussion about ethnicity. It is a process where a country decides they will work hard on something. However, they need the outside eye, not something they can do themselves.

They need to go deeply into themselves, back to truly their roots and it is difficult to do it in a committee that has representatives, but without going back to roots nothing does work or gets developed. You have to be what you say you are.

You have to invest in culture on the ground. You can use the resources of culture as long as you take them seriously. Value of culture can also be shown to speak about things that are difficult to talk about by other ways or means.

The nation branding has changed from talking to identity you used to have into people taking you seriously and consider you to be normal, and now we are aware of globalism and we need to think globally. You have to be able to formulate for the world, what is Kosovo's contribution for the world? It also has to be true and you should be able to do it. A way of saying we are important and have a contribution to make to the world and it is this. You need to be what you are. Not just use culture as a label. 89

***Gintautas Mazeikis, Lithuania:***

I would like to contradict the discourse and support the EU. There are two possibilities. One is related to laws and norms in political fields. Another related to the imagine grassroots, to have power and energy. Poets and historians you defend here use this stereotype to produce history and poetry in order to energize war feelings and to defend imagined countries and identities. Cultural diplomacy would support the idea but u mean Kosovo representatives that have symbolical values that present poetry but not the skill to develop a new European constitution based not on the history but on the facilities and interest. Anti-historical project. Kosovar heritage no better or worse than Serbs. Ordinary people who don't negotiate about history , only when we start negotiating we'll have cultural policy.

***Zeynep Direk, Istanbul:***

Define European identity in terms of values! History is never a uniform story. It is based on prosperity and European Islam is very different than the Islam being introduced right now. This identity is stimulation, a historical performance of Islam. I think when Kosovo declared that they are looking to the west they wanted to set distance from themselves. Is more authentic and original and that's a genuine problem. The problems of capitalism for people who have no possibility of employment, is that they may identify with extremist trends. A questioning of western values and perception of Islam. A great misperception of Islam that we have to work on. I think that's a problem we have in Turkey, Albania, Kosova and all Balkans because, the Muslims of this country, want to resist to this reincarnation of Islam and it's an Islamic fascism.

***Niyazi Kizilyurek, Cyprus:***

***"The definition of being a good German is to hate a French"***. Culture by itself is troublesome as religion and history. There is nothing romantic about it. All in search of a democratic being together. Unity and diversity and tolerance remain shallow. We can only have tolerance if you host someone and are kind. We need political recognition and secondly we don't need different splint, we are in search of political recognition. Democratic mentalities we need. Build vigorous. Not to search in history because we come from west or east. We should go beyond this and we should open to otherness.

***Emilio Pons, Germany:***

A new definition of identity. I didn't have the luxury of being born and grown up in Europe. I could easily be a neurotic person. My family moved to Usa and Mexico. For me Germany was never a thing I could take for granted. Europe meant specific values which I identify for common ground for Europe. And these are the values product of French revolution, equality, fraternity, liberty. When we talk about culture we have to make the distinction between culture, arts, poetry, music but also culture passed on from generation to generation. Political theory tells us that a state is composed by a nation territory language, that's a matter of values and how you defend them. We need to recognize anti values in culture, which are values such as the ability to be clever enough to outsmart some people in a not transparent legal way. He who doesn't take advantage of someone else doesn't go further in life- anti value. Full equality in Germany. I would like to make sure we remain open to immigration. We don't betray our own values and not allow values to be eroded from within. Focus on the values that we can claim to be willing to die for.

***Nelli Bekus Gonczawrova, Belarus:***

The nationalism support which started in 19 century and uses work today means something different. Today Kosovo is not just becoming sovereign, now to become nation you have to join super nations. Importance of making rational choices, which super nation you are going to join in. Nation as sort of list of intentions on the level of political choices. Important to remember is that there is an experience of national life and if it not being taken in consideration it will be a clash. State building rather than nation building is the crucial thing. And is it also very important to remember the pieces of the past.

***Svetla Georgieva, Bulgaria:***

It is interesting because the whole world knows that Balkans has for centuries with ethnic problems which found expression through wars. All Balkan countries tend to be or are members of European Union, not only part of EU economy,



but culture as well, tend to feel Europeans. European civilization is unique. The ability to put ourselves under question and take a step back in order to understand the other one. Recently I was in China as a part of their international Reuters program and during the meeting I was informed that the biggest university in Shanghai intends to establish an institute to study European spirituality. Listen here in China our young people face personal and social problems, they cannot manage and approach the others, you in Europe can do it because you have this culture of questioning, making a step back in order to tolerate and understand the others and that's what we want to learn from you so I believe the ability to draw a border between tradition and prejudice, it's the European ability to create tolerance and ability and specific civilization. 38

*Lillan Birnbaum, Paris:*

38 I am very impressed. Kosovo, a nation very eager to cross over and they want to have a freedom to choose. The only way they are going to succeed is if we allow them to have a dialog. They'll always have their roots but we have to give them a chance and a choice to move ahead and find new ways of expression. To give the young people to use the new ways of dialog and communication. You have to give people a chance to integrate a new culture. 39

*Brigita Stroda:*

38 Estonia has made a progress with a parliament average of age 34. Kosovo has a young population and should also use it for their own benefit. The way that they don't think they are tied to unnecessary things of the past and hence easy get rid of things they don't need, will make them succeed and move forward. 39

*Memli Krasniqi:*

38 Statebuilding in Kosovo – not nation building. What are European values and, are they universal? The history is the version of events that we have agreed upon.

The quality and depth of the statements fascinated me. Coming back to history I am quoting Napoleon: " History is a version of events that we have agreed upon, not necessarily what happened". Identities we feel we have or others have, so many versions we have in Balkans, Albanians have theirs and Serbs have their versions that they have agreed on. If we dwell back we reach a circle that never ends. What matters is the present and vision for the future that we are trying to build for Kosovo. The fact that Kosovo wants to become member of EU is not a choice, it's a must. We have no other way! This is not to say that Kosovars want to wipe out the past or something else I can be a Kosovar and I'm an Albanian in my other identity. The EU values, whatever set that is, tolerance, multilingualism, in Kosovo they are basically some of the most important builders. We are not the smartest or made this on our own. Today Kosovo is still the most pro American and pro European country. Also pro Turkey, the first country that recognized Kosovo, 5 min after the declaration. Mutual respect in many areas from Turkey. It's a must for Kosovo, based on the economical and development of Kosovo. Last but not least, one value that we have as a nation and have had historically in the tolerance that exists in regards to religion. Because of the way that the Albanian nation was created and the state and the experience we had that religion was always secondary, the primary was the connecting points like language, heroes, culture. And no matter the heroes have different religions we see them as Albanians only. We need to pinpoint what unites us, not what divides us. When we say west, it is not necessarily to point that we are something else, it is to point we are Europeans and deserve to be perceived as such. Kosovo is the last black hole of Europe. What is happening now is this evolution into becoming a real part not only a consuming but a contributing part to the EU family. 39

*Erna Hennicot Schoepges summary:*

38 Concerning remarks about identity I would recommend to politicians to take in account culture for the change they want to bring to society and public action. The presence of artists in politics is very important. In politics you have to make compromises and to have a vision of what you want to achieve. Don't underestimate politicians! Speaking about identity and more precisely Islam, we have never succeeded in speaking correctly about this religion. There is a lack of knowledge about terms and expressions that is not acceptable. Public opinion is sometimes misguided and has wrong appreciations of what religion is and what is its role in society. Europe has lost spirituality. We need concrete work and projects to build up identity. Imagine tools and work with the population and not lose enthusiasm. 39



Plenary debate on **“Populism and Extremism in Europe”**, moderated by **Jasenko Selimovic, Sweden**.  
Interventions i.a. by **Marie-Louise von Plessen, Germany** and **Nils Erik Forsgård, Finland**.



### JASENKO SELIMOVIC INTRODUCTION:

The theme is difficult and provocative. We know almost everything about xenophobic, racist and populist parties in our countries. But we don't know how to cope with them. It is obvious that these parties are influencing the political space and democracy in EU. How should we cope with them in the future? I myself, know from my experience something about the danger of nationalism and I still don't know how to deal with nationalists.

What do we know? We know that these parties are not the same. There are three groups. The first one is a very hardcore group, xenophobic and racist. However, the good news is that parties from that group are going down, losing voters.

The second group is group of populist parties. Slightly xenophobic, nor explicitly racist, mainly populist. These parties are the biggest, next biggest or very important parties in many countries.

The third group are right or left extremists, islamist and people who are virtually prepared to fight, attack, kill and prepare terrorist activities. These people are not to be dealt with by amateurs; secret services are dealing with them, hopefully.

We know also that they populist parties exist regardless of number of refugees. They exist in countries where there are many refugees or no (or few) refugees. The numbers do not affect them primarily. We know who their voters are and how they develop: from working class, uneducated, unemployed but soon you will see the spreading, the older retired pensioners and by the end you will see in the academia and celebrities. We know also the reasons people are voting for them. Partly because of the fear of Islam, fear of globalization, partly because they have financial crises, incomes gaps, refugees, immigration.

But still we cannot cope with them.

We have tried almost everything. In different countries different politicians have coped with them and have not succeeded. Some tried to squeeze these parties but they haven't squeezed. They have instead doubled after that. In some countries, like France and Britain for example, the major parties have tried to accept the small parts of their programs and ideas, the light xenophobic part, but it hasn't helped. They are still doubling.

In Sweden we tried to ignore them, to build a Berlin wall between us and them. Don't debate with them, don't let them affect politics; don't accept any of their ideas. What happened? They tripled.

The truth is: we don't know how to deal with them. Very soon they are assuming to become the biggest and most important parties.

What did we do wrong? Why have we ended here? What didn't we know, what mistakes have we done and how should we deal with them in future? <sup>99</sup>

*Marie-Louise von Plessen:*

<sup>88</sup> The rise of populist and nationalist parties across Europe reflects the fact that people do not want to share responsibility. These new well-organized activists seek political segregation in order to distort political integrity. We have to implant the problematic into school and university programs, and also debate the role of social media in backing up and strengthening these new Europhobic communities. I was shocked by British Prime Minister's David Cameron's declaration that would save Great Britain from fulfilling her part of EU regulations. His arguments reach out to the thematic extremist parties claim for their clients. If populist and nationalist parties will succeed in tearing apart the consistence of EU structures agreed upon between the member states, we will go back to the 19th century's national confrontations to no good end. Hopefully democracy, by non participation of voters for national and European issues, has not yet reached its end - sacrificed by its own means of representativity based on the majority of votes: the American politologist Jeremy Rifkin argues that Party representatives once elected seek to stay in power and not for the sake of their national communities. In this regard, we face an increasing decline of ethic attitudes inflicting the fragility of democratic systems.

We must alert new attitudes of altruism in order to meet the challenges of financial markets turning everyone apart from its roots. We are responsible for our community's failures. Let's plead for a new ethic of participation to prevent European integration from falling apart in order to maintain peace at least on our continent. <sup>99</sup>



*Nils Erik Forsgård:*

<sup>88</sup> We are all aware of basic facts. Populism equals nationalism also equals aggressive attacks to establishments. It could be argued that populists have common traits, say no to globalization, no to the fiscal and immigration policies of government. Promote politics of us versus them. The problem with these definitions is that they are not all exclusive.

Populism has to be mirrored against a sense of decline. The cause of this state is that France is in economic, linguistic, educational decline and bases the ground for general unhappiness and discontent.

In Germany, the name of the party is alternative for Germany; traits which are common with populists. Representatives are at an old age of German elite, "a sovereign state supporting human rights, democracy and values of Christian west". They also advocate end to immigration. People that vote for AfD are mainly afraid of losing their own savings. Fear of social degradation and decline. What populists have in common is a mix of identity, politics and anxiety about the future of welfare states. Here is the example of Denmark and its anti-tax movement that evolved in a defender of welfare state that cuts incomes. There is also the Scottish example where Welfare chauvinist or nationalism threatening the EU. These activists were inspired by Slovakia which in these days enjoys EU and membership in NATO. This is a lesson to be learned from the independence referendum. Elite's will be swept away. <sup>99</sup>

*Jasenko Selimovic:*

<sup>88</sup> Did we answer to these challenges that globalization puts in front of us in the right way?

They say they are threatened by globalization. It makes me compete, endangering me and I don't want them here. You cannot stop globalization. ☹☹

*Nils Erik Forsgård:*

☹☹ Rising the age of retirement in Finland. It's a way of saying no thanks to immigrants in Finland. It's a political trick. Raise the retirement age to avoid the discussion for immigration. ☹☹

**Jasenko Selimovic: asking Marie-Louise advice on this.**

☹☹ If you would advise government, you have to fight with populists and this is the best way, what would you say? ☹☹

*Marie-Louise von Plessen:*

☹☹ We should try to teach people to reflect on the need of being helped and surrounded and be advised by new principles of solidarity based on the acceptance of others case as being my case. Otherness could enrich my existence. He contributes to what I can achieve. Otherness doesn't risk my existence. ☹☹

**Jasenko Selimovic: Question on solidarity:**

☹☹ Do you think populist parties feel solidarity or not?

Do you think they believe they are not showing solidarity with the others or do they believe the opposite, that they are showing solidarity, they are working they are paying for other people. The solidarity topic doesn't touch them; they don't think they are the ones not showing solidarity. ☹☹

*Marie-Louise von Plessen:*

☹☹ Survival question, egoistic concern. If they want to go forward they want to face the problems of economy. Politicians tend to tell people they could save the market. One has to get rid of egoistic concerns. ☹☹

*Jasenko Selimovic:*

☹☹ What would be the possible role for culture in defending our societies of Europe in a fight against populism. What can we do to prevent these extremist or populist parties gaining strength? They are using solidarity as a driving force. How can we change that argument of solidarity? ☹☹

*Nils Erik Forsgård:*

☹☹ One element when it comes to populism that I tend to encounter all the time. Populism is based in nostalgia for a better past. This longing for a better past and how to deal with nostalgia is a challenge for not political minded people but populist minds. How can we forget the past in a good way? ☹☹

**Titus Leber:**

☹☹ Why can these ideas spread so quickly and understand the mechanisms and take another approach? ☹☹

*Emilio Pons:*

☹☹ We all talk about freedom of religion but not the freedom to not have one and criticize one and too often I see moderators that are completely unaware of tenants of Islam who say it's a religion of peace and ignore the fact that many verses in Quran are against Jews and say they should exterminate against Jews and kill them. Laws of Islam should be discussed openly. Jihad is not only a problem of this century; it's the way Islam spread over the last centuries. Not all religions are equal. Not ignoring the fact that people who support ISIS are not all Muslims. 17% of French were in favor of ISIS. ☹☹

*Venu Dhupa, UK:*

☹☹ Not only can we celebrate fusion of art but we can start to reflect diversity in employment practices. Give them a chance to do well. 2ndly create cultural programs to allow people to see another culture. If people see many cultures they are not trapped in stereotypes, we should develop the skills to compete and we need diversity in politics. ☹☹

*Pär Stenbäck:*

☹☹ Social alienation is a dangerous point. Compromise; learn the rules of the game. Is that the way to eliminate these populists' parties? It may be the only way in some situations to really eliminate them. Second point: how about going to the roots? Immigration and globalization, roots of populists and extreme have never been able to create a viable policy





regarding that issue. Globalization- the danger is we haven't been able to create a viable picture of what is the world order. Are there any rules to apply? Populists are also confused. Intellectuals should get our act in order, which is the future of this global order? 53

**Stavroula Constantinou, Cyprus:**

66 Cyprus also has these populist parties. 53

**Stelios Virvidakis:**

66 Measures of different kinds can be taken. We should need politicians who aren't the corrupt ones. It is complicated. Greece has issues of nationalism. It runs deep in the national education, cultural parties. There is danger from Macedonia. You have to start from education and I'm pessimistic. It is difficult to reverse this trend in education. We have to wait and work hard at different levels. 53

**Bert Mulder, Netherlands:**

66 Cataclysm defends. There is an increasing power of institutions. End of crisis is the major world war. We need education but not simple education. We have to raise our level and have a common future but not a simple common future. We know there is a complex future. 53

**Christine Hamilton, UK:**

66 The Scottish election, about making a better country, 87% voted, artists played a huge role; what would you imagine a better country be Framed nationalism. Wasn't about economics, was about power, EU getting rid of weapons and becoming a better country. Nostalgia didn't come for those who wanted Scottish independent but from the opposite ones who wanted them to stay in the British umbrella. It is interesting to look at this from distance. 97% are registered to vote in Scotland. What would you imagine a better country to be? It takes engaging people in things that matter to them and you work hard to change their minds. 53

**Nora Ralli, Greece; journalist/observer:**

66 Emphasis in economic policy in EU. Do you think there is an equal treatment between EU parts? Do you think EU policy for immigrants is a factor for that? If we refer to them as workers this is a fact that goes with the extremist side. Could you be more specific when you say that we have almost done everything against those people? 53

**Dorian van der Bremt, Belgium:**

66 There are no good and bad religions. All have their strange sides. Lines in the bible are not female friendly. It is possible if we want to work together. We have to learn from populists because they can communicate very well. How to communicate; that is what we have to learn from them. 53

**Andras Horvath Gabor, Hungary:**

66 Make people believers. Make audience believe in a better ideology. Sober reasoning is nothing. 53

**Gintautas Mazeikis:**

66 Cultural area, contemporary art could teach education what to do. Transform textbooks in contemporary art. 53

**Nils Erik Forsgård:**

66 History will show what happens in Scotland. Italy takes a lot of immigrants. It is interesting that Spain and Germany are countries with troubled rightist extremist parties. Complication is on a national level as much as in a European level. 53

**Marie-Louise von Plessen:**

66 We can't find a solution but we must continue to confront it.

Should we allow to be split up based in national values brought by extremists? Values of national populist parties are not compatible. The only mean is to open up the dialog and seek confrontation and deal with it and heal it by arguments and not forget about the impact of history which is a tricky factor. 53



***“What Do Artists Know That Everyone Should Know? A discussion of creative process and knowledge transfer beyond art ”. Moderated by Bert Mulder, Netherlands. Introductory Speech by Timothy Emlyn-Jones, UK/Ireland. Contributions i. a. by Miha Pogacnik, Slovenia (“Why do we artists turn the Maslow pyramid of need on the head?”)***



### **BERT MULDER INTRODUCTION:**

Non-rational ways of reflection in business: aesthetics in business, spirituality in business, ethics in business.

The levels at which culture may contribute to society:

1. operational level - arts and culture
2. tactical level - arts applied as in community art or business
3. strategic level - a humanistic perspective redefining the economy, public administration, business and healthcare

In business there is a shift towards non-rational forms of reflection. This can be seen in the increasing interest of universities and businessschools in business ethics, aesthetics in business and spirituality in business. This illustrates a shift from a rational way of thinking to other, non-rational forms of reflection.



### **TIMOTHY EMLYN JONES:**

Sharing ideas of creativity. What artists know about creativity? Where can non artists go to get an understanding about this creativity process? Greatest wealth of knowledge is amongst artists.

I am an artist, that's what I know: Silence because I am a painter. What do artists know?

They do know these three things above all:

1. Aesthetic knowledge is essential to understanding the world.
2. Material and technical aspects of knowledge – creative process is the best way to meet a challenge.
3. Procedural knowledge - everyone has potential to be creative in the process of whatever they do.

Furthermore, there are several elements of creative process which are:

The elements of creative process include:

- Multiple modes of attention
- Multiple modes of intelligence
- The ability to move between them.

The elements of creative process contain:

Multiple modes of attention:


- Divergent- wide attention
- Transitional or transformative- inner attention-
- Convergent- focused attention
- The ability to move between them.

The elements of creative process consist of:

- Multiple modes of intelligence
- Mental intelligence- ideas
- Emotional intelligence- feeling
- Visceral intelligence- intuition.

However, the most crucial question is: how can knowledge of creative process be transferred? Well it can be transferred by engagement with works of art and sharing aspects of creative process which include classes, workshops, projects, mentorship, artist placement and publications.

There are also quite a number of questions for discussion:

1. What experience they have had in creative research process or transfer?
2. What more do we need to know: what research questions?
3. What issues should be researched through art?
4. Are there ECP-members who want to form a group for research in creative process? 



***Nikola Mastic: politics and aesthetics:***

Entering the area of culture. Are there any regulations and policies of administration of art? There are no ideas how to improve the situation for developing art. Art is the main cohesive subject of unifying and the most important thing in communicating ideas is aesthetics. First mistake is that established politics equate art to production. Second is that

Second is that many see culture as raw material, they believe they are beyond culture extents. The how of anything is our culture? We should focus on the production and prioritize the market place. The relevant question is: where does the artist end up in all of this? And does the equilibrium in the social fabric exist?

*Marie-Louise von Plessen:*

Objects about culture as basis of aesthetics. Culture is also merely functional, living condition, survival strategies and the culture is a living force, a national heritage.

*Savina Tarsitano, Italy:*

An artist is very good artist in his field but could be a good adviser of a project.

*Luis Tavares Pereira, Portugal:*

The artist vision of a city.

What do artist know that can help society? Is that that important?

It is a risk of missing specificity of artists work.



#### MIHA POGACNIK:

Taking the pyramid example: Maslow states the pyramid of human needs.

It is necessary to have the courage to turn the pyramid upside down, and educate oneself as artist that creative self-realisation and self-knowledge becomes the most basic need.

And what does this pyramid tell about the role of music in relation to other arts? It states that music is the art form that directly speaks to people and brings into powerful resonance architecture, sculpture, painting and on the other side of down pointed pyramid's tip: drama, dance and "composition of society as art". If we take formative forces of art beyond entertainment, they can in this way be positioned as interdisciplinary influence on economy and political process, driving the identity of the country.


The challenge to us artists is to become entrepreneurs of culture, supporting the resonance platforms for most difficult decision-making in society.

*“The Ukrainian crisis and its consequences for Europe”. Plenary debate in Swiss Diamond Hotel, moderated by Pär Stenbäck, Finland, and introduced by Kateryna Botanova, Ukraine.*

## PÄR STENBÄCK INTRODUCTION

*ECP hasn't changed, Europe has.*

Why was Europe so shocked by Crimea? Why was it a surprise to everyone? Europeans believe Europe is a land of peace and everything should be solved by negotiation and compromise.

I remember a speech Putin made in Berlin for example where he indicated sooner or later Russia will become a member of Nato perhaps also a member of European union and he was very generous in his word for Germany and Europe in general; that seems as a long time ago. What changed? Well, we were unable to see the evolution of Russian aspiration during those years from 2000 onwards, Russian leaders were probably hiding they thoughts but now we are reminded that the end of the Soviet Union was a great geopolitical tragedy, as Putin said, so this must have been in the minds of Soviet decision-makers for a long time. So today geopolitics certainly are back and we have to live with it. The reaction in western Europe and many other countries has been strong and now you see every day in the news about armament decisions, military budgets are increased and diplomats are asking: Is this a new cold war? You may call it what you want, but the reality is that we will have a lot of tension for the next few years between Russia and most EU countries. But the overreaching question for the whole world will be that we will not have a clear view what is going to happen next. No stable world order can be identified and no certain rules are enforced and we must ask which are the rules we are playing by? Not only in Europe but also in Middle East surprises can happen. There is a crisis of democracy brewing when countries like China, Turkey and others advertise their authoritarian governing models. In Africa, the Western state model has failed in many states. 



## KATERYNA BOTANOVA, UKRAINE:

*The Ukrainian crisis and its consequences for Europe.*

Addressing this hall full of friends and colleagues in the grandeur of five star hotel in Pristina, I think about the similar grandeur of crystal chandeliers and cushy furniture of Ukrainian Ministry of Foreign Affairs, where just few months ago during national UNESCO committee assembly we were discussing cultural heritage, left in Crimea and eastern Ukraine, museums bombed and destroyed as in Luhansk, or basically robbed as in Donetsk. It was not an easy talk. We were facing a problem without a solution.

I hope this talk on this beautiful Saturday morning is not going to be easy either. Because I don't want to talk about the crisis, definitely not about the Ukrainian crisis. Is there really such a phenomenon as a Ukrainian crisis?

I want to talk about the war. Not about the cold one - the Cold War, about the return of which so many words are being said these days, at least had some rules and agreements that were followed, - but about a hot war, a very hot war, when all international laws and obligations fail.

Quoting from former European MP, Hon. Erna Hennicot-Schoepges, *"You cannot forget the war, when you live through it"*. But nowadays it is obvious that you can. Some 69 years after the last major war in Europe and 15 years after the war in Balkans, Europeans seem to forget all about it.

Distinguished Croatian writer and intellectual, Slavenka Drakulic, once wrote, *"If the drop of blood was shed, it means war... The war has started when you don't know the names of the victims anymore"*.

We used to know all the names back then, in February, during Maidan, when the fact of shooting your own people in the middle of a European city was unbelievable, incomprehensible. It shed the reality into pieces. We know by names everyone from the Heavenly Hundred - the first hundred people, who died at Maidan. The first victim - Serhiy Nigoyan, Ukrainian of Armenian origin, who came to Maidan from a village near Dnipropetrovsk (the city close to Donetsk).

By now there are still 500 hostages, held in basements on Donetsk and Luhansk, more than 300 000 migrants. And thousands of people killed. Just yesterday 5 civilians were killed in Donetsk. Just three days ago, right after belated beginning of the school year in this region - school kids died.

What do we know of what is happening "on the other side", in Russia? Nothing, nameless graves and so-called 'cargo-200', which is code word for dead bodies coming back over the border.

A dear friend of mine, an artist Alevtina Kakhidze, has her mother still living in Zhdanovka, little village near Donetsk, which is bombed in and around almost everyday. The only place in the village where mobile connection is possible is a graveyard, so they talk every day: one at home near Kyiv, the other one - staying in the middle of a graveyard. They have to talk everyday, because my friend's Mom does not want to leave her house. "If I am to die, I am to die at home", that's what she says, echoing thousands and thousands of others, who also stay, because it's their home.

The war is the war, when it enters your life, when the kids start to play the war and to know the names of politicians, when you can't sleep, because hundreds kilometers away people you don't even know where killed. And then, what you want to do the most - is to hide. Being the bravest and the most patriotic one, fighting at the frontline or helping your country by every day volunteering or raising money for soldiers, migrants, people left there, in the east, from time to time you still want to build a personal private wall - to forget, to relax, to imagine that it is not your problem.

It seems not just a personal measure. A sanitary border is rising on the border of EU. The one helping not to see, not to know. Maybe then the reality will not change. Maybe then we - in Pristina, Berlin, London, or Zurich - can pretend that we are still living in the world as it was back in 2013, the world, where there were international treaties and agreements, where diplomacy did work and there were other leverages than only hard power.

Why? Because looking at the Ukrainian crisis directly means accepting that it is a European crisis. It is a victory of pragmatism over democratic values and principles, of markets and finances over the history lessons.

By allowing an open aggression against the EU neighbor and threats to the new EU members, Europe shows that it did not learn the lessons of the past. That the history did not serve its purpose.

Mustafa Dzhemilyov, one of the biggest "Ukrainian nationalists", head of Medzlis, a parliament of Crimean Tatars, who during the Soviet times spend 15 years in prison, serving one of the terms for protesting against Soviet tanks in Czechoslovakia in 1968, recently reminded about these history lessons. He, a person with a home again since Crimea was annexed, commented on the current position of the Czech president: "I spend time in prison for your freedom".



The history is never complete, wrote prominent Palestinian-American scholar Edward Said. And we are faced with overlapping, but irreconcilable experiences.

The role for us, for artists and intellectuals, is to go into that realm, to face it and be able to say that what really is happening. We have to give names to these experiences and dwell in this unease.

Slavenka Drakulic said that it is a sign of normalcy, when society does not need public intellectuals and moralists. I believe that Europe is very far from normalcy these days.

I want to end with a quote from one of the bravest politicians in Europe, Estonian President Toomas Hendrik Ilves, speaking at the Europe Conference in Oslo on 2 September 2014:

"The annexation of territory, the violation of borders, religious conservatism pairing with political authoritarianism and imperialist bravado. 80% of Russians support annexation through military aggression in Crimea, where the Anschluss – and I use that term most seriously here – the Anschluss of territory was justified by the presence of co-ethnics. Indeed, we see that liberal democracy has not only failed to win the battle of ideas against authoritarianism, it has failed even to prevent the resurrection of that once vanquished demon, fascism.


It is now in Ukraine that Europe's meaning and identity is fought over. If some part of Europe is not free, no part of Europe is actually secure. Will Europe and the world understand this time around that Eastern Europe is Europe too – that Europe extends beyond the borders of the so-called old members of the European Union – those that were members before 2004? We know our values, and we cannot allow Europe to ever again be divided into "spheres of influence".

Thank you.

Kateryna Botanova 



#### EUGENE ASSE, RUSSIA:

 It is not Ukrainian crises, it's European crises. I would like to take your attention for some aspects of the crisis in my country, in Russia. I must say that for the first time in my almost 70 years I am thinking of leaving Russia because it becomes impossible to live in this country.

However the three (3) aspects of crisis are:

1. Back to USSR, far away from Europe, it is the combination of the Russian empire with the Soviet tradition.

The three major issues here are - monarchy, orthodoxy and patriotism. It was the slogan of the late Russian empire.

A year ago the minister of culture Medinski said that Russia is not, never was, and never will be a part of Europe, that we

are going our own way, the way towards these traditional values. What we see now is the values of Patriotic paranoia.

These days they are preparing the document called Foundations of national cultural politics, based on the already mentioned three major issues: monarchy, orthodoxy, and patriotism. They are working on the school textbook which will introduce the one and the only interpretation of Russian history and eliminate any other opinions. According this interpretation Stalin was a good manager, even if he made some mistakes, as they call the red terror.

Pro-Russian ideology is based on different concepts. For instance one of such concepts was express by filmmaker Andry Konchalovsky who insists that the war between Russia and Ukraine is not the war between two countries but the final episode of the millennium war between Byzantine and Rome.

2. We are living now in the kingdom of lie and the culture of lie. It is incredible propagandistic pressure over the people which makes them completely intoxicated. It is more than propaganda; it's a virus which poisons the whole population of the country. It is not only patriotic propaganda but it's propaganda of hatred. On Russian television there is not another definition of the Ukrainian government than fascist, all the Ukrainians are announced anti-Russians and ultra-nationalists, so we must hate them. Now on the state channels Ukrainians depreciatingly and insultingly are called DEAL (ukrop in Russian). People are so indoctrinated, that when I came back from Kyiv my neighbors ask me how I managed to stay alive, because they use to believe in the terrible lies about crucified babies on the streets of Ukrainian cities. Lie is on every level. Putin first refused that there were troops in Ukraine but then admitted and now they use a new name for Russian troops - polite people.

3. It's the deep crack through all over the country. There are 2 countries now and two societies in Russia.

The first day after Crimea was occupied the Russian over 500 hundred celebrities and intellectuals signed a letter of support of Putin's politics. Next day the another group of celebrities and intellectuals signed the letter that was totally against Russian politics. I signed the second letter. After the second letter was published Putin called its authors national traitors. For a number of famous musicians and rock stars opposing Putin politics it's forbidden now to give any concert in Russia.

I don't see any possibility of democratic change of this regime because Putin won't give up his role and because the honest and transparent elections are impossible in this country.

Finally, I would like to propose to hold the next session of our parliament in Ukraine to show them our support. 59

*Stelious Virvidakis:*

66 Asks for some more information and if you could tell us a little more of the perception of cultural relations between Russian and Ukraine who lives in Ukraine, not only for the politics and what extend to the affinity of cultures or some deep differences. To what extent are they close? If you could say something more for Cultural Self-consciousness of Ukraine, if any could say something for the background of the culture? 68

*Kateryna Botanova responded:*

I think the important thing of today is the culture and the politics are not possible to divide, so it is not the matter of linguistics or historical connections. It is a matter of what nation building can be in 21st century. Regardless of language, ethnicity, Ukrainians feels as Ukrainians. Last year a respected Ukrainian talked for a myth which is about for an idea of two Ukraine's divided by historical and linguistic divide, which from the last November it really changed and it is a divide connected to nostalgia of soviet past. 99% of Ukrainian artists, intellectuals are united with the idea of a democratic state, have a peaceful transformation. There are discussions about other things like government politics but not about this.





***Mazeikis Gintautas:***

Ⓔ Said to sign a resolution of support for the Ukrainian crisis, also there are difficulties to gather Russians and Ukrainians in conferences because there are problems between intellectuals and academics reject each other. It would be cold meetings, brainwashing concept.

On the other hand Nato are building new basis in Lithuania and Poland, consider themselves as leaders, they support Ukrainian in different aspect, humanitarian to militaries support. Step by step the conflicts are growing day by day and we need to stop it. Ⓔ

***Tomas Cepaitis, Lithuania:***

Ⓔ Ask for smaller nations to keep contacts with Russia. It's the pressure of propaganda which is causing this crisis in Ukraine. Don't forget that much Russian literature comes from Ukraine. So Russians are crying and moralizing because Ukrainians choose another road and another quality of life. Ⓔ

***Jānis Garancs, Latvia:***

Ⓔ It is not a propaganda Russia versus Ukraine but deeper and further, it is civilization crack. There was "food production of poisoning Russians", which the Mafia is poisoning the world and the European states are acting like puppets.

The second crack; Ukraine is not country of propaganda because Ukrainian military is very weak and it needs alienation within a society because the power of propaganda in Russia is beyond our control. Ⓔ

***Jasenko Selimovic:***

Ⓔ Tells that we are helping them to do what they want because we are not putting pressure on Russia. Our governments are partly helping that. Not a single government made strong sanctions. All governments have said this is not in my case. Baltic countries are scared as well. Despite of all these things how can we influence our own government to do something that is influencing Putin? How can we work on helping that? How can we reach the Russian opposition?

Also I have two questions:

1. How can you reach the regions where the conflicts are and show the propaganda to the Russian people?
2. How can you reach your own Ukrainian government to stand up? My own government cannot protect me; so I have to search for protection in Russia. Show them that the Ukrainian government can support them. Ⓔ

***Kateryna Botanova:***

Ⓔ In the east of Ukraine, Russians are the only troops fighting. We have to show the people that they can be protected and have a normal life. The people in Ukraine are raising money for the military, for the refugees and for the medical care. We have to support the people in the east of Ukraine by moving them from the war zones. The people of Ukraine are done with the private money; people are helping to rebuild infrastructure. It takes a longer time period to build bridges between the people of east and west, to build trust. Ⓔ

***Jurjaan Cooman:***

Ⓔ Estonian president quote:  
"If a part of Europe is not free then no part of Europe is secure". Ⓔ

***Pär Stenbäck:***

Ⓔ It is not putting problems. It is a primitivism problem in politics. Nowadays there are more emotional politics than rational politics. It's calling on primitivism. It is a lie that we can do the politics based on marked economy and not reach out to the losers of our societies and it doesn't need to manage to have a clear valid set of rules and treats. Ⓔ



**Fatos Berisha:**

Ukrainian filmmaker was captured in Crimea by Russian forces. In Moscow he was detained and without trial. Tortured, declared himself in the hearing that he was threatened to be thrown out of the window.

European film academy has started a fund to pay for legal aspects of defense for the trial. Can we do something to help him?

**Jusip Zanki:**

There is a comparison of Ukraine situation and Yugoslavia. It is the same propaganda, same model, which Milosevic used. It is the idea of a charismatic leader. Kosovo and Ukraine are very similar...

**Levan Khetaguri, Georgia:**

Crises are not good for Ukrainian people. Crisis of European values are not good for Europe. Russia was the country who created Soviet Union from which the crime is formed; Russia is a terrorist country.

**Brigita Stroda answers to Jasenko:**

As ECP we are a network. Some of us have galleries, some professors, and some freelancers. Also take 500 traitor's list and if the time comes, in an organized way, say to those traitors to help you. What would you do? Are you willing to help at your university board to help people come out?

**Niyazi Kizilyurek, question:**

Can the federal model be a model of solution?

**Kateryna Botanova reply:**

You can't have a functioning federal state when one part is not democratic and not capable to make decision. It can be a solution later when the situation calms down.

**Venu Dhupa:**

We are failing to hold our government to accounts for their hypocrisy. We still can do something about this. We can. We need to hold on the trait talks between Europe and USA.

**Jasenko Selimovic:**

We need to show the hypocrisy of the government. We need to do something and we do not need to make all the Russians enemies. If you want to get rid of Putin you have to have some friends in Russia; find friends, find opposition, support them, put pressure in our government so they can put pressure on Russian government.

**Andras Garbor Horvath, Hungary:**

We can change Russia from inside and not only from outside.

**Kateryna Botanova summary:**

I would call on you not to build the wall around Russia, not do the same mistake as Ukraine. There are people we have to talk to and support, promoting common platforms where Russians and Ukrainians can meet and talking to each other is very important. If we cannot ask intellectuals influence putting directly, we can ask them to influence the government because they could. Also we need to criticize strange laws that are being introduced. We should be more sensitive and sensible to what is happening in the world and Europe! Do movies, write an article, talk about it, and hold a meeting about it!



After the session Mr Richard Dubugnon, who could not attend, sent the following comments on the discussion and resolution on Ukraine and Russia:

Dear ECP members,

Because of a bad flu I missed the Pristina meetings to my deep regret, and I apologize for that. I feel I should have been there to give my input as an artist and especially show my reservations about ECP final statement on Russia and the Ukrainian conflict.

Indeed, I strongly disapprove that ECP would take such unanimous political sides.

The conflict between new Ukrainian leaders and Russian-speaking minorities is not such a clear-cut situation as the media, TV and newspapers of both sides tend to describe. To try to split those twin-nations using terms such as "invasion of territorial integrity" seems to me paradoxical from an ECP point of view, when we are trying to abolish the notion of borders and nationalisms. It also shows a deep misunderstanding of Ukrainian culture, which was the cradle of Russian language, history and religion. Both governments are criticizable, there is no "goodies" nor "baddies", unlike in Hollywood blockbusters.

Anyone with common sense can see the geopolitical battle behind it, between oligarchs from the east AND the west (Poroshenko is a billionaire, friend of Putin ! At least, was).

I agree completely with you however that artists should have a political role, but wouldn't it be more powerful to do it through Art, than bland politically-orientated statements whose real impact is questionable? Alas, I believe artists are a minority at ECP, but still. I am not motivated by any party, I am a Swiss where all parties govern together, so in a sense I feel neutral. And tell me if I am wrong, but I thought that it was also ECP's policy - to remain neutral.

I cannot therefore feel part of this statement nor solidarize with ECP when it goes into such one-sided controversial political matters. I know for a fact that I am not the only one amongst us and it would be nice to mention the names of those who - like me - do not want to be associated with this statement.

Thank you for your understanding.

With my best regards,  
Richard Dubugnon

**composer & teacher**



**"The Role of Culture in Gender Equality".** Plenary debate, moderated by **Mary Miller, Scotland/Norway.**  
Introductory speech by **Blandine Pélissier, France.** Contributions i.a. by **Eliza Hoxha, Kosovo.**



#### MARY MILLER INTRODUCTION :

<sup>63</sup> (film clip; *'The woman who made up her mind'* - Better Together Referendum Broadcast - 26th August 2014, An advert aimed at persuading undecided female voters to reject Scottish independence).

Quote: *"What we need to focus on is this: women as human individuals, women's right to freedom of personal expression. The unilateral manliness, the warlike adventure spirit, cannot alone bring the human race forward. I think that we sometimes see the sad result of what happens when men are the only ones that give the laws that both women and men must obey.*

*And in the spirit of the women is all that is new in our time: The responsibility towards future generations, the mouldering hatred towards warlike adventure-politic and longing for peaceful conditions, for broader culture and in higher morality. And what now is longing, that will in the future become energy and growth."*

Gina Krog, an extraordinary early campaigner for women's right to vote in Norway.

I very much encourage the discussion to focus on how culture can celebrate the difference between the sexes, rather than for it to disintegrate into a blanket criticism of men and their domination of cultural leadership or decision-making. I would also think that it is important to point out that women can be extremely jealous and unpleasant about their 'sisters'. <sup>64</sup>



*Gender Equality in the arts and culture – a European Perspective, by Blandine Péliissier*

<sup>63</sup> In France the problem was first highlighted in a government report published in 2005 highlighting the gender imbalance in leading roles in arts and culture organisations and the impact this was having on opportunities and employment for women. Key findings:

- 18% of the top managers in cultural administration were women (fewer than in the Army)
- 4% of directors of Opera houses were women
- 9% of directors managing CDN (National Theatre Centers) were women
- 0% of directors leading the five National Theatres were women
- 30% of directors leading CCN (National Choreographic Centers) were women

The result was that women wrote only 15% and directed 25% of stage shows. Only 5% of concerts were conducted by women and only 13% technicians were female.

This report did not result in any immediate policy action at Ministry-level, but in 2008 a new network, HF was established in Lyon to raise awareness and to lobby for change. Since then, HF has grown into a nation-wide organisation which covers 14 of the 22 regions in metropolitan France. There was a boost in 2012 with the election of Francois Hollande and appointment of Aurelie Fillipetti as Minister of Culture who worked closely with the newly revived Ministry of Women's Rights. Some progress was made but the recent changes in Minister means we are starting all over again.

The activities of HF included lobbying, partnership-building, data-gathering, presentation of special season of women's work, seminars and conferences. We have also produced a manifesto of demands on issues such as recruitment, collection of national data, enforcement of existing legislation and symbolic gestures such as having women included in the Pantheon of great French (almost exclusively) men.

Very quickly HF became involved in pan-European activity and in particular we are working closely with women in Spain, Sweden, Belgium and Scotland and we are now building a pan- European network working with international bodies such as the FIA (International Federation of Artists).

Our objectives are to develop this network and to establish a dialogue with the European Commission. We are seeking a report on women in arts and culture and for the resolution on gender equality, adopted by the European Parliament in 2009, to be translated into a directive so all EU members adopt actions and legislation supporting gender equality. <sup>64</sup>

*Mary Miller:*

Women need to have will and quality to overcome whole issue with gender.

#### ELIZA HOXHA CONTRIBUTION:



Kosovo is a country that has a quota for women representatives in parliament but still we don't hear that voice so often in the parliament. On the other side, till today there is not a single memorial of contribution of women of Kosovo, during the war or in the processes of peace / state building. If you want the progress of a country or a city the voice of women should be heard. In this case we need to use different platforms of communication especially artistic ones to open up debates and raise issues in relation to women and their issues and their role in Kosovar society. Today, 15 years after the war, still sexually abused women in Kosovo are silenced as the only way to live in a free in Kosovo. How come that society never talked in relation to sexual abused women? This double silence was a state that bothered me and I used music, performance and installation in my project dedicated to sexual victims of the war, to create a momentum where this silence should be broken. If nothing at least we need to start to talk!

*Emilio Pons:*

It is a very critical problem of the equality of women and men. It needs to end the discrimination for women. In Europe exist 11-15% of LGBT. How can we end LGBT discrimination?

*Karl-Erik Norrman:*

ECP has up to 40-45 % women. And as far as LGBT are concerned , at least in the Opera, concert and theatre world which I know best LGBT are very well represented, playing a crucial role at all levels, all over Europe.

*Judith McKimm-Vordervinkler, Austria:*

Emma Watson is an example on this topic she held in UN. She had a good and interesting topic. She invited men to engage in this and talk for women. We have to start doing something.

*Katarzyna Kosmala, Scotland, Poland:*

You talk about war and victims; be careful not to perpetuate these victims.

*Eliza Hoxha:*

It is hard to speak from the women perspective in relation to these women "victims" because big companies apply to design and take these projects.

*Antonio Carlos Ruiz:*

The role of culture is really important. Just take into consideration art and humanity discussion and you will see that the education is the key.

**Christine Hamilton:**

Ⓔ This is just getting a bit too much. These are the same problems regarding this from 30 years ago and now. What is the reaction of theatrical establishment when women intervene with banners? Ⓔ

**Blandine Pélissier:**

Ⓔ If you go to places men are in power you can hear jokes about women that want to be on board and there is not one playwright, nor one director that is female. It is the fact that there is no woman on the board of a theater, they stayed outside the theatre, and were told they were crazy. In a word actresses can be only artist nothing more and women can say words written by men but cannot write them on their own. Ⓔ

**Mary Miller:**

Ⓔ The role of the media – the child – the arty little boy is a nerd. Ⓔ

**Emilio Pons:**

Ⓔ It needs to be clever campaigns for men and it needs to raise awareness for women posing in ridiculous bikinis and other things because there are not enough women composers presenting larger works in opera houses. When we advertise the work of female artistes, we don't do it as an audited but do it normally. It is not patronize when it comes to the world of women. Ⓔ

**Jānis Garancs:**

Ⓔ The percentage of women composers is contrast to men. Gender issue suffers from certain degree of carelessness ground some of the bases of research and nowadays in the world 90% of women are nurses and 90 of men are engineers. Ⓔ

**Timothy Emlyn Jones:**

Ⓔ This topic is connected to Ukraine discussion. Gender a women problem but a human problem. It's the principle of equality and we don't often call about equality when we talk about exclusion of particular sexes. It is a social system where minority foxing and fooling and ruling majority. Ⓔ

**Blandine Pélissier:**

Ⓔ At the moment in the world, a woman is not worth same as a man, that's in every religion, country, everywhere. Well it is documented that in everybody's mind, the woman is less than a man and that has to change. Ⓔ

**Karl-Erik Norrman:**

Ⓔ Swedish men have grown up in a culture of growing gender equality. Today they have started calling themselves feminists. It is not hypocrisy but a genuine feeling that enough has not yet been done regarding gender equality. Ⓔ

**Mary Miller:**

Ⓔ In equality, we must push and push; the voices of both genders are constantly heard. We need make a commitment to do that. Ⓔ

**Eliza Hoxha:**

Two main sentences from this charter:

It has to be the right for accessibility for different things not to be limited, the right for the use etc.

Women are always paid less for the same job as men and they have to prove to men they can do something but if they do a mistake they are judged more than man and also might get fired. It has to change; it has to be quality within the group. We need to support women and I may say that there is a special place in hell for women who don't support other women. It needs to be represented with dignity and quality.





## REPORT FROM ECP YOUTH NETWORK



**85** ECP Youth Network (Nita Zeqiri and Johanna Suo) present the work and report on the project Empowerment through Culture. Nita is the coordinator of ECP Youth Network in Kosovo. She is also a photographer and works at UNICEF innovation lab Kosovo. Johanna is a founding member and the pan-European coordinator of the ECP Youth Network. Besides the ECP YN Johanna works as director of development for CUMEDIAE in Brussels and she runs the art gallery TAG bxl.

ECP Youth network was founded during ECP 2010 Athens session. The mission statement is short and concise: to boost the value of art and culture give youth a voice. ECP Youth Network consists of individual members without any representation of their countries. The ECP Youth network has currently national level member clusters in seventeen countries and about one hundred and twenty members. New for this year is a European secretariat in Brussels. The youth network has regular, yearlong activities. Pan-European working groups are created in order to make the members interact over the borders, mostly digitally so far because of little or no funding.

The network has two pan-European coordinators. A new second pan-European coordinator is presented, Antonio Carlos from Spain. A funding and a communication team are created at the Pristina session.

The Youth Network works on the launch of the Empowerment through Culture Project. The project consists of three parts:

### **Part 1.**

A study on needs among youth in the creative industries. The creation of actions corresponding to needs. Tangible outcomes shall be reports and recommendations.

### **Part 2.**

Policy topics : Business and culture – in education and professional life

**A:** Entrepreneurial skills and self-promotion in artistic education and training. Responsibility from artistic education systems ? Tangible outcome shall be a curriculum recommendation.

**B:** Art, Business and Culture: ABC! How to get « superfused »? How to link across the sectors and how to bridge the educational level from part A to the Professional life in part B ? The tangible outcome shall be a handbook and recommendations.





### Part 3.

Exchange and reinforcement between organisations working with and for youth; vocalisation and best practice on communication to decision makers. Creation of a common discourse. A handbook for dissemination shall be a tangible outcome. A prestudy on the first part of the project has been carried through in Kosovo by the ECP YN Kosovo team, the hub organisation DardaMEDIA and with support from the Kosovar Ministry of Culture.

Focus groups were organized in several cities ; Prishtina, Peja, Mitrovica, Ferizaj, Podujeva as well as others. Participants came from the creative industries; artists, students, cultural NGO's, youth councils and public administration.

The main outcomes were that youth in the creative industries thought that the following was needed :

1. More democratic selection to participation in the professional cultural life
2. Creation of cultural management education
3. Creation of cultural policies
4. Access to art spaces

ECP YN hopes to continue developing the Empowerment Through Culture project in Kosovo and all over Europe. <sup>33</sup>

*Antonio Carlos, Spain:*

<sup>33</sup> ECP Youth network is a network for communication, social media: reach out, show that they exist and to create a communication team work in different ways together. Despite of that it takes to plan a lot of these activities to meet different people from different countries. ECP youth network means pan European to work in groups and the members need to feel they are members of a pan network not a national one, empowerment through culture and to find a common language between the members of a group. <sup>33</sup>

*Nita Zeqiri:*

<sup>33</sup> It needs to identify the needs of young people within creative industries from Prishtina, Peja, Mitrovica, Ferizaj, Podujeva, etc.

ECP youth network of Kosovo has: 59 participants from 18 to 35 years old, which they are part of creative industries, artist, students, cultural NGO, youth councils, etc, also help ministry of culture to assist through this network on taking actions from these needs of young people of creative industries; the main outcomes of ECP youth network is 4. <sup>33</sup>





## INTRODUCTION OF 14 NEW ECP MEMBERS



*Stavroula Constantinou, Cyprus:*



Works at the University of Cyprus, and has a Byzantine literature major.



*Tomas Cepaitis, Lithuania:*



Works as a Translator, works on an opera also he is a creator of exhibitions and Drawing textbooks, notebooks.



***Anna Chistoserdova, Belarus:***



Runs the only private gallery for contemporary art in the whole Belarus; she has the degree on economics and she has European diploma in cultural diplomacy. Her job is to unite people from different fields. Also the partners of Anna's private gallery are ADSL, SPP, and Red Graphic.

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***Romón del Castillo, Spain:***



Was born in Madrid, studied philosophy. Now professor, lectures in Arts, philosophy and humanities, writes programs for national Spanish, and collaborated in Barcelona on how to film music.

*Nur Elektra El-Shami, Italy:*



Was born in German speaking northern Italy, has a degree in marketing communications and strategy fields, lives in London, runs an art platform (for over emerging 150 artists) from around the world since a year and a half. "Anyone who decides to be excellent in whatever they do deserve to be called an artist".

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*Abelardo Emilio Gonzales, Sweden:*



Originally from Argentina and he was educated in Cordoba. He is an Architect; he finished his Practice of architecture in Ankara, finished his PhD in Poland, then came to Sweden. He worked as a Researcher of department in school of architecture, where he later became professor and dean of school. He has also worked with interior design and scenography.

*Christine Hamilton, UK:*



Christine Lives in Glasgow. He is involved in art. Started her carrier in theater and now she works for organizations, movements, local government and academia. Her biggest move for developing art was helping establish a center for cultural research in Glasgow. Christine: "Theater can be political and very direct".

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*Katarzyna Kosmala, UK:*



Has Polish origin, she is an art critic and art writer. Works in Edinburgh Academic; she is active in various projects. Mainly she works in Europe, works with gender questions. Katarzyna is involved in advocating gender politics in the agenda, and gender representation in the agenda.

*Judith McKimm-Vorderwinkler, Austria:*



Judith was born in Mexico. She finished her masters in intercultural studies "the role of creativity in the cross cultural integration". Judith is a consultant for intercultural communication and awareness working with several NGOs and companies. "Mediation was the only answer to intercultural conflicts". Her passion is about cross culture dialog.

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*Emilio Pons, Germany:*



He is an Opera singer, and former attorney of law with a PhD. He finished his PhD in music. Emilio also created the Sankt Goar International music festival and academy which was launched in 2014 with its art song summer program. This program is the only one in continental Europe which focuses exclusively on the art song genre's vast array of international repertoires in collaboration between singers and pianists.

*Magdalena Schamberger, Austria/UK:*



Magdalena has Austrian origin. She lives in Edinburgh. Magdalena performs in arts; HEARTS AND MINDS. She was awarded a breakthrough award. Also she is involved with developing training project for artist in dance, music, and work with people with dementia in theatre setting.

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*Françoise Schein, Belgium:*



She is an artist, that was trained as an architect in Belgium, lives in Paris, and in the past she worked a lot in Brazil. Also she is a plastic artist- mappings and works for the human rights. She is involved defusing human rights as an artist all over the world. Françoise teaches human rights to the people of underprivileged quarters. Right now she is working on a project in Sao Paolo in Brazil for human rights called Subway as an open book.

*Olga Shparaga, Belarus:*



Is a philosopher, teaches and works in academic sphere. Olga studied in Germany and became cultural activist. She introduces a social and political dimension in contemporary art projects contributing to a modern society.

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*Dorian van der Brecht, Belgium:*



Dorian worked in private sector: the creative industries, mainly industrial design and publishing, then went to public sector. He worked in the cabinet of two ministers of culture without being part of their political party. He is a professor of design and director of the Flemish-Dutch house de Buren in Brussels. He is part of a project of five writers staying in a city and writing a book of any aspect they choose. He likes to be "politically incorrect".



*Fatos Berisha, Kosovo:*



Currently lives in Tirana. He works in Theatre; he is a producer of film and occasionally works for TVs. Cofounder of Prishtina film festival, which is one of the biggest events in Kosovo. He runs the event called Prishtina film forum, and is part of regional coproductional event: Fatos is also a drummer in a rock band. He used to be director of Kosovo film center, open to the world as a main task, Theatre director.

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*Jeton Neziraj, Kosovo:*



Playwright from Prishtina; runs a small production company in Prishtina. He produces mostly theatre plays but he is involved in literature as well also he is involved in enabling cultural dialogue between artists of Kosovo and Serbia; two literature anthologies.



## THE ECP HOST CITY 2015 PRESENTS ITSELF!



### ***The ECP Host City 2015 presents itself!***

*Josep Lluís Alay I Rodríguez*, Institut de Cultura de Barcelona, presented the host ECP host city 2015 and underlined: Barcelona culture is rooted in Europe, also cultural heritage lies in the heart of the city of Barcelona which is made of different layers and culture and creativity has been a backbone to the city because culture is the main feature of the identity of the city of Barcelona.

He gave members a comprehensive presentation of Barcelona

***Link: [www.bcn.cat/en/](http://www.bcn.cat/en/) and [www.santpaubarcelona.org](http://www.santpaubarcelona.org)***

... and welcomed members to the next session at Sant Pau in his city, in the autumn of 2015





***The members of the European Cultural Parliament, convened in Prishtina on the 4th of October 2014, considering the invasion of territorial integrity of the Ukrainian nation, state that***

- the Parliament expresses its grave concern for the suffering of all Ukrainians
- the Parliament condemns the return of the notion of spheres of interest in Europe and expresses its strong concern over distorting Russian propaganda, which isolates Russians from the rest of Europe
- the ECP urges its members and all people of culture to keep up active contacts with Russian and Ukrainian colleagues and, while criticising its government, to avoid demonizing Russia, its citizens and its great cultural heritage
- the members of the ECP commit themselves to disseminating their strong feelings on the issues related to Ukraine and Russia, bearing in mind the new and destructive division this crisis has brought about in Europe
- Ukrainian filmmaker Oleg Sentsov, accused of terrorism on doubtful grounds, captured in Crimea, currently held in Moscow, should immediately be released.

***Prishtina declaration of the European Cultural Parliament, October 2014***

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

- in the face of increasing geopolitical tensions and the resulting uncertainty European arts and culture should stimulate and develop an open dialogue on the values of democratic and humane society
- the freedom of arts and culture, including the freedom of making critical statements through arts and literature, are essential human rights, deeply established in European democracy and cultural tradition
- a key factor in protecting that freedom is the European model of public responsibility for the arts. This model should be maintained and not be jeopardized in the current trade negotiations between the EU and the United States
- the soul of Europe is more than its economic and political realities and there is an increasing need for a truly cultural dimension for politics in Europe
- artists and cultural personalities have a central role in defending the European values of democracy, tolerance and humanity that are currently challenged by neo-nationalism, populism and propaganda
- the building of a nation is a process that is based on defining the strength of its contribution to the world and no longer on competitive identity
- Europe has a strong and complex history, but its people should be able to create viable futures inspired by history rather than becoming its prisoner
- the quality and success of business and organizations may be increased through an active engagement of creativity, aesthetic values and competencies
- the arts and the cultural sector can and should actively strive for equality, including gender equality, at policy, managerial and operational levels

***Convening in Kosovo, the European Cultural Parliament applauds the central role culture plays in the building of their young nation and states that***

- Kosovo should quickly be accepted as partner of the EU cultural programme
- In the spirit of the on-going process of European integration the citizens of Kosovo should immediately be granted visa-free travel in the European space
- The ECP Youth network sees in Kosovo that young artists and cultural professionals are an essential and indispensable force for cultural vitality. They should be empowered and have access to culture management and art spaces and should be supported by cultural policy.



## PRESENTATION OF VARIOUS ECP-RELATED PROJECTS



### VERENA HUBER, SWITZERLAND:

There is a great connection between Switzerland and Kosovo. A huge number of Kosovar's community of Kosovo lives in Switzerland. Even Prime minister of Kosovo (Hashim Thaci) in his early years was studying in Switzerland and he did expand his political influence. I also want to add that a very large second generation of ex Yugoslavians and Kosovars who study in Switzerland and have a strong identity and I wanted to show you a project that came out of that. In these moments I want to talk about the owner of hotel Gracanica who is Bujan Rexhaj, the architect, that also studied in Switzerland and wanted to do something back to its country, Kosovo and his idea was that the citizens to be responsible and the children should be able to educate themselves with books, and in the other hand he had some ideas with his colleagues to build libraries which came to life the idea of a project called Bunateka.

Also I want to point something he said: we need to make libraries for the elementary schools but libraries are not going to be built itself. It should be like a cultural center and then he started to realize all these dreams into the reality from the village he came from.

They built 8 libraries up to now and they were supported by Swiss and Norwegian embassies. There are 960 elementary schools in Kosovo, 860 of them are in villages. Their dream is to have such panatelas in every elementary school.

### A true Story of Swiss Culture in Kosovo

The network Switzerland–Kosovo has many faces.

Switzerland has a large community of Kosovans. 4 daily flights from Switzerland are most booked out. Prime Minister Hashim Thaci was active in Switzerland before returning to Kosovo.

In the 1980es the Yugoslavian state had a special agreement, which allowed emigrants to work in Switzerland legally. The idea was, that they would return after a few years. But because of the political development it never happened. In the 1990es the families followed the working parents.

The older generation never adapted to Swiss culture. The Kosovans practiced the Albanian and never learnt the language. But the children, so called Secondos, went to school, studied, adapted the Swiss culture, but never knew

where they belong to. They are Swiss citizens but have also a Kosovan passport. Later came refugees, while Milosevic did not allow them autonomy. They returned back to their homeland.

We also meet Swiss culture in Kosovo. The Swiss Diamond Hotel was built by Beghiet Pacolli, a businessman and politician, who has a double Swiss/Kosovan passport. His firm Mabetex, located beside the hotel, renovated the Kremlin and the White House in Moscow.

On another level Bujar Nrecai, a «secondo» with an architectural education in Switzerland, brings his ideas for cultural projects back to his homeland. He planned Hotel Graçanica for a hotelier who was actively taking part of the return of the Kosovan refugees for the Swiss government and who realized later his ideal. He helps with education and employment the Roma population. His middleclass hotel shows folklore elements in best modern architecture.

Bujar's project for «bunateka» is even more idealistic. The libraries for elementary schools in Kosovan villages are built in order to develop into cultural centers. Eight «bunateka» are in function. Their programs and book selection adapt to different cultural identities. Still 850 schools in rural areas could profit of this idea, if they find financial support.



**Andras Horvath** presented the French project Vasarely Art contest for Art in Public Spaces.



**Johanna Suo:**

Johanna started by showing a video about the new wiki platform Culture Agora; a platform for the creative industries and all of the arts. There is a need for platforms that can help people to collaborate. This platform is created from the question; “how do you find something you do not know?”. The founder of the platform, Ignasi Guardans, after many years in direct contact with cultural organizations and managers around Europe. His position as a European politician allowed

him access to projects, activities and needs all over Europe. But what appeared easy for him was extremely difficult for those organizations, each one considering the other organizations and activities as distant and difficult to find, almost unknown. Hence the simple idea: why not create a web structure where all cultural organizations can publish in their own language what they are doing or what they need, and everybody can find that from home in their own language as well?

What makes Culture Agora unique is its wiki structure. Instead of having an editorial team looking for information to be published, this platform is open to the direct publication of activities, projects and links to video content from any big or small organization related to culture, the arts or creative industries in general. It provides them with a most powerful tool for cross sector and international visibility.

The platform allows fast and easy searching on multiple criteria: different categories (trainings, job offers, conferences, grants and awards...) applied to all creative and cultural disciplines. In a way, each user can turn it into a personal platform, and receive alerts based on personal interests. And this applies to content from a vast geographical area, growing by the day.

Culture Agora content is always on the move and always updated: it only shows what is happening now or what will happen in the immediate future; the system automatically cleans up and removes all information as soon as it is out of date. The platform includes videos from conferences and events, and may be used for the live streaming of cultural events.

Transnational collaboration and cultural mobility can be blocked by language barriers. Culture Agora offers a multilingual bridge for that intercultural communication. The platform's interphase has currently four language versions (English, French, Spanish and German) and it is ready to add a few more. What is really new is the integration of a translation tool in all posts; in every single post from Helsinki, Budapest or Casablanca. This important element will be adapted in the near future to non latin alphabets, allowing the integration of Arabic.

I recommend you to have a look at [www.cultureagora.info](http://www.cultureagora.info) Register, test the platform and upload your content. If you can disseminate the news to your networks we would be very grateful.

Thank you. ☺

*Levan Khetaguri:*

☺ We need to organize cultural program for eastern partnership countries. This is going to happen next year in the second round also we need to create a group of members interested to work with these regions and to have the will for creation of virtual places to exchange ideas. ☺

*Miha Pogacnik:*

☺ It needs to be a resonance platform. We are creating platforms where the societies come together and procreate a region. A merge is happening. **Terra Barclava.** ☺



*Tomas Cepaitis:*

88 Suggest an anthem for ECP. 99



Conclusion of the 13<sup>th</sup> session



➤ SOCIAL EVENTS ◀

*Cultural evening program: Asambli Shota at the National Theatre (followed by dinner).*



*Walking city tour Prishtina*



*Afternoon: Excursion to Prizren, Kosovo*





## PARTICIPANTS



NAME	ORIGIN / TOWN	NAME	ORIGIN / TOWN
Akinyelure, Stephanie	UK	Esinencu, Nicoleta	Moldavia / Chisinau
Alay, Josep	Spain	Flachsbarth, Antje	Germany
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Asse, Eugene	Russia / Moscow	Friggieri, Joe	Malta / Valetta
Bekus, Nelly	Belarus / Warsaw	Garančs, Jānis	Latvia / Riga
Bimbaum, Lillian	Austria / Paris	Gashi Eriona <small>(note taker)</small>	Kosovo
Blum, Adi	Switzerland / Lucern	Gelonch, Antoni	Spain
Botanova, Kateryna	Ukraine / Kyiv	Georgieva, Svetla	Bulgaria / Sofia
Buzak, Adrian	Austria / Feldkirch	Gervereau, Laurent	France / Paris
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Cooiman, Juriaan	Netherlands / Basel	Hori, Steven	Kongo / Switzerland
Coolen, Guy	Belgium / Antwerp	Horváth, András	Hungary / Pécs
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del Castillo, Ramón	Spain / Madrid	Hoxha, Genta	Kosovo
dell'Utri, Massimo	Italy / Rome	Hoxha, Mrika	Kosovo
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Direk, Zeynep	Turkey / Istanbul	Huber, Verena	Switzerland / Zurich
Dubugnon, Richard	Switzerland / Paris	Isufi- Kojja, Fitore	Kosovo
El Shami, Nur Elektra	Italy / London	Jabalquinto, Sandra	Spain





## PARTICIPANTS



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Khetaguri, Levan	Georgia / Tbilisi	Nurkollari, Veton	Kosovo / Pristina
Kizilyurek, Niyazi	Cyprus / Nicosia	Pantelic, Zoran	Serbia / Novi Sad
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Kumbaro - Furxhi, Mirela	Albania	Qahili, Nita	Kosovo
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Leber, Titus	Austria / Vienna	Rexroth, Tatjana	Germany / Berlin
Márton, András	Hungary / Pécs	Rogina, Kresimir	Croatia / Zagreb
Maslias, Rodolfo	Greece / Luxembourg	Rohumaa, Jaanos	Estonia / Tallin
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Mazeikis, Gintautas	Lithuania / Kaunas	Ruiz, Antonio C.	Spain
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Méhes, Károly	Hungary / Pécs	Schamberger, Magdalena	UK / London
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Mohar, Miran <small>(IRWIN - Group)</small>	Slovenia / Ljubljana	Selimi, Petrit	Kosovo
Montag, Lars	Germany / Berlin	Selimkhanov, Jahangir	Azerbaijan / Baku





## PARTICIPANTS



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Shparaga, Olga	Belarus / Minsk	Esterházy, Franz Graf	Hungary
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Stenbäck, Pär	Finland / Helsinki	Kulcsár, Enic	Hungary
Stroda, Brigita	Latvia / Riga	Marin, Victor	Austria
Suntola, Silja	Finland / Helsinki	Maslias, Xanthoula	Greece / Luxembourg
Suo, Johanna	Sweden / Brussels	Myftari, Rexhep	Kosovo
Tarsitano, Savina	Italy / Coswig (Calabria)		
Tavares Pereira, Luis	Portugal / Porto		
Thaci, Hashim	Kosovo		
van der Brempt, Dorian	Belgium / Brussels		
Varga, Rita	Hungary / Pécs		
Virvidakis, Stelios	Greece / Athens		
von Plessen, Marie - L.	Germany / St. Firmin S.Loire		
Xhelili, Laura	Kosovo		
Zanki, Josip	Croatia / Zadar		
Zeqiri, Nita	Kosovo		

***Additional guests from Kosovo to be named by the Ministry.***



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THE ECP EXPRESSES ITS GRATITUDE TO



**THE MINISTRY OF CULTURE, YOUTH AND SPORT OF KOSOVO  
BRITISH COUNCIL**



AND EACH AND EVERYONE WHO MADE IT POSSIBLE TO ARRANGE THE  
ECP 13<sup>TH</sup> SESSION AND  
4<sup>TH</sup> SESSION ECP YOUTH NETWORK

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