

საერთაშორისო
კულტურული
პარლამენტის

ECP



European
Cultural
Parliament

Session

Liverpool
United Kingdom
2000

Graz
Austria
2003

Berlin
Germany
2007

Bruges
Belgium
2002

Pristina
Kosovo
2004

Batumi
Georgia
2016

Göteborg
Sweden
2008

Pecs
Hungary
2011

Edinburgh
Scotland/UK
2013

Turku
Finland
2006

Girona
Catalonia/Spain
2005

Կլնո

Edinburgh
Scotland/UK
2013

Athens
Greece
2010

Genoa
Italy
2004

São
Tomás
2007

Lisbon
Portugal
2005



Batumi 29.09-2.10.2016 ბათუმი
Georgia საქართველო



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Opening Speeches:



Mr. Giorgi Tavamaishvili, Minister of Education, Culture and Sport of Ajara A/R

Dear ECP senators, members, guests, ladies and gentlemen. Culture and art is a priority of our country. I'm glad that within ECP there are 3 workshops scheduled, that will give an opportunity for our teachers, lecturers and students, to become more close to the European system and experience. Thank you for being here and I wish successful and fruitful work.



Mr Avtandil Beridze, Chairman of S. C. Ajara Region

I am glad that Batumi is selected to host this session and I wish that our city would be able to host this wonderful event again in the future. During these days of your stay in Batumi, you will explore and taste our Georgian hospitality and culture. I wish you successful and fruitful work during ECP session.



Mr. Merab Khalvashi Rector Batumi Shota Rustaveli State University

It is a great honour for our university to be a supporter of the ECP session, as an archaeologist, I would like to mention that Georgia is considered as a homeland of the first Europeans, so hosting this ECP session is not accidental. Our university is one of the oldest in this region, and our priority is the exchange programs we provide for our students and staff. We also manage summer schools, camps, etc. I look forward to host you at the university and wish you successful session. Thank you.



Mr. Karl-Erik Norrmann ECP Co-founder and Secretary General of ECP

Excellencies, Ladies and Gentlemen, thank you for inviting us to beautiful Batumi! Thank you, Government of Ajara, thank you Tourism Dpt, Rustaveli University and Giuaani wine! And thank you Natia Sibaridze for making it possible and Levan Khetaguri for organizing the session. It has been a pleasure to cooperate with you through this year of preparations. The European Cultural Parliament, ECP, has already had sessions in 14 different European Cities, we have been in “almost all corners of Europe”. Now, for the 15th session we have come to one of the Centres of European Civilization: One of our founding members, David Lordkipanidze, told us, already in Bruges 2002, that the “First Europeans” have been found in Dmanisi, Georgia. That certainly was impressive for us up in the north...

And Batumi later on became a historic strategic centre and crossroads for cultures. The Greeks and Romans were here. 1000 years ago Ajara, Batumi was part of the great Georgian Kingdom. And there was the Byzantine period, the Ottoman period and then the Russian period, with its various dimensions and incarnations. Today Georgia is a member of the Council of Europe (the patron of ECP) and has an important Association Agreement with the European Union! Confirming that Georgia belongs to Europe. Batumi was always considered a very strategic place. It is an important European City and port. For me as a Swede – the Nobel House in Batumi is particularly interesting and I recommend a visit. Towards the end of the 19th Century Ludwig and Robert Nobel, the brothers of the Nobel Prize founder Alfred Nobel, founded an important oil production business in Baku. They were the Petroleum

Kings of the 19th Century, in competition with Rotschild and Rockefeller. But they wanted to reach the European market. So they contributed to the transport links Baku-Batumi, first by rail, then in 1904 even a pipeline was built! Batumi was defined as an Economic Strategic centre. It became an “Energy hub”. So, the strategic position of Batumi has been demonstrated many times and in many dimensions. And Cultural life is very rich and creative. Batumi is a cross roads between Cultures and religions. Today I see a strong potential for the City to become a Centre for Cultural Diplomacy. As a lecturer in cultural diplomacy at ICD, Berlin, I find this a very interesting perspective.

ECP was founded in order to promote the role of Culture & Arts in European Society, contributing to balancing the dominance of “technocracy” and to be a defender of European Values.

During this session we will discuss the role of these values in today’s Europe. As you know European Values encompass not only Democracy and general Human Rights, including cultural freedom, but also more genuine European values such as Gender Equality, Freedom of sexual orientation, the right to change religion and Rule of Law without death penalty. It was also important for us – the founders of the ECP – to contribute to cultural bridge-building between Western Europe and Eastern Europe. Today there are ECP Members in 43 European countries, from Baku to Reykyavik. About half our 160 Members are from the Eastern Parts of Europe. We are particularly happy to hold our 15th session in the most Eastern City so far.

Ladies and Gentlemen,

There is not a particularly good atmosphere in Europe today. The gap between rich and poor is growing. And sometimes you feel reminded of the atmosphere of the Cold War. Suspicions, accusations, mistrust... And democracy and freedom of expression are threatened in the neighborhood, in Turkey right now. We see too much neo-nationalism. Many such nationalists even present themselves as “anti-European”. But how can you really be an “anti-European”? It is like being “anti-African”, “anti-LA” or even “anti-spring” or “anti-summer”. Europe is a fact. Europe is a geopolitical fact. But, most of all: Europe is a Cultural fact! Hundreds, or even thousands of years of de facto cooperation and integration between visual artists, musicians, architects, philosophers and others have contributed to the following conviction: Europe is not only bureaucrats in Brussels and Strasbourg or finance ministers telling other countries how to run their business. And Europe has not only a common history, but **“Europe has a Common Soul”**.

Already 103 years ago, in 1913, many people considered themselves as “Europeans” rather than Austrian, French, Danish or Russian. If you read Stefan Zweig’s “The World of Yesterday. **Memories of a European**”, you find the proof for this statement. For **his** world of literature, music, visual arts, architecture, philosophy, etc., there was “one common market” – **the European Culture**. Then came the disaster in 1914... and then the next disasters...

The Council of Europe, the European Union and the OSCE have given us an infrastructure, making it possible to enjoy even larger cultural borderless freedoms than at Stefan Zweig’s time. These cultural freedoms are there if we want and if we are prepared to reach out hands across national borders and defend European values and European culture, in all its richness and diversity. People of the Arts could lead the way. The other day, the Director General of UNESCO confirmed what I think many of us know: “Cultural Understanding is one of the prerequisites for conflict solving”. So, dear ECP members and representatives of Ministries of Culture, your role, our role, may be greater than ever in coming years!

Thank you!

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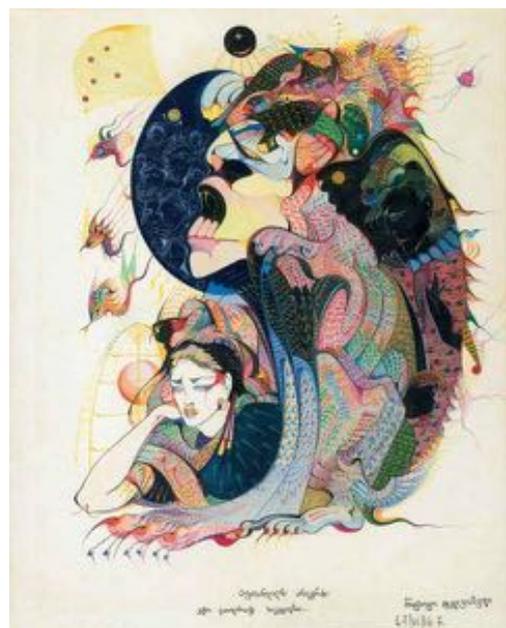
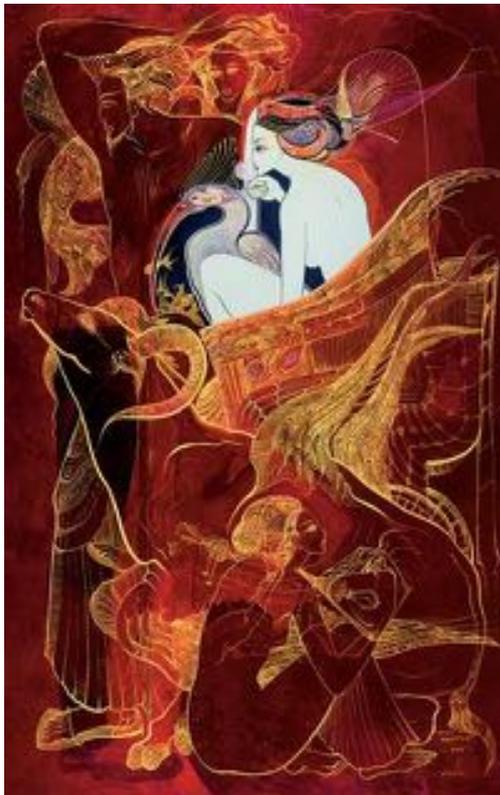


Keynote speech by **Mrs Rusudan Petviashvili**, visual artist, Tbilisi

Rusudan Petviashvili is a Georgian graphic artist. She creates paintings using unique technique: total image is performed in one-touch. Petviashvili's works and lives in Tbilisi, but a few months a year she works in Berlin, Geneva and Paris.

“It was an honour to host you yesterday at my gallery in Batumi, thank you for inviting me.”

Rusudan Petviashvili continued sharing her work of art and the story behind the making. Further info can be found at: <http://www.petviashvili.net/>



Plenary session:

“Will European values prevail all over Europe?”

Part 1; What are the Consequences of “Brexit?”



Moderation:

Speakers/panel:

Ove Joanson, ex-president of the Swedish Broadcasting.

Marton Mehes, cultural manager, Pécs/ Vienna,

Frederic Delouche, ECP senator



Marton Mehes:

Thank you for inviting me to this panel. I was asked to present central European points of view on this special discussion on the cultural consequences of Brexit.

I'd like to call the attention to some facts:

- 1.) **Cultural Cooperation** on EU level – UK's been a strong partner in the main programs. Will we lose these UK cultural institutions?
What will happen to the European Capital program if the UK are being lost in the exchange?
- 2.) **Public Debate** affected by the loss of the UK input. In Hungary the expectance of the EU membership is very high. Belonging to the EU community is not a question for Hungary; the question is rather how to react on common issues. We all know that particularly in the Visegrad countries there are many benefits from being an EU member, but what these countries can learn from the UK is to insist on their own opinion or on having a very different point of view. The EU is very compromising.

(**Ove Joansson:** UK decided to leave in order to clear the negative parts of the collaboration. Is that an alternative way to react versus remaining and argue certain questions?)

- 3.) **Mobility** and economics. What will happen with the large numbers of Europeans living/working within the UK? Hungary has their second largest population living and working in London, more than 200 000 Hungarians. Will they return and what are the financial consequences? What will happen in Hungary or in Poland? All the workforce that is transferred from these countries is a very important economical factor.



Frederic Delouche:

Britain has come to EU for slightly different reasons, the British were always trade oriented; promoting “Trade, Force and Flag”. Trade follows the flag; colonising and trading and military follow suit. So Britons mainly came for the trade. France and Germany are more interested in political exchange. European culture is a fact but how strong influence has it? Can education create a European identity? Thatcher decided that we should focus on the British history.

I am very disappointed by referendum result but not surprised of it. Most people still believed that a small majority would win to remain. Older parts of England is actually benefiting from the EU but still agreed to exit EU. Half of the British have agreed to remain and another half has agreed to leave. So the question is what the new government will do? The new government is partly divided so it can still take time before they finally press the button (article 50). The parliament should have their final say. But in the whole campaign I did not see any passion for Europe. It is only when we see the effects of Brexit in one way or other. I always felt that Europe has to reform. Basically cultural Britain will remain in Europe, Britain will always be active since it is such a very active (cultural) country. However, Europe needs some kind of electroshock and Brexit can be this.

General debate:



Evfa Lilja:

I'd like to draw your attention to the artists' perspective. What kind of ethos does this have to the nation? What does it do to the cultural foundation to the people? Academically a lot of mirroring around in Europe is done with the UK academically setting.

Artists are leaving UK for few years now, the independent artists are not being recognized. For me Brexit is not a question only about reviewing Europe but also about every day life problems for artists.

Frederic Delouche:

We suffer from the bank collapse in 2008. Britt's has cut back on the cultural budget and more and more, like the Americans, believe in private sponsorship. It's a tuff competitive world. Why fund those who don't make it? I think British are very pragmatic about it. Economic stringencies have caused that. Same thing may happen in France. It's a fact of life. If we are going to finance education it has to be science based, not humanistic. Worth noticing is that even well educated voted for Brexit because they felt we lost our identity and that Brussels was overruling our democracy.

Marton Mehes:

This process slows down the collaboration pace from an institutional perspective.

Evfa Lilja:

I'm not questioning the institutions of the UK. I'm talking about what culture really **does** to society. The collaboration format is a fundamental question on what art really do. What does art do for societal development or even in finance?

The Art is the very Heart of the matter!



Stelios Virvidakis:

What about the factors of bad campaigns? We are dealing with very complex problems, there are some facts that are not well known, like the factor of bad political campaigns. Regardless of what is now happening in Britain, what is happening in other countries? Greece is another case for many reasons. Maybe at the final statement we may highlight political campaign, good work of political, cultural contributions in European countries. We should have a more aggressive pro Europe campaign nationally.

Frederic Delouche:

I must stress that the question of culture was not even mentioned during the campaign. Britons are losing its sole. Migration and finance are the main questions. I think Cameron was not passionate at that time. The referendum needed a Churchillian spirit. In fact we have stayed in peace for 60 years – the young has not seen this. They want a job and go for technical professions believing it will be more secure. Because of this the cultural part of life is of less importance. You still can employ much easier in the UK than within the rest of Europe. The main idea of Europe is that all citizens can travel freely, work freely and live freely, if we change it, we might have problems. Maybe the contribution of Britain is to provoke an electroshock to make Europe reform.



Mary Miller:

I think UK culture is sending very odd signals to Europe. Art must be rich and art must be ideas. We have been talking about Brexit as UK is only England, Scotland voted 100% against Brexit. The Scott's teach Europe as part of their national historical curricula. What if Scotts become independent within the next 10 years, what the impact will be? Will we have England out of EU and Scotland in as EU member?

Frederic Delouche:

The Scotts have the oil business as the only serious financial contribution. But it is less oil than whisky. A lot of Scotts may have the wish but we don't have the financial capacity. There is a saying: "The best vision of the Scotts is the highway to London." I think Scotland can't be ready for independence. Europe wont pay the bill if they want to join independent. Spain will block due to the Catalonian parallel.



Andras Horvath:

A lot of Scotts say that it can't happen within their lifetime since they are not economically capable to do it. Scottish people are not economically independent. If Scotts try to become an independent member of the EU, Spain will block it, as they will see Catalonia on the same road since Catalonians also want their independent. They will never let it happen.



Luis Tavares:

One of the European revolutions was the Erasmus program. The exchange of students from country to country for long term made a big transformation in academia. The question is whether Brexit will once again become deactivated when the older people who voted for it will disappear and our young generation step up with the different value that they have.

Frederic Deloche:

The under 25 voted to remain. Erasmus is a very important point. Mobility is so vital. One of my friends went to Portugal (Erasmus) and now Portugal is very important part of her life, mobility has changed her life. The motivated ones for the Brexit voted, many of those who wished to remain did not. It's a generational question. If Britain does pull out from Europe I would say someone will say soon state that we must re negotiate.



Steve Austen:

We have to realize that EU does not have a cultural budget, it may look like a cultural budget, but according to treaty of Maastricht it is out of the pockets of its member states. The first cultural scheme in Europe is the agricultural scheme. It is nice to give money for scholarships (Erasmus +) but it has no significant result on culture.



Eugene Asse:

I'm listening to all the talks here and it seems like we, coming from Russia, are from another planet. Cultural politics in my country is very similar to state politics in general. Now these days we actually turned back to Europe or to the whole world with the main idea of cultural policies, it is the idea of the great Russia, so an idea of the past. Our future is in our past. It means that major investments in culture are oriented to something that they call "patriotic" or "nationalistic". It is cultural events dedicated to the Russian greatness and national values as they are called. It, a little bit, reminds me of my youth and a Soviet time when all cultural initiatives were individual but not official. Just a few days ago some events happened that very well illustrate the EU situation in Russian culture. Two exhibitions were attacked by nationalists; Russian officers and activists and the police did not react. So it seems like the state and media support it. It is a very dramatic situation. One more example is that the only state centre of contemporary arts was actually closed two month ago and it does not exist anymore.



Marina Koldobskaya:

Russia is not going to be part of Europe. The situation is changing in Russia, some historian voices say: 'Go and stop this progress!', and communicate this to young people. If they will do that, it will be war.



Dorian van der Brecht:

Thank you Frederic for explaining Britain and Brexit to us in this way, I remember how at school we were reading about Britain. Today, 50 years later, we have Brexit. Culture is probably one of the most important things in society. It is organized hospitality - respect of the small. Young artists are travelling around Europe and are organizing themselves with a very low budget. They have learned how to support themselves. I think Europe will be culture or Europe will be no more.

Marton Mehes:

I hope that slowly there will be some convergence towards a shared culture, history and values. Our world needs to be protected jointly. A lot of young do feel this; the rule of law - a remarkable civilization. UK is an influential partner – we will return. ‘We will overcome!’ I just wish to come back to the EU scheme debate. I think these are just tools, even EU Capitals of Culture can contribute as free networks.

Karl-Erik Norrman:

I was not completely surprised by the Brexit referendum, this was mentioned also by Evfa Lilja. An important detail is the difference between UK on one hand and central European and the Nordic countries on the other hand. In the former countries the public sector is supporting the arts. UK is going more towards market terms like the American way. Can we see the art as part of society giving the creative part of the citizenship a chance? Can UK come closer to the Nordic perspective on cultural financing? This I would welcome and recommend.

Frederic Delouche:

I do not know what the future holds; our shared culture, our shared values? We stand in a global world, our civilization should be protected by all of us. Young people somehow are proud to be parts of Europe and I hope it will continue.

Continued Plenary session:

“Will European values prevail all over Europe?”

Part 2; Integration, immigration, Intercultural Sensitivity.



Moderator

Ove Joanson. ECP senator

Speakers/panel:

Judith Mc Krimm, Intercultural communications expert, Austria

Mary Miller, General/Artistic Director Bergen National Opera



Judith Mc Krimm:

Summary and excerpts from intervention:

For a foreigner who enters a new culture, his/her acculturation strategy is chosen on the basis of the answer to 2 questions:

1. Is it considered to be of value to preserve my own identity and characteristics?
2. Is it considered to be of value to maintain relationships with the host society at large?

3.

Depending to the answer, either assimilation, separation, marginalization or integration is chosen. Integration implies maintaining the cultural identity while becoming a participant in the host culture. On a societal level, this is known as a multicultural society.

Assimilation on the other hand implies giving up one's cultural identity and being absorbed into the host culture. This creates the melting pot.

Separation implies maintaining one's cultural identity and rejecting involvement with the host culture. Here the society forces segregation.

Marginalization happens when the individual neither participates nor identifies with his/her own culture or the host culture. This means, the society imposes marginalization.

Integration is a bilateral process that needs to take place from the part of the newcomers as well as the host society. It cannot be forcibly obtained or demanded by rules and policies. Integration needs to happen voluntarily, on the basis that the host society is open and inclusive enough to provide fertile ground to integrate the foreigners.

According to Berry (1991), the psychological prerequisites for successful integration in a society are

- the presence of a positive multicultural ideology
- Relatively low level of prejudice: ethnocentrism, discrimination and racism
- a positive mutual attitude among different cultural groups
- a general sense of attachment or identification of all groups with the wider society
- members of an ethnocultural group share the wish to maintain the group's cultural heritage

On a psychological level, for the bilateral process of integration to take place, there needs to be a shift in perception which does affect identity. Identity, be it personal or social, is never a static construct and it is always constructed through the relationship of the Self with the Other.

This generates the unconscious fear that the exposure to difference and the unknown could threaten and overturn aspects that constitute people's (cultural) identity, causing defense mechanisms like stereotyping and prejudice, the creation of in-groups and out-groups. These mechanisms are part of being human and therefore universal. The act of Othering always represents a way of reestablishing psychological stability, a way of feeling reassured within one's own worldview, and the strengthening of in-group belonging.

However, a shift in perception does not necessarily imply shedding one's cultural identity, as feared by those who resist it. By beginning to know oneself it becomes clear what aspects of one's identity are too dear as to be compromised and negotiated. It simply means that by maintaining my own perspective and being assertive of my own identity I allow my mind to open as to be able to let go of my fear and learn to experience difference by seeing and accepting other perspectives. Over time and with increased experience, I will be able to act in accordance with these other perspectives and in a non-defensive manner. This shift in perception constitutes the journey from Ethnocentrism to Ethnorelativism.

In 2015, the European Union received 1,2 million asylum applications from refugees, 50% in Germany and Sweden. This crisis is proving to be a challenge of enormous proportions and is putting the European Union's cohesion to the test. The call for solidarity, among its member states, in distributing the asylum seekers is being resisted by some. This is because within Europe we do encounter differing stages on the scale from ethnocentrism to ethnorelativism due to countries' historic paths and stages of economic development. The idea of immigration, diversity and multiculturalism is a much more recent concept for some than it may be for others and nationalistic politics are contributing to prevent a shift in perception.

In terms of integration, we can neither afford to hold on to existing patterns nor revert to old behaviours for there is too much at stake. If integration means creating something new, it will need to happen through opening up and leaning into it. And this will have to be a concerted effort between all actors involved. Decision makers will have to provide support and the necessary resources not only for it to be realized but also for it to permeate into all segments of our society.

As members of the European Cultural Parliament we know about the hermeneutical qualities of the arts and that they provide the tools to tap deeper into our humanity. They can generate spaces, on multilayered levels, for dialogue, deep listening, introspection, emotion, reflection, perception, sharing, and transformation. It is here, where our efforts should be placed. As artists and people involved in the arts and culture we can play a substantial role in the societal transformation of which integration should be an intrinsic part.



Mary Miller:
Integration and cultural inter-sensitivity

I'd like to speak today about cultural integration and sensitivity as it applies to the performing arts – my specific area of work. Performing arts may perhaps seem a small arena given the appallingness of the current horror around the refugee crisis and the massive difficulties encountered by those trying to find a settled and safe home and a life with some kind of value. But I am concerned by how the arts and those of us who lead culture organisations are responding to this in the way we programme. I lead an opera company, and it's there I would like to start.

In the last three months I have seen a large number of operas in various European cities. Of these, five have attempted to reflect diversity and current affairs in the way that the director has interpreted the work. Well-meaning, I suppose, sensationalist maybe, but in my view a bit misguided.

All of them – all the five operas – centred on scenes of white European men (from various centuries) raping or torturing, or generally abusing Muslim women. Oddly enough, four of these five productions were Mozart. So we have the extreme beauty of the music in our ears, alongside the ultimate ugliness on stage.

We all know that without significant growth in understanding between the Islamic and the western/Christian world, without us reaching out or responding as humans whether or not we are politicians, aid workers, bureaucrats or indeed artists, we potentially allow the world community to end in disaster.

So how, in the arts world, do we behave respectfully and acknowledge that a mish-mash showing of global cultural differences does nothing to illuminate the true depth of local culture? We, as I say, – we in general, I suppose, are the kind of people who attend opera, theatre, whatever – and also know that awful violence proliferates. We read about it, talk about it, agonise over it. So why do the arts choose to portray diverse cultures this way. And why are opera directors perhaps the worst offenders?

I ask because if we are going to use art as something that has the capacity to truly bring people together across boundaries - and which surely can be a vital tool in how we approach living together across cultures - in our performing arts there must be more sensitivity and intelligence in how cultures are portrayed. An endless debate rumbles about diverse cultures and their artistic expression in general. Should artists keep their national or local distinctiveness, diversity and distance, or should they follow the lead of so-called global cookery and aim to combine flavours in search of what might be a richer or more tasteful emulsion?

How do we find clarity of expression that respects diverse roots, holds onto originality and integrity while finding some sort of language, which still speaks to an international audience? A national or regional culture is surely how it presents itself in its own particular environment. Once that special individual expression adapts to the outsiders view of what that culture should be, it becomes homogenised into something that is merely bland and pleasantly acceptable. That emulsion, then, has little to offer as a basis for a meaningful engagement with other cultures.

To return to the issue of Islam – and Mozart – there is the question of Islam’s political and social beliefs and behaviours and how those extend to arts and culture. Are those traditional roots so deep that they prohibit any adventure that might lead to a unique modernism in artistic expression? Is Islam’s own sense of its artistic culture strong enough to allow it to develop its own ‘Islamic’ style of contemporary performing art, rather than being universalised?

It is hard to see a nation or culture or region retaining a genuine identity without it hanging on fiercely to its own artistic definitions - while also feeling able to innovate and experiment within those distinct traditions. Surely being ‘modern’ shouldn’t lead to the surrendering of local knowledge and expression to a kind of global commercial sense of entertainment.

So to return to what this panel has as its title: Integration, immigration and inter-cultural sensitivity, I’d make a plea for equality – for individual cultures to express their art as they wish, to evolve as they wish and to chose their own path with whom they wish. The world needs – God willing peacefully – to keep diversity of thought and expression and culture as a rich mix. Culture and ideas, sensibilities and aesthetics need to keep their variety without the pressure to become diluted and globally digestible.

The wonderful Sir John Tusa, head of the BBC World Service, then inspirational leader of London’s Barbican Centre – a place where every day a diversity of culture jostles, flourishes and confronts – said “We never know which lessons from which culture may be the lesson we need to assist human survival”.

I’d urge not just opera directors but all of us who have the privilege of working with artists to listen to his words carefully.

Thank you.

General debate.

Stelios Virvidakis:

There is a big problem: What if the other that are coming into our society don't agree to our eurocentrism, our ethnocentrism? There are so many to accommodate and integrate. Immigrants; there are many good people but there are many others too, who do not share our values. It is hard to accommodate them; they do not want to change and integrate into the local society. Politicians play with fear. What do we do with all this? It has a very practical impact.

Judith Mc Krimm:

It isn't easy, Manifestations like in Italy with homosexual being accepted for marriage and then Muslims wanting polygamy. We need to be assured in our cultural identity. I do not have the answer. If anything is going to happen it will need to happen at micro level. All these activities by artist or individuals need to be promoted and supported.

Ove Joanson:

How tolerant should a society be?

Mary Miller:

There is an organization in Norway, working with refugees. It is an art organization, not political. All kids come together ages 6-25 and meet each other's music and communicate. It is at micro level. Something here is happening – it's about sharing and performing together.

Luis Tavares Pereira:

Entrepreneurial 3 points:

These refugees probably want to go back to their homes. The other issue has to do with the ability to deal with this ourselves. The general discourse is something that makes it difficult for people to speak publicly. How do we address it? It is simply difficult to speak in public due to fear of being misinterpreted?

Judith Mc Krimm:

I agree. Refugees are not necessarily immigrants. We have to treat them as if they were going to stay and prevent any negative threats to our own society. I want to remind us all that UNHCR has repatriation programs. Of course the economic situation of countries differ greatly, this is a very tangible reality. We don't yet know the answer.

Ove Joanson:

Isn't it very important if we believe that these people are short or long term? Assimilation or integration? Is it merely a matter of us choosing one or the other?

Mary Miller:

Doesn't media play an important role in all this? Shaping the perceptions?

Ove Joanson:

Where I come from. Media, is pictured as the true carriers of what happens.



Abelardo Emilio Gonzales:

We talk about this as if we need to help these people to integrate in our society but there are so many immigrants that I cannot say which group should integrate where. My question is: How do you make integration of groups that are really strong, large in numbers and different in basic values?

Judith Mc Krimm:

If refugees would be better distributed they would be better integrated, but if they do not want to follow the rules there should be penalties. Questions like the one of boys and girls being together in swimming pools. Some things would have to be adapted to in accordance to the national/European values.

Eva Lilja:

We need to train ourselves to distinguish the difference between immigrants / refugees.

I have seen similar prejudices been performed artistically, all with initial good intentions.

Where do we put the efforts/questions? Let's put more responsibility on the institutions that are providing the means – not the individual artist.

I want to address a few aspects of the artistic element. We have to focus on developing our listening; our ability of listening – the technology of listening. If you are listened to, you are also prepared to listen. I have beautiful examples of inclusive arts projects/performing arts.

A lot of immigrants are living in the suburbs of Stockholm and they do not know Swedish, they have no clue in which country do they live. I think we should not put all responsibility on the shoulders of the artists; it also depends on the market.

Mary Miller:

I think you are right. There is no tradition of community theatre in Norway. Early on, institutions like opera houses know the outcome of a performance. It is shameful, and critical. Community opera has no tradition in Norway. We recently had a production with 300 amateurs, not politically correct but performed at a large festival.

It is happening but we still have our large museum institutions – perhaps of good since they can then make a selection.

Frederic Delouche:

Are you suggesting that there should be some form of censorship, not to disturb immigrants? (Mary previously mentioned that she saw several opera plays about Muslims and they were pictured very stereotype.) Do we have to take everyone into consideration? The Christmas decorations have been taken out in London. This makes our citizens so angry. The general opinion is: “They come to us – they should behave.”

Mary Miller:

These productions were done in a naive and unpleasant way of dividing people. I do believe that opera is storytelling. Perhaps there are ugly stories to tell but that is no excuse when a performance is being presented badly.

Ove Joanson:

When politicians don't mean integration but assimilation; are these tools then of no value?

Judith Mc Krimm:

The negative assimilation requires one cultural identity to be shared with another. Like in America. It's important to know who you are. In integration, my culture needs to be compatible with those of my hosting nation. The point is to live in peace and create something new together. Otherwise they need to leave,



David Sakvarelidze

We have 500 000 refugees from Abkhazia and south Ossetia after the war. We do not have any kind of problems of integration but there still is some things that we need to overcome. We are the same people, we do not have language, or religious issues, but there are some other problems. Still, on the same territory we have refugees.

Karl-Erik Norrman:

I think opera and theatre reflects the ongoing society. It is mirroring current happenings. As an example, German opera and theatre in the 70-ties were all about socialist ideas, today it is about religion.

Debate:

“Being a cultural neighbor of the EU”.



Moderator
Speaker/Panel:

Steve Austen, Founder of Felix Meritis Foundation, Amsterdam.
Dr. Levan Khetaguri, SCF, Tbilisi
Oleksander Butsenko, author and cultural manager, Kiev”.



Steve Austen:

If you receive an invitation from Turkish colleagues, please go. If you want to keep a dialogue, please go there and try to inform yourself. It was the same thing during the Soviet Union, there were people who rejected every invitation, but some of them went anyway, so please go and support any civic initiative. That is European value.

We have European member states and those who are yet not members. All over cultural citizens are active working towards being our neighbour. What is cultural identity? The notion of national cultural identity I try to criticise. I am my own identity, already with many cultures mixed. What then will be the national identity of my granddaughter?



Levan Khetaguri:

When I think about this topic, I try to connect to my experience when we worked to develop a curriculum in German. There was an issue; we tried to identify countries, how many neighbours and what influence they had. For cultural studies it is important to know who your neighbours are. In the case of Georgia all neighbours are quite different (Turkey, Armenia, Azerbaijan and Russia), all are absolutely different cultures. Tbilisi, the capital of Caucasus, is a great example on how different cultures can live together in one city. It is very important to understand how intense the cultural relations are. From personal experience, I can

tell that in the 90^{ies} when we found ourselves in a dark time, we found a foundation established in Amsterdam that could easily work in Caucasus and that could be established in Georgia.



Oleksander Butsenko:

Considerations on cultural neighborhood lead always to question of identification, self-identification, self-esteem and the outside estimate, that is, our identification in eyes of others, desired or non-desired neighbors. To understand the “being a cultural neighbor of EU/West” from the point of view of east Europeans it's necessary to catch this, one could say, two-fold process, with two contradictory tendencies. From where to start? From elsewhere what is now in mainstream news. For example,

the tragic situation in Aleppo in Syria and numerous refugees from there. One of the refugees from Aleppo, however not in our days but three hundred years ago, was the father of Harutyun Sayatyan, wide-known in Caucasus and over the world as Sayat-Nova, poet, musician and ashik, who had compositions in a number of languages. His songs are in Armenian, Georgian, Azerbaijani, and Persian, and he got the name of Sayat-Nova which means "King of Songs" in Persian.

The cinematographic story about his life, love and death was created by Sergei Parajanov, an Armenian film director and artist who made significant contributions to Ukrainian, Armenian and Georgian cinema and art. His film *The Color of Pomegranates* was the real revolutionary breakthrough in the world of cinema comparable with the language of the *Andalusian Dog* by Luis Buñuel.

Parajanov's films won prizes at Mar del Plata Film Festival, Istanbul International Film Festival, Nika Awards, Rotterdam International Film Festival, Catalonian International Film Festival, São Paulo International Film Festival and others. As Michelangelo Antonioni remarked, "Parajanov's Color of Pomegranates is of a stunningly perfect beauty. Parajanov, in my opinion, is one of the best film directors in the world". Even more, Sergei Parajanov's cinematographic language signified the arrival of the new era of cinema in the eyes of such Italian masters as Vittorio de Sica, Federico Fellini and Marcello Mastroianni.

Sergei Parajanov was a great example of the canon as a continuing rediscovery of the self in the world of multiple identities, and as a shared space of cultural identity, wrote

Leonidas Donskis in his and Z. Bauman last book “Liquid Evil”. And he continues: “It is hardly possible to squeeze the cultural canon as it stands today in our modern world **into a single culture**. The ability to place something exclusively in one culture means that we have merely a political invention or a political project masquerading as culture. Instead, Europe is born each time that one culture gets permeated and rediscovered by another culture. Europe is not about purity; it is rather about the ability to live someone else’s life in terms of a plot, narrative and memory”.

The same we could say about numerous modern artists, writers, scientists rooted in several cultures and inconceivable within the frames of only one, native or selected culture, like mentioned in previous debated Kazimierz Malewicz, vanguard artist contributing as well in Russian as in Polish and Ukrainian cultures.

However, it's only one side of the coin. The opposite is expressed in the statement of Ernest Gellner, once more representative of British-Czech or widely, European culture, in his article *The Rest of History* (1996): “Today, a typical east European is simply a very poor cousin. If he is an intellectual, his best prospect is temporary or permanent migration”. Here would be appropriately to quote once more Leonidas Donskis “Gellner touches upon a sensitive issue. An American, a Brit or a German does not need to say a word about his or her identity, as it speaks itself with a voice of economic and political power of a given country. Yet an Eastern or East-Central European, having introduced him/herself or having been identified as one, necessarily has to switch to a historical-cultural or, more frequently, a post-Cold-War narrative telling a moving story of his or her country’s belonging to the West”.

These two contradictory trends make the current picture with European cultural neighborhood or meeting moment more or less comprehensive. The choice of or the search for identity is constrained both by characteristics of one group (east Europeans) – its customs and symbols, norms, history, sometimes language, economy, etc., and by other groups’ willingness to admit new members. In other words, joining the European culture and values may be a choice that outsider, that is, we, east Europeans, wish to make, but it cannot be realized unless the insiders (old Europeans) accept it.

That is why the importance of intercultural dialogue, cultural exchange and cultural diplomacy as tools for identity building and mutual understanding and respect is growing essentially. That is why educational and information strategies could be critical tools for building bridges between different groups on the basis of shared values.

More than 15 years ago, before the establishment of ECP, this non-official platform of cultural Europe, some European and North American experts stated about the emergence of a new state policy paradigm based on ideas, values, and ethics transmitted through soft power — as opposed to power politics and its emphasis on the resources and capabilities associated with traditional, material “hard power.” In other words, *realpolitik* based on practical and material factors, as they presumed, would give some ground to so called *noopolitik* based on ethics and ideas, the notion rooted in ideas of V. Vernadsky, P. Teilhard de Chardin and other about the noosphere, the sphere of human thought. Unfortunately, in our days the *realpolitik* becomes even stronger and more brutal demonstrating the supremacy of hard power while the *noopolitik* is perceived as idealistic with shared humanistic ideas, values and ethics.

Nevertheless, on concluding and returning to the issue about EU cultural neighborhood in eyes of – in my case – Ukrainians, I would like to be optimistic stressing upon two moments: official position and civic society maturing. At the beginning of 2016, Ukrainian government approved the *Long-term Strategy for Cultural Development of Ukraine* where, among other, are the following statements: “Culture is the most sensible indicator of human

rights provision, such as the right for identity and national memory, feeling of self-dignity and social cohesion. It is culture that encourages various forms of creative expression and, simultaneously, revival of traditions, promotes the development of creative economy, innovative policy and active participation of civil society in creation of modern and democratic state. It is the cultural development that should be placed in heart of public interests, national policy and national security” (*Long-term Strategy for Cultural Development of Ukraine*). Such official position indicates the intention to move toward European cultural and ethics values, at least, on the declarative level.

From the other hand, a number of important transformations are under way in Ukrainian civil society. Several new mechanisms for interaction between civil society and state authorities are being introduced. There is increased pressure for more transparency and accountability, and experts and activists are working hard to create and implement a solid reform agenda for the country. Altruism, care for common good, orientation toward equality and mutual help, tolerance, readiness for changes, openness to challenges of time – these are characteristics of a typical Ukrainian revolutionary. Just by these features the most experts define the ideal type of civil culture, complementary to stable democracy.

It's early to speak about shaped critical mass of bearers of “participatory culture” which could become the driving force for building citizenship in Ukraine. However, as many experts in social research note, our vision of the future is now more optimistic and hopeful. “We could say that this category of passionaries joined to the development of collective projects for alternative future involving more passive social groups. Powerful internal and external challenges stimulate the emergence of civil identity consolidating nation. The successful experience of mass protests against “non-sensitive” state structures, and bureaucratic self-will and corruption resulted in resurrection, is converting in daily practice”. I agree, it seems too much optimistic but we should start from elsewhere. Let's start from hope and desired vision.

General debate.

Stelios Virvidakis:

I hear: Developing strong cultural identity may help towards the European project. My worry is that we think that this identity walks along with an openness to cooperate. In Catalonia I heard a very strong anti-Spanish attitude – and is that in line with open-minded democratic European identity? Is there a danger of nationalistic elements? Once more I would like to ask a question about some possible contradictions of the vision you presented. When we say cultural identity we think that it goes along with openness or the willingness to cooperate, but this is not always the case. Don't you see the danger of developing territorial culture like in Georgia? Ukraine can also contribute to nationalism.

Steve Austen:

Yes this is the main question. We had this also in Edinburgh. Do you remember the title “how can national days contribute to national identity of Scotland?”

Oleksander Butsenko:

Ukrainian identity is filled with all the different people living in Ukraine. After 70 years of communism we need to discover our real history. We need to identify ourselves around European values. This is very important to us – sending signals on who we are. We like to have shared values.

Levan Khetaguri:

I think one of our main problem is how long we can go from definition our identity from during 19th century. 30 years ago Georgia was liberated from Russia. Now we have similar problem like many other European nations. Where is the governments position in society? What I like very much is what Steve said many years ago.

How we can turn I-identity to We-identity? I think another important issue is how we can imagine culture and cultural identity. We need to keep diversity but also keep communication via culture and still keeping unity in arts.

Steve Austen:

In Belarus an initiative was done to revive national dancing. Since Lisbon treaty every citizen has the same rights as all the other 400 million citizens. Since the Lisbon treaty every individual living in a state has valid permit to stay there. Every EU citizen is homo political. This to encourage citizens to take part in society; to take part in policymaking and the politics.

Eugene Asse:

I am afraid the problem is my country, the BIG neighbour. Who makes big problems for both Georgia and Ukraine. In Georgia less and less people speak Russian. In Ukraine we are brothers. Recent events destroyed our brotherhood. The cultural politics is really a serious problem. Russian culture is a big part of the Georgian and the Ukraine culture but at the same time Russia has its aggressive politics. Many Georgians do not know Russian and it is a bad for culture as they are unable to read Russian literature.

Levan Khetaguri:

This is quite complex situation. There is now no diplomatic relationship between Georgia and Russia. We see that we can solve the problem if Russia will change, as now; if we just close the door nothing will change. The common language change is part of the historical way but of course it is a pity, but if new generation does not read Russian, they will read English literature. We still try to share our academic findings with Russia. We however need to find new ways. There are still exchanges with colleagues/events. The last 3 years we have had very aggressive ideological pressure on Georgia from Russian propaganda knocking on the door.

Oleksander Butsenko:

In Ukraine we are in armed conflict. For example, in Ukraine there is terrorism and they are supported by Russia and the annexing of Crimea was breaking all European rule. We cannot talk about European neighbourhood with Russia. We like classic Russian culture but all modern aggression is terrifying us. We all have individual cross border relations and it is necessary to speak Russian. But culture is weak compared with the financial collaboration with Russia.

Steve Austen:

My own experience is very different. But when Russia, three years ago, signed an agreement to close NGOs I started and signed an agreement with local governor to establish NGO in Siberia, of course it is over now. Now people don't even dare to send email anymore. We still have to keep stay in contact and work against the hate-speech.

Debate:

“What are European values? Are they different in different regions of Europe?”



Moderator

Speakers/Panel:

Stelios Virvidakis, Professor of Philosophy, Athens.

Iara Boubnova, Arts Curator and Critic, Sofia

Dr. Gabriele Zaidyte, Ministry of Culture, Vilnius

Bengt Kristensson Uggla, Professor of Philosophy, Turku



Bengt Kristensson Uggla:

...talked about the many (Janus)faces of European values.

First, the dualism making use of the dangerous play with the polysemy of the word value: when we speak about values, are we referring to moral-cultural values or economic-financial values?

Second, the other side of European civilization is European barbarism – and Europe has been exceptional in both cases. So, when we speak about European values, are we talking about values of civilization or values of barbarism? Facing this reality, we need to remind ourselves in general about the dangerous memory of the founding violence of all societies. Let me quote philosopher Paul Ricoeur: “It is a fact that there is no historical community that has not arisen out of what can be termed an original relation to war.” This means that behind all glorious values, we encounter a dark history of founding violence.

Third, these memories of a complicated past teach us, that there can be no ultimate foundation for European values. Instead, the historical experience of being European is about differences

and conflict of interpretations, which at the same time is to be considered as prerequisites for the democratic experiment we are all part of. The act of *translation* may function as a role model to understand the meaning of shared values on these conditions: “To translate is to do justice to a foreign intelligence, to install the just distance from one linguistic whole to another.” (Ricoeur).

Forth, Europe needs values, but these values have to be articulated in terms of a vision, or an aim. I suggest that we consider Ricoeur’s articulation of ethics in terms of *aiming for the ‘good life’ with and for others in just institutions*.

Finally, this conceptualization of ethics makes it possible to understand some of the differences and conflicting views inside Europe, when it comes to how we recognize values. Here, I find it important to highlight the challenges associated with the *discontinuous* character of this relationship, which makes it possible to regard *friendship*, a virtue in dialogical relationships, as corruption when practiced in institutional contexts – and vice versa, *justice*, an institutional virtue, as insufficient to maintain dialogical relationships. This complex relationship between friendship and justice from the prudential perspective of practical wisdom makes it necessary to search for a *just distance* in every situation of interaction.



Gabriele Zaidyte:

When we talk about Europe, we think about Cultural Space. The space which we, Europeans, are sharing with each other the same way as we share the European cultural and the spiritual history, the philosophy and the code of ethics.

We couldn’t imagine Europe without the history of arts and music, or literature and theatre.

To state that the European culture is our fantasy, could only people, who don’t reflect the history of culture and don’t understand that the English portraits were influenced from the works of Sir Anthony van Dyck, that the Primitivists from Flanders had the immense influence for their colleagues in Venice and Italy as well. Also the followers of Caravaggio was not the only one Rembrandt, but the group of „Caravaggians“ in Utrecht and Johan Georg Pinsel and his followers were creating the Baroque – Rococo sculptures in Red Ruthenia in the same time, when the music of Baroque, developed by the genius Italian, German and French composers, was playing in the palaces of Grand Duce of Lithuania. The greatest play writers in the period of Queen Elisabeth have been influenced by the literature of their political opponents from Spain and the literature of Italian and French writers were the parts of the same literature world.

So, the common cultural space was the binding link between the intellectuals and creators, which they built up. This shared culture space is what we call Europe now.

The President of the Federal Republic of Germany Theodor Heus told once, that Europe is laying on the three hills: the Acropolis, which means the values of the Freedom, Philosophy and Democracy, on the Capitolium, what means the Roman law and state regulations; on the Golgotha, what means the Christianity.

I hope that everybody would agree with it, however the questions today are

Are these tree hills still connecting us?

Do they still have the power, which could design the future of our continent and influence our neighbors?

Could we still be proud of the Europe?

Do we have the European Culture and Civilization, which are furthermore significant for the rest of the world?

If it is still like that, we could conclude, that we do have our common culture space and our common values, even with some variations in the different regions that make our culture even more rich and prosperous.

Nowadays the people would like to live all over the world with the dignity and freedom, they would like to have the possibility of self-decision and the rules of law. The symbol for the people wants are Nelson Mandela and Ai Weiwei, Solzhenytsin and Jafar Panahi, the areas like Tian'anmen and Myarmer, Maidan Nezalezhnosti and Taxim aren't less important as the people who made them famous. On Tahir Square or different places in Ukraine the young people used to carry the banners with the words: „Thank you, Europe“. Is it not significant? Could we ignore or forget it?

Doesn't it mean that in this turbulent time, it is our obligation as Europeans to keep Acropolis, Capitolium and Golgotha alive? It is absolutely crucial, since it means that our values, which grow up in Europe and have their roots in European Philosophy and Culture, give the possibility to obtain the respect for Individualism and the meaning of the Freedom.

The ancient Greeks and Romans introduced us already 2500 years ago to Democracy. The European Philosophers of the Enlightenment continued to work on. The King Wilhelm the 3th of England in the 17th century signed the "Bill of Rights", which was the consequence of "Glorious Revolution" from 1688. After that the French Revolution with the Declaration of the Human Rights followed. Later were the American Constitution and Germany Verfassung signed.

In the 20th century Churchill spoke in his famous speech in the year 1946 about the 'United States of Europe', Konrad Adenauer and Robert Schumann advocated the idea of Freedom, Unity and Reconciliation, since the Maastricht Agreement was signed we are creating the EU.

I don't talk about it because of European arrogance. I'm talking about it, since I'd like to remind that the Acropolis, the Capitolium and the Golgotha still exist and they set values, which they symbolize are common for all our European cultural space, much more they have the eminent role as the compass for the Cultural Space of the world and they give us the feeling of belonging together.



Iara Boubnova:

Today Europe is still haunted by the collapse of communism yet fails to address it. Meanwhile, our globalised world is making quick steps from bipolar to a uni-polar to a multi-polar model. One of the questions is: are European values linked to territories, or to histories,

or to politics, or to identities? In that dynamic, the use of the concept “Europe” is not without complications and from my point of view, needs to be further historicized. When we talk about values, we need to be more attentive to the interplay between global, supranational, national, and local values of understanding and acceptance of history as well as to the deep-seated insecurities of different communities and individuals.

The definition of Europe does not equal the composition of the European Union. Moreover, Western Europeans have a tendency to “euro-centrism” often undermining the role of Eastern Europe in the history of the continent. But there is still a “diversity of idealisms” in existence, and it has to be preserved in the future. It has to be recognized as one of the main European values. Another value to acknowledge is the survivalist and resistant nature of smaller countries, whose histories are histories of dependency. Today the conceptual framework that interprets cultures and their values is mainly inspired by Western thinking and practice. There is a need to search, to make public and to popularize those theories/concepts/practices from Eastern Europe that are a useful alternative. The experiences of the ex-Soviet Union are surely useful for the debate on European values too.

(The presentation was based on organizing exhibitions since 1992 and experiences accumulated from international exhibition projects such as “Europe Unknown”, 1991, Cracow; “Beyond Belief”, Chicago, 1995; “Manifesta”, the travelling European Biennial of Contemporary Art with its 11 editions since 1996; “The Image of Europe”, Thessaloniki, 1996; “Inclusion / Exclusion”, Graz; “After the Wall”, Stockholm, 1999; “L’Autre moitié de l’Europe”, Paris; “Arteast 2000+/The New Collection”, Ljubljana – both in 2000; “In Search of Balkania”, Graz, 2002; “Blood and Honey / Future’s in the Balkans”, Klosterneuburg; “In the Gorges of the Balkans”, Kassel – both 2003; “Facing the Future: Art in Europe 1945-1968”, Brussels, 2016; “Postwar: Art Between the Pacific and the Atlantic, 1945–1965”, Munich, 2016)

General debate:

Stelios Virvidakis:

There are two European mentalities - one closed patriarchal geopolitical and one open maritime sharing mentality, developing our trade roots.



David Lordkipandze:

How can you combine science and humanism? – the connection we find in the art.

I want to stress the importance of strong institutions and collaborating and learning from each other. I think all problems have already been mentioned, the point is how to fight against these problems. Paperwork and general management, I think, this is on the right way in Georgia, but the most important thing, from my point of view is building institutions.



Vicent Partal:

My first question is who imposes values? Maybe the problem is that the mentioned hills (Akropolis, Capitoleum, Golgata) are no longer working?! We say that we are a more individual society and this is a mistake. We don't need to think differently of identity. Lets try to avoid the idea of staying in these European hills. Lets stay with the negotiations. Can we stay with this – the values will be more real and living.

Stelios Virvidakis:

Regarding the three hills metaphor. Lets do it bottom up, not top down. Can we make it work? At least they are hills and not mountains. I suppose the question is if we can make it function?

Gabriele Zaidyte:

Where do we set our limits?

András Horváth:

One can only tell a story when you know the story and preferably the background of the story or it will only be a fairytale. There is a general knowledge in Europe that comes from Roman ages, but Europe is a history of nations. Belongingness is very important – grouping. But if we get too national turning into nationalism it is going too far. Now in Europe there are changes – new people come and they do not know our story. They come from a land where they know the stones, the stories. They need to get back into a state and a place where they know the story.

Stelios Virvidakis:

Knowledge of history is most important in formulating identities. We need to know the history of Europe when we are living here.

Efva Lilja:

I wish to address the use of vocabulary; how we relate to singular and pluralistic aspects. I'm in favour of, and think that we should always use plurals in our narratives. Europe is not only one. There is no such thing as one narrative in the history of Europe.

Stelios Virvidakis:

I'm in favour of plurality.
Does all this fit in one coherent whole? Plurality is important but not unlimited.

Thomas Chepaitis:

It is important who we are, but most important is to know who I am. We should preserve our autonomy, we will preserve our uniqueness, we must be very different from everyone to be together. Every one need to know who I am in all this. I was in Kazmir and there I felt unity

and an encouragement on being WE but also a great need to be I. We also want to keep our autonomy. Our maybe our unity is unicality.

Stelios Virvidakis:

The importance of the individuality is part of the European heritage.



Maria Antas:

The value issue has been so much on identity. I'm more inclined to refer to institutions. My family was poor. I'm the masterpiece of the Finish educational institution. I remember the beginning by David from Georgia, about institutions; you can talk about society, without individuals. I believe in strong institutions if they are based on ethic, they really can protect individuals. When we talk about narratives, we so much glorify the disruptive history. Until today we have somehow manage to include women, gay and lesbians into society, we have to include also immigrants from the countries outside of Europe. I feel uneasy when we talk about difficulties assimilating the immigrants. We need to tell a new strong story for the future. It should not be the strong rightwing movements shaping this story.

Dorian van der Brempt:

I wish to mention a film where bankers are sorry, and it is very exceptional since banks saying sorry is not often – but important. Another one is 'Kongo - the story of colony'; a story recognizing the terrible thing that we did in Africa. It's important that we learn to say sorry without guilt. I think it is important to admit that we, very clever Europeans, made many mistakes. Democracy also has its limits, the process is not really giving the most, exact and just result, do not forget that Hitler was elected in a democratic way, and there is a possibility that Donald Trump can be elected, and Hillary is also financed by some strange funds, I think we are starting a very interesting period when we should look for new values.

I don't like the word identity – I, myself is so mixed with a rich cultural background. This identity – I don't want to be Belgian. What if I one day could apply for European identity and not Belgian.

Stelios Virvidakis:

We are intellectuals and artist travelling around the world (cosmopolitans), but we still are very small part of world population. The doubt about the identity is characteristic and is common among us here but is not common among the vast majority of the people on grassroots level. We have to be very realistic. People identify with their kinds. We are living on a cloud, a small minority of our countries. We cannot disregard the fact, we are so few or else we'll be talking and talking. In my country I'm looked upon as a strange weird character.

Bengt Kristensson Ugglä:

We should not see it as either or, the cosmopolitan and the national. We should not put cosmopolitan in opposition of national identity - we can have both. If the elite flee the arena we will be victims for the extremist right wing.

Stelios Virvidakis:

When we talk about multiple identities, we should not forget our local background and experience.

Dorian van der Brempt:

We all come from somewhere. But the importance of this somewhere can be flexible. I think our will to survive is bigger than all type of cultural relativism. I believe things can change dramatically; very short story I like in Georgia is that you had a fancy president (Saakashvili), but he made things change, people believed things can change and you need strong personalities for this.

Iara Boubnova:

Lets remember the dual perspective of barbarism and civil that Bengt mentioned. European history and values that Europe has produced is a connection between civilizations, maybe it will help us to be more inclusive to remember our own elements?

Frederic Delouche:

Nationalism is a relative new phenomenon. In 1870s France, it was discovered that less than 50% spoke French. One generation turned these people into patriotic prepared to die in the First World War. So only in the 19th century real nationalism was set. In my opinion it is very dangerous phenomenon and only in moments of crises, nationalism is coming back. It is definitely coming back, and we should try to fight it through culture. We must discredit nationalism. We are in a competitive world of culture. We in Europe probably have the largest perceptive. Could we with our diverse origins, be proud of the achievements that we have made? Could this be done by the arts? In music we dominate the world. We are not superior but can we for the time being still take some pride?

Workshops:

European values and EU funding of Culture

(workshop for arts schools, institutions and media)

Moderated by **Steve Austen**

Zaqaria Paliashvili Music School

20 Dimitri Tavaddebuli str., Batumi 6010



Steve Austen (summary):

The European Union is about money, about economy, EU is not about culture. Individuals are not eligible to apply for European money. Only legal operations are eligible.

Cooperation – How to find a partner outside of Georgia, even more difficult one of the EU member state. You have to start searching for partners within an area of the language you speak. And then the most important – all the time you put in to attempt to reach money schemes from EU will be useless, there are a lot of applications and many of them are using service of commercial advisory agencies. It would be great to find a partner, which will have knowledge of the strange language that is needed for filling the application form.

You should check status of your organization if you are accepted for funding, EU has online form that you should fill and it will give information about eligibility of your organization.

If you take a look at your connections you can find out that you have direct contacts with influential people. Everyone has a potential to start a network.

You can start with sending mails, and within a year, your mailing list should consist with a minimum of 500 addresses, then you will divide these addresses into different groups. You have to ask people for advice. It does not matter what kind, people love giving advises. You

can make your contacts happy with good communication. If you want to be a good cultural entrepreneur, you should invest your time every day.

Finally the EU has a little bit of money for international Cooperation, but most of international cooperation is running with money outside of the EU, most of this kind of projects are financed by local funds, governments, contributors.

You should take into consideration that small countries are more open for collaboration. You should spend the 2nd year observing and discovering these aspects.

Georgia is still an exotic country for foreign partners, you should use this, also inviting European partners in your country is cheaper then your trip to partner's organization. So if you are inviting your future partner from abroad, you should know what to talk about to him/her before the partner departs from your country, you must have a business talk.

When you find a partner, next problem you will find out is, that EU is less and less interested of the quality of your artwork. According to EU, culture must be helpful to make Europe more attractive, they need you to share information that EU is great. You have to tell story that your project is beneficial for EU citizens. This is so complicated; even for an as experience person as I am, so I decided to no longer write any applications, I simply wait for my partners (organizations, either based in Brussels and working on French language, either have a department for project writing). If you manage to find eligible partners who are willing and capable to write projects applications professionally, then the sky has no limit, because they look for all subsidy schemes of EU and not only in culture, for instance, schemes for assisting the acceptance for refugees.

Within the network one partner should be oriented on permanent checking all funding schemes. Partially funded projects by EU commission in fields, such as: Digitalization, Creative Industries, Education, etc. It is not necessary for your partners to be from the same sphere as you, I would suggest you to find partners from academic, business, social and cultural worlds. Nowadays it is very popular collaboration between individual artists, there are projects funded, that are oriented on social innovation and political innovation.

If you manage to find subsidy schemes for better understanding of the environment, you should fulfil obligations. And why are they looking for artists? Because they can make that boring messages fashionable and attractive.

Nobody is interested anymore in material heritage in most of our west European countries, but they are part of imagination, if you connect with stories; that are immaterial heritage, these buildings are immediately becoming interesting for people.

There are a lot of things to do by creative people, for instance the enormous palace in Brussels, that is providing more and more space, something that was impossible a few years ago. Social design – individual artists are hired by government to resolve problems via creative ways. Artists are reframing excising notions excising material heritage, monuments, buildings and immaterial heritage (stories, etc.) this is a huge upcoming industry. A good thing is that a lot of money is invested in it, some time ago this money was paid for consultation services.

Even hospitals have started hiring artists to redesign hospital spaces. Some time ago hospital were a place full of doctors who wear white cloth, now artists are changing it and it is quite a different experience to people. Artists are tools to make more profit even for hospitals.

What I tried to do today, is to start reframing your brain, because you should find the answers yourself.



European cooperation and possibilities

(workshop for Batumi University)

Moderated by **Bengt Kristensson Uggla**

Batumi Shota Rustaveli State University

35 Ninoshvili str., Batumi 6010



After an initial presentation of the Batumi University (further info found at: <http://www.bsu.edu.ge/?lang=en>) and the geographical region Bengt Kristensson Uggla held an introduction on European cooperation. As a good example he shared his experience of the nomadic university 'NUROPE'; a pan European programme that ran for several years bringing participants, culture and the arts together in different European settings. (further info found at: <http://www.kulturparlament.com/projects/nomadic-university/>) The group then divided into pairs of ECP members/students who shared ideas and experience of European cooperation with a focus on possibilities for Georgia. To conclude the participants shared their joint findings and discussions.

“The European Maritime Connection

(workshop for Maritime Academy)
Moderated by **Karl-Erik Norman**
Batumi State Maritime Academy
53 Rustaveli ave., Batumi 6010



The Academy has large rooms and modern equipment, including simulator rooms for navigation. An excellent environment for the students.

The students spoke good English and the discussions covered lots of ground. After an introduction about the ECP and about the importance of gathering in Batumi questions were asked about timetable and possibilities for a Georgian membership in the European Union. K-E Norrman explained the present difficult climate within the EU, with economic gaps between North and South, differences in the view on the Ukraine/Russia conflict and the refugee crisis. Under these circumstances it was difficult to predict how long time the accession process would take. However, already the association agreement EU-Georgia should be seen as an important step. It would encourage Georgian authorities to take further steps regarding democracy, human rights, freedom and a functioning rule of law. Closer cultural exchange between Georgia and EU countries were important and it seemed that European values – the theme of the Batumi session - were also respected in Georgia. The training at the academy was discussed. Students were looking forward to “a life at the sea”. The economic advantages with service at sea were considered as important incentives. Becoming a captain on a big cruise ship was undoubtedly a goal for many of the cadets, but they were also aware of the great responsibility connected to such a function. Realistically, a life on a tanker or a container freighter was perhaps the most likely future for many of them. Given the interesting history of Batumi as a strategic port, connecting Caucasus and the rest of Europe, Norrman, supported by ECPM Luis Pereira, proposed that the Academy should consider opening a **Maritime Museum**. Such a museum could be of great public interest and it could very well connect to other strategic port cities in Europe, such as Piraeus, Genoa, Marseille, Lisbon, Rotterdam and Gothenburg. Another ECPM, Steve Miller, Museum Director in Norfolk, UK, last year had proposed cooperation between European port cities. The directors of the Maritime Academy expressed interested in the idea.

<http://www.university-directory.eu/Georgia/Batumi-State-Maritime-Academy-BSMA.html>



“Artists as Facilitators of Change”

Led by new ECPM **Efva Lilja**, Choreographer, Artistic Director of Dansehallerne, Copenhagen with written contribution from **Timothy Emly-Jones**, Arts school rector, Ireland.



Efva Lilja (summary):

As contemporary artists, we seek strategies to influence society through art, arouse individuals to be active and capable of taking a stand, of making a difference. To do this, we must move. You think and act through movement. Language has its abode in the body that is the foundation for thinking. Choreography is the practice of thinking transformed into survival strategies through action and language lives in the body, which moves us into thinking.

At a time when art markets are highly commercialized, there is little room - economic or political - for innovative, experimental, exploratory and risky practices. This forces us into action, reshaping the system to suit our needs. Contemporary art is diversified, influenced by a variety of cultural and political parameters. Art becomes political when it insists on the right to organise, produce, present and interact in various social and societal settings. We have a need to question established truths, based on conventions and traditions, which limit and demarcate attitudes towards, and methods for, artistic representation.

Many artists engage in activism, establishing new models for artistic interaction, outside the established institutional formats. They develop new ways of organizing, producing and presenting works of art based on a participatory culture and various types of social interaction. It's interesting to watch how new work forms develop in ways to organize, produce and present art; how the general public can get involved in artistic actions. As artists

we must make up a strong and critical force by developing art that widens the cultural norms, language and regulations that make up society.

Art is a way to disarm impotence. It brings out strong, creative individuals, who aren't afraid of themselves or the world, who can present a point-of-view and make relevant demands based on a foundation of good values and an insight in the role of art for the progress of our society. It offers an ability to perceive the world and communicate with it, to apply knowledge, experience, emotion and intuition in our existence, in our habits, in being human and in being humans with movement. Now is the time to demand changes in systems that are no longer in tune with the times.

Artists are facilitators of change. We are the bearers of an enormous body of knowledge, which needs to be communicated, reflected on and analysed critically in our encounters with others. Our skills and knowledge may be rejected or adopted or dressed up in a different form. We acquire our skills by "doing". The art of choreography constitutes a field in which our need for both emotional and intellectual stimulus can be given free rein. It's performative and relates to re-ritualization, a way of re-thinking the present. The contribution to be made by the encounter is based on enjoyment, desire and educational skills, on trust, respect and mutual ability. Why else would we meet?

General debate:



Bjarki Bragason:

Thanks for the presentation, as a facilitator for change, how is artwork with a group of newcomers?

Efva Lilja:

There are many artists interested in these subjects and trying to interact, but also many who are lost. How can we provide space, time and some resource to connect people? I mainly focus on working with kids and youngsters and I provide willingness in listening to the way they communicate, not only their words, also their body languages and here I use my chorographical tools. And then I get listening from them in return.

There is lack of finances. Everyone is counting seats and sold tickets, if we put 30 people in a room it may not be profitable and it is a huge problem in modern time. But we need to learn from young the young. Young people are so innovative finding new creative formats or ways of funding.

Maria Antas:

About needed change: Most of us are part of the problem, part of the strong establishment. Let's shake the strong institutions. I feel guilt being so privileged. What are these institutions today that we once started? Culture is growing, also into activists' direction but media is not always following. The arenas change. Don't you think this is a good reason to meet and find new formats also in the institutional setting? We are intellectuals as an elite, someone said, and therefore we also have the responsibility to invite to dialogue in order to step further.

Mary Miller:

We have really talked about audiences. What is your relationship with the audience? In my Norwegian opera work we have been seen elitists but that is now changing.

Efva Lilja:

I have been very critical towards institutions but I am now taking the lead of one; partly for the sake of the audiences. Dance has relevance for many people if only we can reach out. We need to relate to what is happening in the world around. Think each individual as an intelligent person. Don't try selling something that is not there. We make ourselves available and call it: 'meet, eat and talk'. Last time there were 20 people coming. They had one thing in coming – a political question. It is all about social inclusiveness – how can we continually be inclusive? So make yourselves available for the audience. The demand from the political level is the largest challenge I have – continually asking for larger numbers.

Presentations:



Natia Sirabidze (deputy minister of Education, Culture and Sport, Ajara Georgia)

Presentation: New vision of Cultural Policy of Ajara Autonomous Republic.

Ajara is spending more money on culture per person than any country in Europe. Problem - Quality education in art schools and universities. Culture is financed by government with big amounts of money but the events are not promoted properly. Natia highlighted the need of training in management for cultural organizations in Ajara and that the government is now organizing. Change of mentality – if the government goes to attend an event, it is considered that the goals are achieved. But Ajara wants to change this mentality and make cultural events accessible to everyone.

Efva Lilja:

I'm impressed by folklore, crafts, etc. can you say something about contemporary art?

Natia Sirabidze:

We are sending our artists abroad, financing trainings, inviting artists, etc. Just one week ago in Batumi was the Black Sea Advertisement festival. One of the impressive festivals in Georgia is the Jazz festival, but the problem is that we do not have teachers who would teach Jazz.





Ausra Jolanta Pilaugiene (Lithuanian National Drama Theatre)

Invite to the cultural capital in Lithuania; 2020. During last years we works hard for renewal of our repertoire and to invite audience to see plays by Lithuanians. Theatres are public open spaces for people, Kaunas will become the capital of Culture and therefore the 19th session of the ECP could be held in Lithuania



Özgür Seyben, Turkey

On the cultural/civic scene in Turkey Turkey never was a country where artistic expression was free. Neither publishing, media has been free. Independent or private artistic organizations are not supported and recently 20 media channels were shut down and media professionals were sent to jail. There are festivals trying to get organized, but the government are doing it's best to prevent it from happening. I will write an article about this following this session.



Maaja Liisa Soe (Coordinator of Estonia Celebrating its 100-years anniversary in 2018)

Call to action – we are inviting all giving birthday gifts to Estonia thus bringing joy both to the giftmaker and its receivers.



Dorian van der Brempt, cultural manager, ex-director of the cultural centre de Buren, Brussels, on the Belgium/Georgian projects: **citybooks** and **Side by Side**; two actions for EUROPE from Belgium and The Netherlands.

I'm in love with this country, there are no links in history between Georgia and Belgium, but actually there are others, like Parajanov who was a Georgian surrealist artist and Belgium and who also is a very crazy about this country.

The story of citybooks: The idea came from a public broadcaster, we made radio books that were a very simple product, we asked writers to write a story that would last 30 minutes. The idea was to support young writers along with established writers. The project was successful, and people started listening to radio books. Few years later in 2006-2007 everyone was thinking about the city, so we changed radio books into citybooks. It was a process where we invited 5 writers, they spend at least two weeks in the city and we asked them to write a story where the city was playing a major role. They were paid 3000 Euros, got residency and some other things were also provided. Their texts became podcasts (as we asked all writers to record their own stories). The project grew. We expanded to side products, podcasts, and translations. We had photographers telling stories in images. We also had 24 one-minute video stories. We have now covered 24 cities, 130 writers in 20 languages. They are all storytellers – the oldest profession on earth, you may think of another being the oldest but this is it. Now there have been 6 million downloads of citybooks. Each and every city is interesting; each and every city has a story to tell. The best way to learn about cities is to read about it. We are now proud to bring 3 writers from Georgia in the citybook of Tbilisi. It's a project of the heart and art. Please read this little booklet about Tbilisi, if you want to learn about this beautiful country.

Another project I started with ICO – an orchestra – where we asked 5 writers to write essays about importance of music. We found residency sponsors – and remember - sponsoring is always a two-way activity. So, I invited writers writing essays on the importance of classical music in their life. In the end we had residency for 20 artists – and in two weeks they delivered 40 wonderful articles to us. So please follow suit. When you come home invite people between 18-30 to write an essay on music – and invite them to come for a residency in Amsterdam.

Coming back to Georgia and Batumi; I think you should add tax on the gambling for the support of regional culture. Share the story of citybooks. Arts are turning to commodities, shares to be bought and sold. We have to find easy ways to fund culture and I have learned: When there is a lack of money you just have to ask.

Please visit our webpage: <http://www.citybooks.eu/en>

.....

Karl-Erik Norrman:

About our next ECP session.

I bring good news and greetings from our ECP member Guy Coolen

We are all invited for the next ECP session in:

Rotterdam May 11-13, 2017

.....

Francois Carbon:

Presentation and official invite of the cultural project the 4th “*Transatlantic Dialogue*” in
Luxemburg

Creating human bonds through Cultural Diplomacy.

May 24th-27th 2017

Further information and PDF found at:

http://www.en.uni.lu/etudiants/culture_sports/intercultural_networking/4th_transatlantic_dialogue

**Batumi Declaration of the European Cultural Parliament
29 September- 2 October 2016**

**The European Cultural Parliament, ECP,
recognizes that**

- Europe is going through a difficult period, shaped by economic crisis and unemployment in many countries, mistrust between the EU and Russia since the beginning of the Georgian and Ukrainian conflicts, different opinions regarding the handling of the refugee crisis and the British decision to leave the European Union,
- Notwithstanding the political and economic differences today **there is** a set of values which should be common for all 47 European countries, members or the Council of Europe. These values are based on the universal values of democracy, human rights, the rule of law and the rights of women. These values should be understood through a greater knowledge of history. The history teaching throughout Europe has been decreasing in dramatic proportions.

states that

- The result of the British referendum on leaving the European Union was disappointing, not least for cultural cooperation. Although it is unclear when, how and even if the “Brexit” will be implemented, concern was expressed as to the consequences for future cultural cooperation and for Europe-oriented young people in the UK.
- The integration of immigrants and refugees is the new big challenge for European societies. Arts and Culture, not least the performing arts, are providing some of the possible platforms for successful integration and such initiatives should be promoted.
- Cultural projects within individual countries, e.g. in music, dance, visual arts or theatre, already offer important contributions to the integration of refugees and other new citizens. These activities should be intensified.
- Georgia, Ukraine and other countries with association agreements with the EU are trying to base their cultural identity on European values, including a strong role for civil society. The complicated relationship with the big neighbor Russia, including armed conflicts, complicates this process, although personal links and contacts still exist and should be developed.
- The freedom of expression in media and in arts is not negotiable. Provocation and caricature are self-evident parts of this freedom.
- Cultural exchange across the borders, in big or small projects, will contribute essentially to better understanding and will counter neo-nationalistic and anti-European tendencies.
- Cultural understanding is one of the prerequisites for conflict solving.

- Thus, the role of culture and cultural diplomacy is more important than ever in the present situation. Artists and other cultural personalities could make great contributions to bridging differences between the various regions of Europe. The ECP and the Caucasus Foundation intend to develop this idea further and create a Cultural Diplomacy Academy, involving other potential partners.
- Governments and other supporters of culture and arts should have in mind that culture is vital both in itself and as a guarantee for free and open societies and for democracy. Financial savings in culture is a dangerous road which should be avoided.
- The arts have always been leading in setting new trends. Artists are the facilitators of change. Society has a lot to learn from the creative processes of artists.

The ECP expressed concern about

- the status of these European values in today's Turkey. Fortunately the coup d'Etat threatening democracy was thwarted; a successful coup in a European country would have been a great setback to European values. However, ECP has noted with great concern the repressive actions against thousands of journalists, teachers and other intellectuals undertaken in the aftermath of the coup attempt. The cultural community in Europe should show solidarity with their Turkish colleagues by keeping direct contact with them.

The ECP further

- honored its Members Paul Robertson, UK, and Leonidas Donskis, Lithuania, with a silent minute. The violinist Paul Robertson died in July 2016 and the philosopher Leonidas Donskis in September 2016. Both will be remembered as extremely creative members and as great Europeans.
- commemorated the 10th anniversary of the death of ECP member Anna Politkovskaya, Russia, who was murdered in Moscow on 7 October 2006

The ECP expressed

- gratitude to the Government of the Autonomous Republic Ajara of Georgia and its Ministry of Education, Culture and Sport, and the Stichting Caucasus Foundation (SCF) for inviting ECP members and organizing the session.

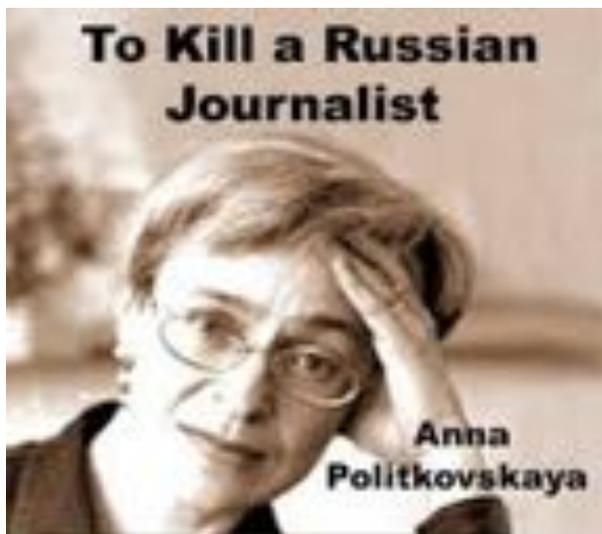
The next ECP session

- will be held in **Rotterdam, Netherlands on 11-13 May 2017**. Furthermore there will be an ECP symposium within the framework of the project "Transatlantic Dialogue", Luxemburg, 24-27 May 2017.

In memoriam:



The ECP honored its Members Paul Robertson, UK, and Leonidas Donskis, Lithuania, with a silent minute. The violinist Paul Robertson died in July 2016 and the philosopher Leonidas Donskis in September 2016. Both will be remembered as extremely creative members and as great Europeans.



The ECP also commemorated the 10th anniversary of the death of ECP member Anna Politkovskaya, Russia, who was murdered in Moscow on 7 October 2006.

ECP and the Georgian cuisine:

Dinner at Hotel Intourist Palace and White Pearl, including Coffee/tea breaks.





Cultural program:

Opening Dance Performance:



Concert of classical music at the Paliashvili Music Schools:

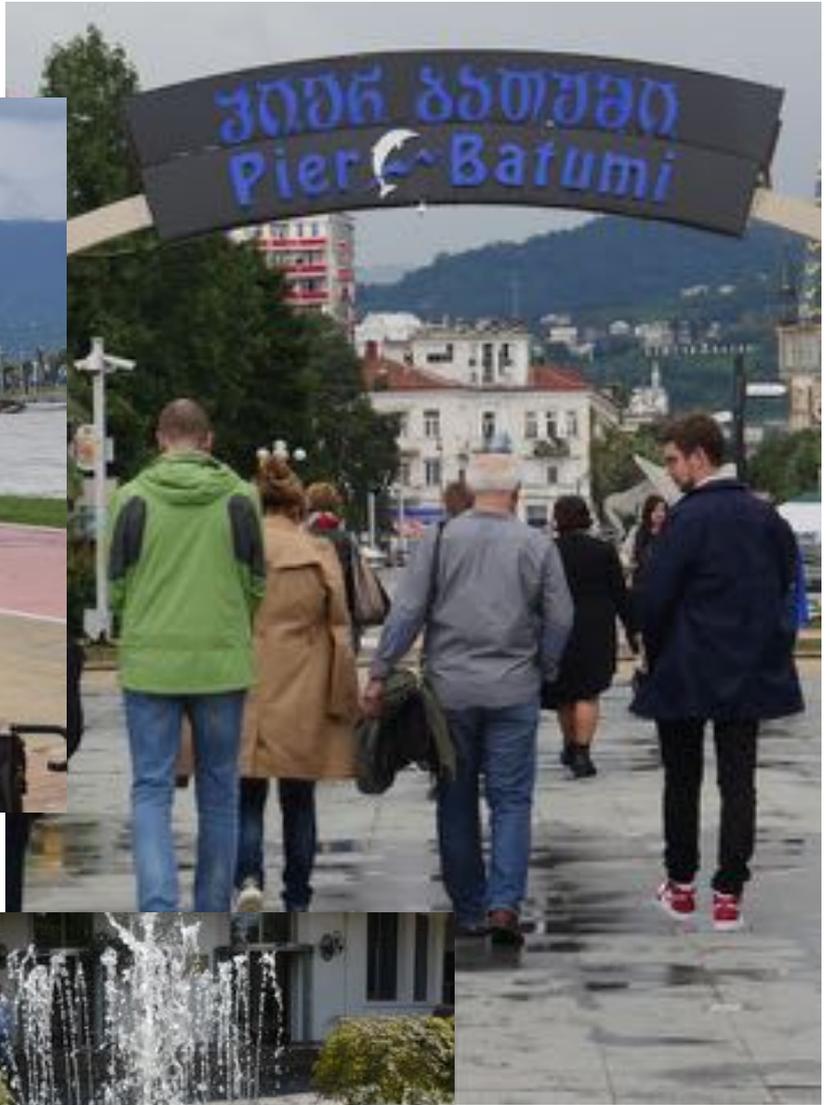


Folk Dance and Songs Festival “GandaGana” at the Europe Square:



City guided tour:





Visit to the ethnological museum:



Visit to the archaeological museum:



BATUMI
ARCHAEOLOGICAL
MUSEUM



Participators:

N	Surname	Name
	Senators:	
1	Austen,	Steve NL
2	Joanson,	Ove
3	Norrman,	Karl-Erik
4	Delouche,	Frederic
5	Klett,	Michael
	Members:	
1	Andersson,	Jan Erik
2	Asse	Eugene
3	Boubnova	Iaroslava
4	Butsenko	Oleksander
5	Antas	Maria
6	Carbon,	Francois
7	Cepaitis,	Tomas
8	Christoserdova,	Anna
9	Coolen,	Guy
10	Dhupa,	Venu
11	Gonzalez,	Abelardo Emilio
12	Brempt	Dorian van der
13	Huber,	Verena
15	Kristensson-Uggla,	Bengt
16	Mehes,	Karoly
17	Mehes,	Marton
18	Rexroth,	Tatjana
19	Virvidakis,	Stelios
20	McKimm-Vordenwinkler,	Judith
21	Lilja,	Efva
22	Dahlström,	Nik
23	Leber,	Titus
24	Khetaguri	Levan
25	Sakvarelidze	David
26	Lordkipanidze	David
27	Koldobsckaya	Marina
28	Partal	Vicent
29	Suntola	Silja
30	Bragason	Bjarki
31	Hovart	Andras
32	Mulder	Bert
33	Tavares Pereira	Luis

34	Miller	Mary
35	Forsgård	Nils Erik
36	Berisha	Fatos
	OBSERVERS and GUESTS	
1	Petviashvili	Rusudan
2	Knechtli	Ursula
3	Beltjes	Frederike
4	Demian	Valentina
5	Kulcsár	Enikő
6	Dr. Zaidyte	Gabriele
7	Ms. Pliaugiene,	Ausra
8	Ms. Biliuniene,	Jurgita
9	Mr. Aleknaite	Gintare
10	Mr. Siaurusevicius	Audrius
11	Mgebrishvili	Iuri
12	Tsibakhashvili	Mariam
13	Seyben	Ozgur
14	Soe	Maarja-Liisa
15	Steger	Stephen
16	Praashkov	Kiril
17	Rexroth	Nikolaus
18	Pliauga	Albinas Algimantas
19	Dvali	Levan
20	Gvimradze	Irina
21	Chikadze	David
22	Abashidze	Gocha
23	Beridze	Theona
24	Murvanidze	Salome
25	Tushurashvili	Maya
26	Tsulukidze	Tamara
27	Sirabidze	Natia
28	Samvelidze	Nino
29	Tskhakaia	Nino
30	Harutyunyan	Armen
31	Avagyan	Hovhannes
32	Lindberg	Petter
	LOCAL GUESTS AND PARTICIPANTS	
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2	Tavamaishvili	Giorgi
3	Nakheuri	Khatuna
4	Beridze	Avtandil
5	Masalkin	Giorgi

6	Dzneladze	Akaki
7	Berdzenishvili	Mamia
8	Charkviani	Miranda
9	Khalvashi	Merab
10	Sharabidze	Irakli
11	Temizgan	Iasin
12	Ismailov	Rashad
13	Mashhad	Hosein
14	Fargsian	Egishe
15	Ermakov	Giorgi
16	Bolqvadze	Ramaz
17	Enuqidze	Andro





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www.moecs.ge

Co-organizer in Georgia Stichting Caucasus Foundation NL/Georgia

www.caucasusfoundation.ge

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 პარლამენტი **ECP** European
 Cultural
 Parliament



საერთაშორისო
კულტურული
პარლამენტის

ECP



European
Cultural
Parliament

Liverpool
United Kingdom
2000

Graz
Austria
2003

Berlin
Germany
2007

Bruges
Belgium
2002

Pristina
Kosovo
2004

Batumi
Georgia
2016

Göteborg
Sweden
2008

Pecs
Hungary
2011

Edinburgh
Scotland/UK
2013

Turku
Finland
2006

Girona
Catalonia/Spain
2005

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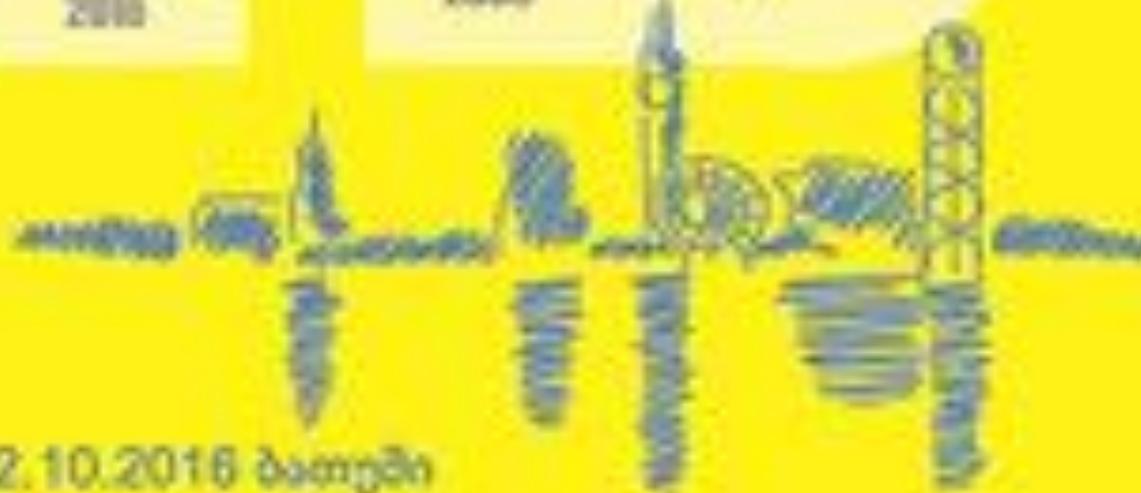
Edinburgh
Scotland/UK
2013

Athens
Greece
2010

Genoa
Italy
2004

São
Tomás
2007

Lisbon
Portugal
2005



Batumi 29.09-2.10.2016 ბათუმი
Georgia საქართველო

