

ECP 14TH SESSION

Girona, Catalonia

**29 October – 1 November
2015**



ECP 14TH SESSION GIRONA CATALONIA 29 OCT – 1 NOV 2015

Introduction by co-founder and Secretary General, Ambassador Karl-Erik Norrman:

Dear reader,

We have the pleasure of introducing the report from the 14th session of the European Cultural Parliament, ECP, held in Girona on 29 October – 1 November 2015.

The ECP was originally invited to hold the session in Barcelona, but the Catalan authorities decided to move the conference to the famous cultural city of Girona, 80 km North of Barcelona. The ECP expresses its gratitude to all who have made it possible to arrange the session: The City of Barcelona, the Catalan Ministry of Culture and the City of Girona.



The ECP was founded in the premises of the Council of Europe, Strasbourg, in 2001. It is an independent voluntary organization without any political affiliation. The objective was – and still is – to strengthen the role of culture and artistic ideas and initiatives in Europe and to promote ethical and aesthetic values in the European project. In addition, the founders of the ECP wished to strengthen the dialogue and cooperation between citizens in Eastern and Western Europe and between various sectors of arts, philosophy and letters. To this end, outstanding artists and cultural personalities from all parts of the continent have been nominated members of the ECP. In the autumn of 2015 there were about 160 members (ECPMs) from 43 European countries. Today ECP is well established and recognized as the only Pan-European, interdisciplinary forum for artists and other cultural personalities.

In the previous 13 sessions in thirteen different European cities a wide number of important European themes have been discussed, workshops have been held, scientific reports have been presented and innumerable projects, both small, medium and large, have been initiated by the ECPMs.

The main theme of the 14th Session in Girona was *Creativity, Innovation and Cultural Identity*. Under this theme several representative of the dynamic Catalan cultural life could confirm the importance of Culture for the promotion of the political objective of an independent Catalonia. Other ECPMs contributed with presentations on various aspects of European and sub-regional identities. The European crisis, both in the financial field and the refugee crisis, was discussed at length and the debate on the Creative Process and its importance for the rest of the society continued. Several new ECPMs presented themselves and the ECP Youth Network, ECPYN delivered a report.

All participants were full of enthusiasm over the possibility to hold the session in a city so beautiful and rich of Culture and European tradition - Girona, the City of St Narcissus (who was celebrated during the same weekend!). I wish you an interesting reading.

ECP 14TH SESSION GIRONA CATALONIA 29 OCT – 1 NOV 2015

Welcome Reception at Casino de Girona.



ECP 14TH SESSION GIRONA CATALONIA 29 OCT – 1 NOV 2015

Welcoming address by Catalan Minister of Culture, Ferran Mascarell.



Welcome to Girona and to Catalonia. We wish to communicate the satisfaction we feel that the ECP and the work they carry out, this year, is here with us.

In Catalonia we have powerful cultural references that have created content from many different areas. Ramon Llull, Mercè Rodoreda or Antoni Gaudí, among others, have put their art at the service of creative tradition that has shaped our country and our identity. From here we've made significant contributions to the European culture, such as the movements of modernist architecture.

Catalan is the language that solidifies the history of all the Catalans. A language normally used here, and occasionally we have had and still have some political problems with Spain, who have questioned our language. From here we would like to ask Europe to recognize the Catalan language, considering that it identifies one of the main languages of a multilingual country.

Now, with the ECP, we are among people from all over the European continent, responding to a diverse and democratic identity. The same is happening continuously in Catalonia, in which we deal with the desire to provide a better future for our people. Thus, we are in the middle of a process of building a more democratic country, fairer and one that looks at the world in the most possible universal view. This is the role of running a plural and convinced identity that wants to be part of this multidisciplinary Europe. We will listen carefully to the debates and draw from them the elements we need to make our wishes.

Welcoming words by Girona Mayor Carles Puigdemont



It is important that the European Cultural Parliament meets in Girona, because the city is at crossroads of all the civilizations that have marked the Western civilizations. The Girona people are receivers of people from all over the world and this constant influx has allowed us to build a solid identity that forms an important part of the Catalan nation. A few months ago, the UNESCO inscribed its single document in Catalan. It is a book from the fifteenth century that comes from the north parishes and talks about slavery. The UNESCO categorizes it as the first document of trade union and human rights.

It is particularly important that this parliament meet in Girona, a place characterized by a high quality gastronomy, music schools, and districts such as the Jewish, which gives the city some features that makes it the Catalan cultural main district.

Musical intermezzo by ECPM Adrian Buzac Oboe Trio



ECP 14TH SESSION GIRONA CATALONIA 29 OCT – 1 NOV 2015

Keynote speech by Catalan Star Sommelier Josep Joan Roca



Gastronomy lives a special moment: moves and seduces people and finally it is a way to express ourselves. Books are part of the basic cultural foundations and, therefore, it is from here where we launch creating our art. However, this without sacrificing innovation or the cooking on fire or continually questioning the why of things.

Catalonia has written very important documents concerning the art of gastronomy. Eiximenis (1330-1409), Franciscan Catalan author of the fourteenth century, said: "Catalan nation and nationality are examples of culinary wisdom." Rafael Argullol, writer, says: "Catalonia has a language, rights and cuisine that makes us feel brave, strong, confident and close to our culture."

For us, literature has been essential to enable us to grow, obviously without renouncing the influence of the Francophone cuisine. France has given us a lot, but from the Celler de Can Roca we have also drunk the deposit of Catalan culture.

From here we have done things in order to innovate and demonstrate the reason of how and why we are what we are. We also appreciate having matched the best moments of technology, which allows us to experiment with lyophilisation, do perfume cooking, raid of smoke pipes etc... Many of these techniques are already established in the best kitchens worldwide, but they aroused here at home in Girona. From Catalonia we feel brave to do this transversal trip that makes us enjoy and have several multi-sensory experiences.

Cuisine should be boldness and humour. At Celler de Can Roca we open borders to the thought and consider research as a vital sense. Cuisine is another way to describe the human geography, and here we've been able to show ourselves to the world through our gastronomy. In Catalonia there are two restaurants that have been number one in the world, and it's been possible because of the culture that sustains it and lives it.

We come from a tradition that renews and reinvents itself. Every generation loses a value and wins another one. But Catalan cuisine has roots stemming from a dialogue between sea and mountains. The pig slaughters, harvest, bread with tomato... are traditions that strongly survive the transfer of generations. This culture roots us. Also our landscape deserves to be loved and requited. We live in an area related to wine, which comes through Empúries (Girona) and scatters throughout the country. Currently we are in the wine revolution: old vines and young people started to join together to restore the dignity of field work, to be near the bustling and vibrant land, to listen to the earth and restore the old wisdom. Catalonia shows unwavering authenticity and heritage that will be heard. Catalonia leads a creative movement that wants to captivate, and wants to do so with social and ecological consciousness.



ECP 14TH SESSION GIRONA CATALONIA 29 OCT – 1 NOV 2015

Keynote speech by Catalan Film Director Albert Serra



My figure reflects the sophistication of the European look, which is the richest and the most complex. However, currently there is a passion for subversion and a lack of respect for the European tradition and culture. The United States is overtaking our values, but unfortunately for them they do not have that in their DNA. So, what makes the Europeans unique? The artistic self, the idea to highlight this is a task that by now is our only salvation. The State's educational skills are unbelievable and pathetic, knowledge of legacy it's no longer learned so easily and we need to solve this. How? Via the teaching of content; but who then teaches the contents?

Artists; radical creators who feel love for culture as a priority. Everything that artists can teach can't be learned with computers or doing practices. It is necessary to break with the tradition, because it is part of society's evolution, re-innovating it. Europe represents the dialectics between tradition and iconoclasm. This is a question to reflect on: Would the world be better if everyone watched blockbuster films, or if everyone watched films by authors such as Pier Paolo Pasolini, Jean-Luc Godard and Rainer Werner Fassbinder?

“ECP and the multidimensional European Crisis”. General Debate introduced by ECP–Senators Pär Stenbäck and Erna Hennicot–Schoepges, with contributions from ECPM Nils Erik Forsgård and ECPM Bert Mulder



Mrs. Erna Hennicot: Migration is not only a problem of the European Union. The challenge however is to consider migrants through new transnational perspectives rather than as so-called "people with problems" burdening welfare authorities of the states. Their basic needs such as housing and food become urgent, as winter is approaching. What about their cultural needs? How to communicate with the people will be the next urgent step. Babel and the universal language still stays a biblical dream.

The ECP should have a long term vision about the planetary humanism. The difficult task is now to initiate European citizens to different cultures and to avoid stereotypes when talking and writing about religions. A better global understanding of the millenarian cultural background has to be promoted; a huge process in global education has to break up the narrowness of a self-reflecting society. The artist at the forefront of the engine of global change has to be seen as a mediator in the global network of communication.



Nils Erik Forsgård: What we essentially have to see is where Europe is moving right now. I’m talking about the situation in Poland and Germany, but also in other countries. The basic problem in Europe today are Cameron’s words about the Ukraine crisis, the economic crisis, the crisis in Greece and last but not the least; the main refugees crisis.

When we talk about these crises, we are not talking about the same regions. And this is a paradox. Poland lost its power and got divided in East and West thus showing us a split Poland. If we look at West Poland we will see a liberally minded Poland, a progressive Poland, and if we look at the East we will see a very catholic and a Euro-Asiatic Poland. So, we have many of these similar divisions in Europe today. If we move a little to the West we will find Germany. As you know Germany has a strong movement gaining new life due to the refugee crisis. What is the message? Well it's an entire and established movement; it's a media movement and it's also an anti-American movement. The result of the American bombs is that the refugees now are flooding into Europe. Another point; I see people working in the European Council and they are nationalists, not European. The commissions had a totally different conception. Europe's relations with Turkey are also special. And this keeps going on and irritates; the European Union pays a lot of money to Turkey to contain the crisis. Some parties are laughing here while the European Union is bleeding.



Bert Mulder: Our problems are growing with the crisis:
We have no money.
There is no Bologna-process in culture.
We already see the structural design of democratic problems.

Giorgio Agamben climbed all in with the philosophy of the Germanic part of being close to difference and a community that does not presuppose identity. What is now the possible role of culture for the European project? The European Union always encounters their dialogue with their past, not only in cultural inheritance and staying true to a 'traditional way' but also in a basic anthropological context. If we started to apply culture, how we individually created, that could provide an interesting meaning to the challenges and crises we are now facing.

INTERVENTIONS

Zeynep Direk: Our identity is constituted by East and West. I suggest that we go back and look for advice from philosophers and question our relations with 'the others'.

Miran Mohar: We have to reflect on the cultural problem acknowledging there are different kinds of cultures. But we have to do it in the very spirit of culture. Now is the time to focus, not only on the problems but also on the possibilities and all done with an open mind.

Rodolfo Maslias: Europe is responsible, along with the USA, for provoking the refugees' crisis. It's true that the European Union has the problem of not being a federation, but these six months of delay in the refugee's crisis has resulted in that we are once again building walls within Europe.

Erna Hennicot Schoepges: What is identity? What is it linked to? With language, parents, regions or religions? In Luxemburg we are speaking three languages. So are we "losing" our culture or are we simply broadening it? The answer to the European identity continues to build on diversity.

Bert Mulder: What have we got to learn about our new 'us'? We have lots of cultures but it doesn't work. You have to appreciate what we are, not only the money. We have to be a kind of architects.

Alexis Kouros: I don't think there's such a thing as a European culture. There are a lot of commentaries here about the world crisis. The question is whether to leave a country and go to another country or not. If we rather were to look at where people are coming from, without any plans, and why. There's also the responsibility of silence. Yemen is being devastated without any country providing explanations or seemingly care. Further on it's a mistake to ask Turkey to protect Europe. There is a lot of talk about integration but that has never been successful and it never will.

Andreas Richter: To claim that Europe is in a crisis is not helpful, but of course culture is important and also the cultural identity. We should think up new models in Europe; articulate models that respect people's needs.

“Freedom, Citizenship, Culture and the changing role of the intellectual class” (ECP–Senator Steve Austen)



Steve Austen The union of citizens provides a chance to make Europe more human and prosperous. On the other hand, the concept of individual identity is becoming more fashionable, although it's a dangerous and poisonous notion. The European construction must be based on common laws (based on individual citizen needs). Furthermore peace and respect between the different nations; based in every nations' traditional institutions. The institution needs to include citizens in the process of growing of culture, education and emancipation. This is the real future of European citizenship.

Musical intermezzo by ECPM Sabina Rakcheyeva



ECP 14TH SESSION GIRONA CATALONIA 29 OCT – 1 NOV 2015

“Creativity and Cultural Identities in a Global World.” (New ECPM Àlex Susanna and ECPM Anna Chistoserdova)



Àlex Susanna: The Catalan situation is not easy to understand. We don't have to believe that Catalan language and identity are aspects of a minority. It is an invisible part of Europe. Catalan is the 33rd most translated language in the world and millions of people speak Catalan every day. It's also frequently used on the Internet with the '.cat'. Certainly you know some important people from Catalonia; Ramon Lull, Ausiàs March, Josep Pla, Mercè odoreda, Isaac Albéniz, Enric Granados, Salvador Dalí, Joan Miró, Antoni Gaudí... These are some examples of the Catalanian cultural power. Not to forget our cities; primarily Barcelona and its paradigm of the Modern architect movement.

Anna Chistoserdova: Belorussia is a country with a very complex history. What's the national identity? To answer this question, you have to understand the relationship between Belorussia and Russia with the Putin politics. You have to know that these parties speak different languages. It's therefore difficult to find a cultural and/or national definition for this kind of nation. What I know for sure is that I have more questions than answers about the Belarusian country.



ECP 14TH SESSION GIRONA CATALONIA 29 OCT – 1 NOV 2015

“Deliberative Democracy against New Propaganda and Informational Wars.” (ECPM Gintautas Mazeikis)



The question that Mazeikis asked is what to do with deliberated democracy and against the new age of propaganda. Human creations and technical powers are manipulated by the information industry. What is the responsibility and critical recognition towards those creations? USA has always tried to show some kind of care about every person's needs and about the distribution of happiness in the postindustrial colonies.

The European colonies began to ignore the oppressive metropolises. Europe critically claimed that these colonies used force to demonstrate their autonomy. The criminalization of colonies rebellion has been translated as European supremacy. People are agreeing with the distribution of refugees as if they were mere products. It's easy to appreciate three levels on this issue:

1. The level of simulation, a simple reflection of reality.
2. Science as symbolization of reality or the 'Empire of Science'. The enigma of simulation being USA as Disneyland.
3. Cynical approach to propaganda, a simulation, without no consciousness and real critical thinking. Soap operas and reality shows created the necessity to have a strong ideology. Mazeikis has decided to fight and criticize the critics of propaganda.

INTERVENTIONS

Massimo dell'Utri: Is there a way out or not?

Answer: I see political framework with some kind of participation; on problems between the political arena and the political scene. The scene is on TV and the arena is in the tribunes. We need to support the arenas of political debate and not the show.

Unknown: You have mentioned the European political scene. Is it going to be an infinite regress on all levels? Is it possible to get out? Coursier wants to get out of this pyramid of pyramid. He offers the possibility of esthetic process to escape the psychological politic prison. Are there any alternative poetic or arts openings?

Answer: I follow the different philosophical debates that deliberate our political subjects, BESTIAS. It needs deep education in esthetical and visual alternatives. Habermas has written a book about political modernization, and there's a need of political regress to praise our peace, the power of our civilization.

“Creativity and Well-being in Europe.” (ECPM Magdalena Schamberger)



Magdalena Schamberger: Art contributes to people's health and happiness. Art has real positive effects on people. Culture and sports are important for the people's satisfaction. Studies about this phenomenon among some countries seem to be related to levels of what the government spends on culture. Differences in population are controlled for higher rates of personal fulfilment and are also achieved by those that attend all kinds of culture.

Art is also very important in media or working in hospitals with children and old people with dementia. We find that culture, art and sports include the fun elements that fight against a contrary reality; the art ease illness and disease.

“Women’s Art and the nature/culture debate.”

(ECPM Amparo Serrano de Haro)



There is a paradox in the history of women’s painting between their birth and becoming an artist. The perception of women is sweet and kind so becoming an artist is at your own expense after years of practice. Becoming a women’s artist means the fight of Nature versus Culture. This fight transforms your conditions and creates transmittable knowledge.

In XVI century, it was common to use white and black in order to hide the women attributes or drawing a mother of god and her child; the typical female role. An interesting study is on Artemissa Gentilleschi; Judith slaying Holofernes. Here she makes the BED an object of power. Other examples:

Elisabeth Vigée-Lebrun, she became an artist before the male recognition, between XVIII and XIX century.

Luis Bourgeois, *Maman* 1999, creates a sculpture presenting ‘the mother’ as a giant spider.

Orlan, *Desfiguraciones* 1993, the artist as the ideal of art, an elephant woman according to feminist model.

Magdalena Jetelova, *Domestication of a Pyramid*, 1992 Vienna.

Question from the floor: Where is the paradoxical element in Orland?

Answer: She doesn’t use the chirurgery as something to improve her beauty. The operations are not done in order to follow the cultural establishment.

“Renovation and Consolidation of the Cultural Identities.”

(New ECPM Vicent Partal)



Identity is a difficult thing even for a lot of people who are pretty certain of whom they are. Identity is a tool that we use in order to better understand who we are and also to know who others are. There are a lot of people in the world who try to put and keep others in boxes, but this was more or less 50 or 60 years ago. My child life is no longer a real thing. However, 50 years ago, in the public sphere, we were the same person. Today people are more respectful with identity than ever. Levi Straus shows us that being different is not to be inferior.

Now we are in a difficult situation and we are trying to understand what we are doing, but what's extraordinary exciting is to try to know how this is being done in Europe. But what happened if we talk about a collective identity? Well then we don't have the same situation, because for some reason we are more comfortable with a more close society prior something different and new. The European states are working in less democracy, less freedom. So, what they try to do is closing the club. If you aren't a state you aren't anything. Today we have more or less 200 states, but we are trying to keep everybody out that's not like us. When the EU was created, it was a huge thing, but now it's nothing; they are only secretaries working in offices. There's no freedom without respect for other freedoms.

INTERVENTIONS

Katerina Brezinova: It's hard to resist the essence. We know about traditions that we chose to identify us with. Should we speak about phenomenon of identification?

Vicent Partal: I agree on the technical terms. We have technical issues in different societies. Which kind of conclusions is our society reaching? We must fight against the constant intention to close the debate and put it in a box.

Stelios Virvidakis: Your analogy between individual and states is not obvious. There may be minorities for which a state can apply. There are pragmatic and political considerations and how you transfer these issues to the streets. What kind of political situation do you have and what oppositions do you have?

Vicent Partal: I was talking about respect for diversity. Diversity must be respected in the expressions of any communities. I can't accept that superb supposition of a state.

Lyudmila Nurse: Media and the facilitation of identities. Have Catalonia hybrid identities? How do you translate the collective identity?

Vicent Partal: The identity is always a hybrid. Pure identities cannot exist because of interaction. Some people, for any reasons, try to establish a canon of universal identities. The problem is when people are trying to teach about other identities. People must fight stereotypes. Media is evolving quickly; it's a new whole debate. I'm afraid of how media are involving us. There is one particular thing that is leading the spirit of society. And this is a problem. You need to create context. This context is what helps to build identities. The real danger is that spirit is killing every distance between you and the society, no context. We are just trying to survive and probably we need more time to understand what is happening. What I can't accept is someone with a state teaching on how to live without a state.

“Innovation as a contact sport.” (ECPM Helle Juul)



Helle Juul: How can architecture be a part of innovation and work? Hosting a dialogue between research and marketing in society. Universities are stressed to be on the top of innovation and inspiration for their students.

SkyLab is a place for students from different universities, business, and real project, a place of co-working and dialog. Architecture and social activities can create a specific situation for work. The projects inside the university must be integrated ideologically by dialog to improve the learning situation. Different needs are created and must be integrated. You must create a lot of small places for different issues, but friction appears. Here the knowledge is putted in the external design, creating atmospheres in architecture, inviting students to create activities. It's a matter of transparency; spaces where you can hangout, work, create, eat or disconnect. A place integrated with the different workshops. Cultural heritage must be integrated to generate good dynamics between the workshops and the students, separating the space with or without obvious divisions.

Question (no named): We have seen pupils but not the teachers. How they do reflect in this new space?

Answer: There are eight employers working in SkyLab, all intergrated in the design and happily so.

“A common European Maritime Identity? (ECPM Steve Miller).

“Mediterranean Cultural Identity as European Identity.” (ECPM Evangelos Chrysos)



Steve Miller: “In the XXI century we expanded our life beyond seas. Norfolk with very poor infrastructures but rich in agriculture and the ports was the second city after London for 600 years, until the Industrial Revolution. This prosperous zone in history is getting shrunk every day and our museum for scholar and young people, mission to lift the horizons.

The EU Maritime Project involves 4 countries with coasts; Belgium, France, Netherlands and the UK. It looks in on the history, wars, peace and prosperity. We digitalize the museums for the new generations and to gain visibility on the traditions, clothing and history. Photography is used as the raw material. Export by sea, at 1950, was one of the principal incomes. Sharing the fishing traditions; the museum has and exposes parts of over 3.000.000 objects, paintings, pictures, etc. Ship biscuit baked at 1885, is a great item of the exposition. People from the sea have been great storytellers for kids and our festivals are important to remark the handwork and traditions.

Deep History Coast is another initiative by the British museum and Norfolk. The coast is disappearing very fast by climate change. Evidences are found of 4 difference HOMO species, and over 10 generations of different bones, among others the largest complete mammoth skeleton.

Evangelos Chrysos:

An intervention on the Mediterranean cultural identity. In July 2008 we witness the union of Mediterranean, 43 countries, 28 EU members and others from Africa. It was the intent to re-launch the Mediterranean partnership, known as the Barcelona project. The union was created to improve the prosperity of the members of the union. It introduced new institution for cooperation in order to achieve goals and objectives. A nice dream, but unrealistic. Already in 2010 the projects ended due to the conflicts in the Middle East. Barcelona process was launched in 1995 to manage the relations of all Mediterranean countries, seeking to share the prosperity and security with economical partnership, hosting dialogue between cultures and religions. This idea is not a new one resounding in:

1st period; the GREEK colonies.

2nd The roman expansion

3rd The Arabic expansion under Islam.



Historians relate the decline of Mediterranean cooperation to the barbarian invasion. The real break happened at VIII century with the Islamic invasion, cutting all the trade routes at the time of Charlemagne. Europe became an isolated auto-sufficient region. All the different landscapes of Europe create different kind of organization in the different societies. Raimond Llull, one of the most important promoters of Catalan language, studied Arabic, and visited North Africa, converted Muslims but understood them as well.

ECP at concert with singer Vanesa Martin and band in Palau de Congressos .



ECP 14TH SESSION GIRONA CATALONIA 29 OCT – 1 NOV 2015

Artists in the society: “Artists – Creativity – Labour Market” (ECPM Dorota Ilczuk). “Artists and Arts Organizations in the Debate on civic Nationalism and Cultural Identity” (ECPM Christine Hamilton)



Dorota Ilczuk: Regarding; the inability for artists to find permanent employment, low wages, the lack of any compensation paid by public cultural institutions for using artists works, the lack of social security schemes referring to artists... When I started to ask my phd students I found out that they thought about artistic work in an academic way. So I decided to do a research project. We are trying now to identify these problems.

Artists, who have been working creatively for the past five years, provide work at a sufficiently high level of commitment and quality, in accordance with standards of professional practice in the field of art.

To be included in the focus group, the artist needed to present a track record of at least 50% of income stemming from artistic work within the last 5 years.

During the research we found surprising things (the Warsaw metropolitan area). We think that it is normal to have another job if you are an artist. We had 200 participants from the metropolitan area. The results confront the reality because a lot of artists didn't have an academic experience.

Christine Hamilton: I want to start with a reference to the development of the cultural identity. The UK referendum: The question would be the Scottish independence. The campaign was peaceful. Those who opposed the independence, all imagined a better nation. There was a lot of a radical campaign but there wasn't a campaign about art or culture. The last 60 years we have been dreaming of this but this is a reflex of the parliament, who in turn reflexes society. The cultural identity was clear in a country with a lot of cultures. Artist played their role but there's no evidence of a country ready for independence. Discussions will be continued.

INTERVENTIONS

Jaanis Garancs: “Did you mention the special status for artists?”

Dorota Ilczuk: “No there isn’t any of it. The artists have been obligated to pay, almost in all Europe”.

Vicent Partal: “Do you have any reason for the different supports and the ‘NO’ victory?”

Christine Hamilton: “There wasn’t space for aggressive campaigning. Not many artists were willing to be with the conservative platform, there wasn’t an agreement in the country”.

Lyudmilia Nurse: “What’s the future of the artist? ECP should take the lead to consider the artist and to support them. Nobody cares about the performing artist, when we enjoy the artistic performance we forget the living (usually poor) situation of the performer.”

Dorota Ilczuk: “My idea is to present my work here. You’re right, that’s a general problem. Self-employment shouldn’t to be so dangerous.”

Gintas Mazeikis: “Do you have some recommendation for the Catalan independents? What could you recommend us to do better in this situation?”

Christine Hamilton: “I don’t dare. A lot of things are uncontrollable. The artists reacted against the institutions and left the space of debate”.

Yosif Zank: “What is the cultural model in Europe? Is it supported by the state or the cultural industry? In Croatia the state doesn’t guarantee the wellbeing of the artist”.

Ion Caramitru: “In Romania we have six artistic main branches or guilds. But there isn’t a lot of state support. For example, there are cases of state economical support, but there are cases of frustration of other artists too”.

Dorota Ilczuk: “The missing trust is that in Europe, the artist joining the different guild is incrementing every day. Market should regulate everything but where market cannot reach; the State needs to intervene.

“An ECP Colloquium within the Framework of the Transatlantic Dialogue” (ECPM Lyudmila Nurse, on behalf of absent ECPM Francois Carbon)



Lyudmila Nurse: “Can we speak as one voice representing Europe in Transatlantic dialogue?” European and Americans must work together. François Carbon imagined the relations between students on both side of the Atlantic with Americans coming here to study European history, culture and languages.

We need to control the uses of soft power (cultural diplomacy), ergo, the connection between cultures and global politics. It’s hard for a non-European to understand how positive the diversity of cultural identities is. We are proving that young people living in different countries could learn other languages and interact with other youngster of other countries; like Polish girls studying in Vilnius and playing Chopin for us. The Americans think that European citizens only are influenced by their culture.

Europe, whilst in the center of debate on cultural influence, are trying to understand who they are, when they’re being invaded by other kind of thinking (USA, Japan, India, China).

Furthermore, the state of the art is very important in our continent. For the first time we understand the existence of non-federated artists.

ECPM Francoise Carbon suggests a dialogue/meeting between ECP-representatives and American scholars and students in Luxemburg 2017.

“How not to throw the baby with the bathwater – On Old Ideas and New Ideas” (ECPM Tomas Cepaitis)



Tomas Cepaitis: All my observations are general. Between mind and heart there is Imagination; imaginative thinking is much more constructive and productive than the logic one. We have no need to fear our imagination. The insanity comes from our logical part. Insanity is very schematically. We have to make decisions, and they should come from the study of our needs, ideas etc. I want to defend the mythological thinking that can shape a very creative world. In Užupio Republika we have this imaginative thinking, poetics imagination attract people. Humans need stories and creations.

To hurry is not leading us anywhere. There is a lot of librarian tradition, but there is no more need for them. My proposition is to remember our history, 6000 years of it. Remember the Myth of Europe (about Zeus and the bull) this myth gave us the name EUROPE, and we must remember it. Maybe EU repeats, psychologically the myth. In EU the myth is ruined, they are using only the Bull and the girl in Europe has disappeared. The mythological thinking is working on us regardless and we should return the Girl to the picture.

Presentation New ECP Members:

Hillevi Niska Berg: From Stockholm (Sweden). Working in Opera and theatre.

Fatos Berisha: Living in Albania; from Kosovo. Working as a film director.

Laura Borràs Castanyer: From Barcelona (Catalonia). Specialist in literature.

Bjarki Bragason: From Reykyavik (Iceland). Working on visual arts.

Alexandra Buchler: From Manchester (United Kingdom). Specialist in literature.

Luigi de Angelis: From Ravenna (Italy). Working in theatre.

Hélène Dubois: From Montreuil Bellay (France). Specialist in anthropology.

Antoni Gelonch: From Barcelona (Catalonia). Working in fine arts.

Volker Hormann: From Berlin (Germany). Working in music.

Gayle McPherson: From Glasgow (Scotland). Working in Cultural Diplomacy.

Vicent Partal: From Barcelona (Catalonia). Working in New Media.

Àlex Susanna: From Barcelona (Catalonia). Specialist in literature.

Morten Traavik: From Oslo (Norway). Working in theatre and visual arts.

Miguel van Hafe Pérez: From Porto (Portugal). Working in visual arts.

Pierre Vasarely: From Aix en Provence (Hungary). Working in architecture.

Report from ECP Youth Network (ECPM Johanna Suo)



Johanna Suo: What is the European identity and how can Cultural Diplomacy and Cultural Relations work with it. My suggestion is to build a transatlantic coalition to allow us to be stronger in an educational way.

INTERVENTIONS

Erna Hennicot-Schoepges: We need to be careful in investigating our relationships. The culture in the United States is different; it can be hard and dangerous for us.

Anabel Álvarez Rodríguez: It's a race between different cultures. People help people and this is the first thing we have to think about when we talk about culture.

Florinda Monacò: I'm convinced that the debate about culture necessary needs a legal dialogue. This will be my contribution for the Youth ECP.

Antonio Ruiz: Is important that all of us have a more open mind. Its very important for people to connect in an international way.

Johanna Suo: We want to do things so people want to join us. This has been a huge work until now. It is very difficult to keep working on when there's no remuneration for the coordinators.

Luis Tavares Pereira: To bring different things together from our members is our duty. Obviously the financial aspect is a difficult issue. Many people here, especially the young ones are volunteers and this is something we need to change. Those coordinators are very important for the ECP-YN so this is the most urgent aspect.

Pär Stenbäck: Thanks Johanna, for all your work with the ECP-YN. You did the pioneer work. We will look into some possibilities of finding some supporting finding for further future funding.

Antonio Ruiz: We will like to create a more constructive project opening up towards funding applications and maybe do a cofounding from different sources.

Lyudmila Nurse: The Youth ECP is in the first part of its life so it is not so easy to find this kind of subventions. My suggestion is that we consider the creation of actions, tasks or projects and assess which of these that can be fundable. We need to create a more stable network; this will be useful to do the ECP-YN work because right now we don't have a strong network.

General Debate on the Theme of the Session

Pär Stenbäck: What we can do to contribute to the European discussion?
What is the connection between cultural issues and migrations?



Steve Miller: If we accept a cultural complot from Europe we have to think that Europe is a valorous community and that the citizens here are responsible to keep these values. Having the idea that culture comes into action through the citizens we have to consider that the citizens are also participating or included in that process.

Erna Hennicot-Schoepges: Culture cannot be instrumental for whatever proposes. We, as a Cultural Parliament, have to be independent.

Zeynep Direk: Persons have values, citizens have values; this has to be grounded. But we also have to consider that culture can be misunderstood or misused under ideologies.

Traavik Morten: It is a challenge for us now and if we really want to be tolerant, we can't choose only the obvious options in the refugee crisis. We need to dance a little bit more with the devil.

Pär Stenbäck: There are a lot of fears. In our communication we need to take into account that we are talking about millions of immigrants.

Magdalena Schamberger: I propose the invite of a new ECP member who works with refugees because nobody here have a solid insight of what we really are talking about.

Antoni Gelonch: The migration is a problem now but in Spain or Italy we already have had this problem for a long time. But now it is affecting Europe so it's a big problem.

András Márton: We need to think about why these people are invading the 'lucky' parts of Europe?

Gintautas Mazeikis: I don't agree with the discussion we are having about refugees. I propose we include the Ukraine crisis in our discussions.

Alexis Kouros: I made a documental series during the beginning of the European crisis. The discussion about refugees is very emotional. There is no rationality in that. In case we do more interaction about that next year, we also need to be more active in social media.

Marie L. von Plessen: Don't forget that Europe always was a continent of migrations.

Rodolfo Maslias: There are different types of migrations in the different European countries. To propose a solution we have to know the different situations on the whole in Europe.

Sabina Rakcheyeva: What we do with our art could be a way in to link with these communities. What I suggest is that we come up with a concrete project and analyse how our art can help in the integration processes of the refugees.

Eugene Asse: You should not underestimate the power of the Europe and what can happen if the Russian politics continue following this way. The Russian foundation of their cultural politics is totally based on national values. Now the space for freedom of speech is reduced. We must consider this dangerous situation.

Hélène Dubois: The most important thing is to defend the artist's job.

Workshop on the Creative Process, moderated by ECPM Emlyn Timothy-Jones



This is not a lecture, no power points; we must stimulate a discussion. We must look at the fundamentals of the ECP, what it is and what it can do, and focus on the benefits of culture, European values, the creative process and cultural values. Creativity is a term that means something different for each one of us. There is an enormous diversion for this term. Creative difference can be created without process. The value of concerning ourselves with the creative process and the knowledge thereof and how it's transmitted to other people. The problem is that you can't solve the problems without exposition and discussions.

The agreement of opposite parties is an agreement in language. Like in the Belfast agreement; a fundamental agreement of being British, Irish or both. The commitment is the core and how you do it, and also how artists encourage this dialogue. Everything that you engage in can be elevated to state of the ART.

The ECP has a massive role in the importance of Culture. Karl-Eriks' document and approach on European Values is particular; democracy - not as a regular manifestation. The politics should not ensure only the short term of actions. Hitler engaged in long-term thinking, not the 4-year mandate and then succeeded.

Human Rights versus our Freedom of expression, and the 'human right to be abusive'?? (As in Charlie Hebdo case: "Oh Allah, save me from those cunts who adore me.") The freedom of expression can also be the loss of respect, it excludes it. We see how right wing politics now seeks to shrink the state. The 4-rule of law, separated of State. Or the Irish point of view on how the church can be the basements of the state.

What we have taken for granted cannot be seen that way anymore. Europe is in need of change, with its cultural politics mix with the European identity.

The diversity within the ECP makes it a good exponent of culture. The crucial core is what do we want ECP to be and what do we want it to do? Do we want to establish a forum? DO we want the artist to explain their creative process? Do we want to engage and collaborate in projects? Cultural diplomacy is another interesting movement. Horizon 2020 of how to found universities is in need for input to give them support. Finally, the influx of refugees needs a strategy. We are facing a creative dilemma. How can the ECP interact in any of these challenges?

INTERVENTIONS

Dhupa Venu: The ECP have not solved problems in our meetings, the structure of ECP is rather to encourage initiatives. But we also have responsibilities beside our meetings. We CAN create forum to stimulate debate.

Emlyn Timothy-Jones: I agree with ECP values and making connections, etc. I'm in ART school and I work with students that don't perceive themselves as artists. Should we look beyond the ECP towards projects?

Pär Stenbäck: The problem with moving towards operational state is that it's beyond our function. Every session we have propositions upon which you can take actions. YOU be the person that becomes the 'do-er'.

Karl-Erik Norrman: In the ECP we all (including myself) are working on a voluntary basis. This means that we do not have time or capacity to undertake operational tasks beyond the sessions. BUT many members together may initiate operational projects. That has been done before in our 14 years of existence.

Stelios Virvidakis: You pointed to difficulties in Karl-Erics list on European values. There are certain problems. We seek a harmonious accord. My fear is that we agree too much and that we do not discuss the problems with confrontations and active debate, testing the limits. The Charlie Hebdo is a great demonstration of hitting the crucial point. We should perhaps have more guests challenging us.

Karl-Erik Norrman: We are seeking a consensus. But I would be disappointed if the level of debate in the ECP decreased. It's up to all of you to propose new members, and controversial ones will also be welcome.

Pierre Guillet de Monthoux: This transformation of the organization towards a processual one is difficult. We're extremely grateful of this forum, this entrepreneurial initiative. Does ECP want to join the organization world and being listened to, in another way? *The conflicts and the limits of the consensus* would be a good name for a text. From my point of view it would be great to create that text, As a book or an essay, maybe with an umbrella of an English publisher.

Massimo Deluti: The possible title of such a text could be THE LIMITS OF CONSENSUS. The ECP is full of diversity. And that's a great value. The problem is to find the common language. What we should do is, rather than discussing the limits of consensus, is to focus the debate on what artists DO. Find a project on what we want the ECP to be, and then to do it. There is no Base or Platform on ongoing projects and that would be nice.



Karl-Erik Norrman: We have previously tried 10-12 contributions towards a booklet called MY EUROPE. But it failed, since we didn't get a publishing house to support us.

Silja Suntola: I find ECP a great forum to meet people with great ideas. I have had great conversations on many themes. The ARTS and Culture are not isolated.

Miran Mohar: Regarding the place of arts in relation to the economy. The artist is supposed to be supported by capitalism. History has shown that it hasn't been this way. In 2007 the ART market saved the capitalism. We have to recognize that the reverse side of the coin in artistic value, is deep and dishonorable.

Tomas Cepaitis: I want to remind us that we develop in order to become human beings. We will differ more and more. Europe or the world needs more personalities and more personal centers of positive energies. The culture has a central role in society, where the arts have been the cure in mythology, but nowadays we have pills. I want to propose the ECP to explain to people that many issues can be solved in 'a cultural way'.

Andreas Pantzis: Our Parliament is particular, we're choosers, we're the members and executors. It's a great platform to show our work and examine it in open debate. For me visual arts are easier to interpret and our parliament deals with Images and Text.

Milena Oda: We're also artists. It could be wonderful to create art networks. Something concrete would be welcome.

Girona Declaration of the European Cultural Parliament, ECP, 1 November 2015

The European Cultural Parliament thanks for the hospitality and warm welcome received in Girona and expresses its admiration for the aspirations of the Catalan Nation to promote and develop the culture and language of the Catalan people.

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

- The nations of Europe have undergone a series of crises during the past years. The unprecedented influx of refugees and migrants in combination with financial constraints, have strained the political and social fabric of the continent. ECP strongly advocates a European policy of openness towards refugees fleeing from conflict areas. This policy is rooted in European history and values of humanism.
- ECP acknowledges the challenges ahead in integrating the many newcomers. It maintains that a diversity of cultures must play a decisive role in the meeting between European societies and the newcomers. The influx of refugees and migrants poses no existential challenge for Europe. With its 500 million inhabitants, this challenge is surmountable.
- Culture is an important basis for integration. The ECP calls upon those active in culture and the arts to use their means and competencies to actively stimulate mutual integration between the newly arrived and their local communities. A deepened awareness, respect and appreciation of each others cultural background and values are necessary and cannot develop unilaterally. Culture may and should contribute to giving the newcomers a face and voice, forging new links through engaging in cultural activities and sharing stories.
- The development of Europe is a unique project based on the desire of peace between nations and citizens. Culture and European values of human rights and democracy, as designated in the statutes of the Council of Europe, are essential forces towards the future Europe. To realize its contribution it is important to look beyond the language of crises and create inspiration, innovation and hope.
- Individual citizens of the European Union have gained unique rights through the Lisbon treaty that defined Europe as a union of both states and individual citizens. The new strength of individuals is a growing opportunity, yet creates challenges for cultural professionals and institutions. Cultural organisations, public, private and voluntary, and their activities may and should raise the cultural horizon of children, empower citizenship and improve the quality of life in society.

- The strength of Europe lies in its cultural diversity. Its educational system should encourage diversity to flourish and make it possible for creativity and artistic excellence to develop everywhere on the continent.
- The future of Europe may require fundamentally new forms in quality of living and working. However, the innovation required has to be based on European values and traditions. A creative balance between tradition and innovation should stimulate a living cultural practice and prevent 'museification' of our past, while avoiding the risk of the instrumentalization of the Arts.
- Diversity and cultural exchange are vital prerequisites for the future of Europe. Therefore Europe should be an open space for culture. Artists and other cultural professionals should be allowed to travel freely.
- According to ECP, culture is the core of society and thus an essential element in the dialogue between nations and individuals. In some European nations culture is severely suffering from budget cuts and in some cases outright neglect. The social conditions, including health and unemployment insurance for artists are non-existent or declining in many countries and the ECP urges governments to take action in order to restore the legitimate status of culture.
- Both the European Union and the Council of Europe are based on values involving human rights and duties that are not negotiable. Citizens in today's European Union have been given a unique right to be the bearers of those values. Culture comes into action through citizenship.

The members of ECP regret the fact that the Spanish authorities have not granted fellow ECP members from the Republic of Kosovo visas to participate in their 2015 session in Girona.

The members of ECP, recalling relevant resolutions of the Council of Europe and the Final Act of the Helsinki agreement 1975, again express serious concern over deteriorating conditions in human rights, gender equality, freedom of artistic expression, including politically and religiously motivated censorship in European countries, especially Russia and Turkey.

Girona Historical City Walk:



ECP 14TH SESSION GIRONA CATALONIA 29 OCT – 1 NOV 2015

PARTICIPANTS:

Alexis Alatsis	Nils Erik Forsgård	Karl–Erik Norrman
Anabel Alves Rodríguez	Jānis Garančs	Lyudmila Nurse
Jan Erik Andersson	Antoni Gelonch	Milena Oda
Maria Antas	Svetla Georgieva	Zoran Pantelic
Jaume Asens	Abeardo E. Gonzalez	Andreas Pantzis
Eugene Asse	Pierre Guillet de Monthoux	Vicent Partal
Steve Austen	Christine Hamilton	Blandine Péllisier
Hellevi Berg Niska	Erna Hennicot–Schoepges	Marie–L. von Plessen
Fatos Berisha	Volker Hormann	Emilio Pons
Lillian Birnbaum	András G. Horváth	Sabina Rakcheyeva
Adi Blum	Verena Huber	Andreas Richter
Laura Borràs Castanyer	Dorota Ilczuk	Kresimir Rogina
Bjarki Bragason	Ove Joanson	Jaanus Rohumaa
Katerina Brezinova	Timothy Emilyn Jones	Antonio C. Ruiz Soria
Alexandra Buchler	Peter Stephan Jungk	Jorma Sarv
Adrian Buzak	Helle Juul	Magdalena Schamberger
Esteve Carames	Levan Khetaguri	Jaap Scholten
Ion Caramitru	Luise Kloos	Jahangir Selimkhanov
Thomas Čepaitis	Mikael Kosk	Amparo Serrano de Haro
Anna Chistoserdova	Alexis KourosBengt Ugglä	Pär Stenbäck
Christos Chrissopoulos	Kristensson	Silja Suntola
Evangelos Chrysos	Titus Leber	Johanna Suo
Juriaan Cooman	András Márton	Àlex Susanna
Guy Coolen	Rodolfo Maslias	Savina Tarsitano
Sandra Coumans	Nikola Maticic	Luis Tavares Pereira
Luigi de Angelis	Gintautas Mazeikis	Morten Traavik
Laura De Caro	Judith McKimm–	Dorian van der Brempt
Massimo dell’Utri	Vorderwinkler	Miguel van Hafe Pérez
Venu Dhupa	Gayle McPherson	Rita Varga
Zeynep Direk	Steve Miller	Pierre Vasarely
Hélène Dubois	Miran Mohar	Stelios Virvidakis
Luis Firmo	Florinda Monacò	Josip Zanki
	Bert Mulder	

CONTACTS:

Ambassador Karl-Erik Norrman
Secretary General
Hohenzollerndamm 81
D-14199 Berlin
Karl-erik.norrman@kulturparlament.com
Norrtullsgatan 67
S11345 Stockholm
Tel. +49 (0) 170 1644 950

CONTACT ECP YOUTH NETWORK:

YN@kulturparlament.com

IMPRESSUM:

Editor in chief: Nik Dee Dahlström
Editors and Photo: Žygimantas Valiuska, Megan Descayre, Agusti Izquierdo Ramirez

COORDINATION

Antje Flaschbarth

Girona Team:

Núria Prats, Mariona Triola, Charo Erando, Marta González, Carlota Ararà, Xevi Auseller
Technicians: Dani Ventura, Gotard Mas

ECP 14TH SESSION GIRONA CATALONIA 29 OCT – 1 NOV 2015



THE ECP EXPRESSES ITS GRATITUDE TO THE:

**BARCELONA CULTURAL INSTITUTE,
GIRONA PROVINCIAL COUNCIL AND
GIRONA CITY COUNCIL,**

AND EVERYONE WHO MADE IT POSSIBLE TO ARRANGE THE

**ECP 14TH SESSION AND
5TH SESSION ECP YOUTH NETWORK**

ECP 14TH SESSION GIRONA CATALONIA 29 OCT – 1 NOV 2015