

ECP



16th session

Can Europe still manage 'Unity in Diversity'?
The role of culture in the migration debate

A photograph of a large audience seated in a modern, high-ceilinged hall with large glass windows. The audience is facing a stage where a speaker is standing at a podium. The text "ROTTER" is overlaid in large white letters, and "DAM17" is overlaid in large white letters at the bottom.

ROTTER
DAM17

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Introduction

Upon the invitation of the City of Rotterdam and the Festival Operadagen the European Cultural Parliament (ECP) held its 16th Session in Het Nieuwe Instituut, Rotterdam, on 11 – 13 May 2017.

About 100 artists and other cultural personalities from 40 European countries participated. The Artistic Director of Operadagen, Mr Guy Coolen, himself an ECP-member, welcomed participants to the session. At a reception in the Rotterdam City Hall the Members of the ECP (ECPMs) were welcomed to Rotterdam by the Alderman of the City, Mr Joost Eerdmans.

On the 11th of May the famous theatre and festival director, Ms Frie Leysen delivered a keynote speech and on Friday 12 May the legendary stage director and Director of the Dutch National Opera, Amsterdam, Mr Pierre Audi, delivered the second keynote speech.

The theme of the session, “Can Europe still manage ‘Unity in Diversity’?” was discussed and debated from many perspectives. A first general debate on the theme was moderated by the president of the ECP Senate, Minister Pär Stenbäck. Historic aspects on European migration was discussed in a panel with famous historian Marie Louise von Plessen, author Nils Erik Forsgård and former minister of culture Erna Hennicot-Schoepges. An intensive final debate on Unity and Diversity was led by the founder of the Battle-of-Ideas-festival, London, Ms Claire Fox. The session discussed the ongoing European crisis, in particular the possibilities for European artists/cultural actors to contribute to a success-

ful integration of the new refugees, while defending European values of democracy and human rights.

A workshop on the Creative Process of Arts and its impact on the rest of the European Societies was led by Mr Timothy Emlyn-Jones and a workshop on Identities and the “otherness” in European societies was led by Ms Lyudmila Nurse. The issue of Assimilation and Integration in architecture was initiated by Mr Andras Horvath.

Four new ECP-members from Rotterdam were welcomed: Francine Houben, architect and creative director at Mecanoo, Henk Oosterling, philosopher, Arlon Luijten, opera & music theater director, Melle Daamen, director at Theater Rotterdam.

The Opera festival Operadagen provided a rich cultural environment for the conference. ECPMs were invited to attend performances like The Channel, Revolt Athens and the Janacek opera The diary of one who disappeared.

The ECPMs agreed upon and adopted a Rotterdam Declaration.

The session was organized by Operadagen in cooperation with the ECP Secretary General, former Swedish ambassador Karl-Erik Norrman. Karl-erik.norrman@kulturparlament.com.

Finally; we are happy to present the digital report from our Rotterdam Session and we ask for your understanding that we may not always have been able to reflect the exact wording of statements and debate contributions. //K-E Norrman & Editorial team.

Welcoming words by Artistic Director of Rotterdam Operadagen, GUY COOLEN

After giving a warm welcome to all the member of the European Cultural Parliament, Guy Coolen, our host from the Operadagen Rotterdam, gave some short information about the different program points: Besides a cultural program provided by different performances at the Operadagen and the possibility to visit the Boijmans Van Beuningen Museum, the members of the ECP were also going to explore the city architectural-wise by doing different city tours to move from different sites of the event and by going on a bus

tour at night. Special thanks went out to Rotterdam festival and Rotterdam partners.



Welcoming address by the **Director of Het Nieuwe Instituut,** **GUUS BEUMER**

“Dear members of the European Cultural Parliament; I am deeply honoured to be able to host you all in Het Nieuwe Instituut and facilitate your conversation.

In an earlier life I was asked to set up an institute for architecture and design in the south of the Netherlands and I called it Bureau Europa. Not only for its eu-regional location – the city of Maastricht – but also to stress a particular point about architecture and design.

Bureau Europa did not come into being as a promotional tool for Dutch design or Dutch architecture – for dutchness in general - but cherished the perspective that design and architecture are specific lenses through which the world can be seen as a construction and the design behind ideas of identity, privacy, automation or conflict can be analysed and ultimately discussed in the public domain. And to me, there was no better context for these particular questions then Europe.

Four years ago Het Nieuwe Instituut came into being with me as it's general director; being able to lead a national institute for architecture, design and digital culture is a privileged role and gives the possibility to introduce the idea of design, architecture and digital culture as specific fields of knowledge, dedicated to deconstruct and reconstruct the way we have organized our daily life, into a much larger arena.

I understand you are invited to have a closer look at some of our activities. I am sorry but this institute has become rather fluid and operates under a variety of disguises from research to archiving and exhibiting; today we are collaborating with a storefront for art and architecture in New York and presented a project on the way how Rio de Janeiro has introduced a vast digital landscape of control, which we want to further develop with Strelka in Moscow. And at this very moment we are joining



forces with the city of Eindhoven to critically research their ambitions to be both bottom-up and smart.

However, notwithstanding our diverse nature, we are able to show you a stable factor in our public program, namely Huis Sonneveld, a very ambitious house and considered an icon of the so called Nieuwe Bouwen; an architecture which came into being at the beginning of the 20th century as the result of a marriage between architecture and science and in particular the hygiene movement.

I hope you will enjoy your visit to Huis Sonneveld, our archive on architecture and city planning and a variety of exhibitions at our institute - from a speculative archive of the KGB of an artist duo from St Petersburg to our latest research into squatting under the name of the architecture of appropriation.

Opening words by Secretary General of the ECP, KARL-ERIK NORRMAN

“Thank you Guy, for these kind words of welcome and please let me join Guy Coolen in welcoming you all, old and new ECP Members, to the 16th session! As you know, Guy is one of the 160+ members of the European Cultural Parliament and I find it wonderful that he has been able to make it possible for all of us to come to Rotterdam and to join his exciting opera festival Operadagen, Rotterdam.

ECP is unique. It is the only pan-European, interdisciplinary forum, platform, network in the field of arts and culture. This is the 16th session. It started in Bruges 2002, went on in Graz – Genoa – Lisbon – Turku – Sibiu – Liverpool – Gothenburg – Athens – Pecs – Berlin – Edinburgh – Pristina – Girona – Batumi.

And now from one important Port City, Batumi, to Europe’s main port – Rotterdam. THE port of Europe! A port city always carries a lot of symbolic values, not only metaphorically but as the classical instrument of contacts across the borders.

But for many of us, particularly for younger members of ECP, Rotterdam is the City of Erasmus Rotterdamus. The Erasmus program is the most successful of all EU programs in the field of education and culture. Hundreds of thousands of young Europeans have benefitted from Erasmus and gained experience and found friends all over Europe.

There is at least one more symbolic aspect of Rotterdam. Through the city floats the river “Maas”, the same river which floats through Maastricht, the city of the Treaty establishing modern EU.

ECP has often had the honour of being part of a European Capital of Culture year. This year we are part of something, which in my personal view is even more exciting: We are part of an Opera Festival.



tival. I could not think of a better ambiente for an ECP session. On a few occasions when ECP Members have discussed what art form is the most EUROPEAN of all art forms? We could mostly agree that

nothing is more European than OPERA.

“Musiktheater” is everything – architecture – visual arts – film – theatre – instrumental music and singing. There are European opera houses everywhere, from Jekaterinburg and Moscow to Lisbon and Dublin, from Athens and Istanbul to Umeå and Savonlinna. And opera is developing, searching new forms of expression. Operadagen provides a wonderful platform for such development and innovation. Thank you, Guy, that we may be part of this festival!!

As you all may know, the ECP is not only about the EU. We have a membership from 43 European countries. We are a nonpolitical, independent NGO where each member represents only himself/herself.

But people of arts and culture are awake and cannot avoid seeing, hearing, feeling what happens in society and politics. And the arts like to

comment, analyze, explain, protest, provoke and propose new ways. So, this year, in line with the theme of the Operadagen, we will discuss:

“Can Europe still manage Unity in Diversity? The role of Culture in the migration debate.”

We have a very intensive program ahead of us and I wish you open and interesting debates and discussions. And we will also see a lot of Rotterdam and of course follow many of the Operadagen programs.

As always, Nik Dahlström together with a team of students will take notes and photos and prepare a report from this session. Please provide them with USB-sticks and/or other information in order to facilitate their reporting work!

Finally, having now arrived to the opening of the session after months of preparation, I wish to thank Guy Coolen and Winfred Voordendag and – not least Kim van Beek, Vincent Verhagen and Nico Schaafsma for a great work! Thank you! I will now ask Guy Coolen to present today's keynote speaker, Frie Leysen!”



Keynote speech by festival director,



FRIE LEYSEN

Frie Leysen starts off with expressing her gratefulness for the invitation to the ECP and how impressed she is by the accomplished work of the ECP.

Before continuing with her own reflections, she states with humour: “I am trying to be diplomatic here”. The shock, to what the world has come to, leaves a trace of desperation and speechlessness: From populist movements in the form of Brexit and the election of president Trump, the Greek crisis and the outsourcing of the refugee crisis to a seemingly undemocratic Turkey. The 35% on votes that Marine Le Pen has gained show the vastness of populist power.

Further on to the lack of human solidarity and the paralyzing existence of hunger in the 21st century. The questions that arise to Frie Leysen are

‘Why can society not work? Where has all our empathy gone, our solidarity and generosity?’

The issue of migrants not being seen as enrichment, but as a threat for the society and culture, puzzles and astonish Leysen.

Additional to this decay of the moral values, the political consequence of ‘outsourcing’ the refugee crisis to the neighbours of the European Union, especially to ‘dictators’ that we even pay them with millions of dollars, is described as shocking.

On the national levels again, it is easy for populists to gather scared people’s votes and to demand full power and authority and essentially to be in charge of the crisis. But instead of submitting to some leaders, we need independent thinking.

The commemoration of the victims that have died here are manifested in monuments of music or speeches, and do create a togetherness. But at the same time hundreds of people die in deserts, deprived of this togetherness. ‘There is no music, no speeches, no music and no monuments!’. Leysen argues that we have been occupied with minor issues and that we are blinded by structures behind.

As an answer to the question, whether art can make a change to the ugliness that the society faces now, Leyen gives a simple answer: Yes, to notice and

deal with the changes that have been transforming our world, we need the visions, inspirations and different perspectives that artists can offer us, especially with their personal views. 'We live in a society of 'pleasing' We want to please everybody: the politicians, the press and each other'. But Leysen states, that pleasing is not what art should do. It should wake us up and disrupt. Opposed to other spheres, in the sphere of art there should never be compromises. Art should and is stubborn, free, chaotic and controversial.

Additionally, we should cherish culture much more than at the moment. We should expose ourselves to bigger audiences, stimulate artistic creations, present new artistic work on international level. But international here does not mean only western levels. There are many artistic programmes that claim to be international but instead only compose of western art.

We have to realize now, says Frie Leysen, that Europe is not the centre of the world anymore. We have been blinded to emancipatory processes that for instance have been going on in Asia. After having copied European art for a long time, Asian consciousness has grown, what it may lose by copying. The revival of

Asian art is fuelled by the own intimate relation to nature and the cosmos, a culture of silence and slowness.

This gives Leysen optimism, that there may be several centres of art in the world in the future. But to achieve this, the European arts have to think of how they need to organize themselves. On a local, national or European level. How can we overcome of our colonial attitude and meet others with openness? Should Europe stop exporting its culture everywhere?

Asia has already achieved to catch the attention of the Western arts and the West is increasingly intrigued by the Asian message. Seeing history writing from different angles and research the own history writing is also a chance and opportunity in this context. Here a recent example is the history writing on the crusades, seen through the eyes of Arabs.

The essential point that Leysen concludes is well scoped in the quote she makes:

“I need to see the world through the eyes of one hundred people.

Maybe then I will understand a little bit more of the world that we live in.”



Debate on

“The built environment as a carrier of culture.

The question of assimilation and integration in architecture”

an introduction by

ECPM ANDRÁS HORVATH

András Horvath catches the attention of the audience by reflecting on the conference of the ECP in Batumi last year. Back then he overheard people asking what Batumi, as part of Europe, wanted with those Arab styled skyscraper, as -apparently- they demonstrated a huge contrast and thus a sort of architectural disharmony for the visitors. But is that really the case? Or was that comment mainly based on the individual context and the cultural background? He reminds us that distinguishing between different cultures is only easy for us in our context. While we can easily distinguish a Portugal town from a Dutch town we are less likely to be able to distinguish between Taiwanese and Chinese architecture.

Is there such a thing as a European architecture?

What is special in architecture?

He mentions the solidity of architecture; it only changes slowly and mainly remains the way it was designed by the architect. It cannot be removed. Traditionally



the European city had its structure of streets and squares, personal spaces and communal spaces. In the end of the 19th century a strong urbanization process started. Before cities were still small, by getting bigger, suburbs came into play and changed the structure of the cities. Nowadays we deal a lot with these structures, finding our way back to the urban life. How can we recreate cities so that personal and communal life has its spaces? András Horvath mentions a decreasing population in most parts of Europe and explains the need to find an agricultu-

ral answer for that problem. A temporary solution could be to integrate refugees. In a first step this would implicate to give them shelter and food. A permanent solution, nonetheless, would require a bit more. This leads her to the struggle between providing shelter and providing a home in the context of the refugee crisis. “We are in the world to be at home somewhere” A home implicates more than just a shelter. It, for example, ensures for private spaces. Given this conflicting issue, do we consider the traditional European urban structures

as value and pattern for the future? Do we settle the changing and migrating population in the traditional architectural environment? Do we want to use the arch features of non-European cultures in our cities? Such changes can enrich but also cause conflicts. The question is whether we want to create districts that display no cultural identity? If strategy is indefinite, are we govern the development of our built environment?

We have to put the changing scale and proportion in context in terms of location, people, tradition and innovation. "As we learnt it, experienced it, felt it, want to live it, evaluate it, not to miss it"



ELIZA HOXHA:

Back then no chose where to live. Today she observes many movements, many of which deal with bottom-up movements. Also she sees many mixed neighbourhoods. Top-down is no longer shaping architecture. A City is no longer just a city, but it is a place you belong to, a place of identity.

RUI VIEIRA NERY:

There is no pure architecture. The assumption of a pure architecture is based on the pictures of stereotypical tourist sites that we associate with certain countries. In reality, however, we find mostly traditions mixed with other traditions.



MARINA KOLDOBSKAYA:

The speaker always talks of "we". But who are "we"? Such a subject does not exist; we are architects, designers, artists, bureaucrats, government, cooperations etc. There is no homogenous "we".

MAGDALENA SCHAMBERGER:

Mentions that when people come here it is first about giving shelters and then about creating a home. This differentiation has to be acknowledged.



UNKNOWN:

Mentions that there is sort of equivalence in urban architecture that takes in the cohabitation of refugees and inhabitants. He addresses ghettoization in France and says that we have to have architects address the topic of cohabitation.

ABELARDO GONZALEZ:

Mentions that in Sweden immigrants are placed in ghettos and thus -in means of architecture- are far away from being integrated.



Debate on “Migration in Europe - a historic perspective”,
with an introduction by ECP Senator Marie Louise von Plessen
and panel members Senator Erna Hennicot Schoepges and
ECPM Nils Erik Forsgård.



Marie Louise von Plessen:

“To track the history of migration in Europe we must not go back to the Homo sapiens who came from Africa to Europe, about 35 thousand years ago, probably over then existing land bridges. 9000 years ago, people from the Middle East pushed to the South of Europe and proceeded towards the British Islands, providing food in order to survive. Between 6th and 10th cent., with transfers in both ways, migrating Germanic peoples initiated the decline of the Roman Empire. In search of food and shelter, mi-

grants colonized wilderness and developed urban and clerical infrastructures. These first settlers left their regional marks: Jews mostly expelled by continued pogroms and job restriction; businessmen and merchants, ethnic and religious communities; savants and humanists; technicians and inventors; artists and artisans; aristocrats and bureaucrats; soldiers, saleswomen on battlefields, female workforce or nurses. They contributed to the evolution of culture at court, of monasteries and religious orders, of universities, of residential cities such as St. Petersburg built by Italian and French architects.

From 1700 to the late 19th century, Russia’s military and administration was mostly organized by German and Swiss experts. As a human fortress against the Turks, Empress Maria-Theresa called German peasants towards the Balkans while Tsarina Catherine the Great called German settlers to cultivate land and foster commerce along the Don, the Danube and the Volga areas. After the conquest of the New World around 1500, consequences of migration across the Atlantic implied demography, economy, society: Between 1840 and 1932, 18 million people immigra-

ted from GB and Ireland to the US; 6500 came from Spain and Portugal, 5200 from Austria/Hungary, 4000 from Germany, 2100 from Sweden and Norway. Europe's upcoming Nation states needed competitive professional work force to meet their sovereigns' balance of power in an ongoing theatre of wars. Migrants favored German territories for its central location. When the Thirty Years warfare ended religious freedom in 1620 in Habsburgs' Bohemia and Moravia, protestant brethren congregations migrated to Saxony and Berlin-Neukölln. The patchwork of ethnic nation building began, including large numbers of Huguenots. Since 1598, Henri IV's Edict of Nantes had granted French Calvinists religious freedom and full civil rights in spite of a catholic state régime. With Louis XIV revoking these privileges of tolerance in 1685, the Calvinists were persecuted, imprisoned or expelled to forced labor on galleys. 200thousand Huguenots migrated from France to Great Britain and Ireland, to the Netherlands, to Russia, Sweden or Denmark. 50thousand went to Brandenburg-Prussia and other German Principalities such as Baden whose duke received four thousand just as his cousin in Hessen. 20thousand settled in the Swiss cities Aarau, Bern, Schaffhausen or Zurich. By their innovative enterprises, mercantilist economy, commerce, stock exchange, art and culture started to bloom in European residential and merchant cities. Sovereigns attracted them by tax privileges and financial help. The Huguenots founded agglomerations and congregations, opened luxury commerce, factories for dying textiles and fashion accessories such as hairstyles, hats, gloves or artificial flowers. They improved local gastronomy by their knowledge on gardening and agriculture. They founded legal consultancies, law firms, bureaucracy and bank houses. Friedrich Wilhelm of Brandenburg's Edict of tolerance

of (29) October 1685 took Louis XIV restriction to keep Catholicism the state religion in France to develop his territories. The Great Elector needed the Huguenots to proceed with mercantile economy based on less import than export in Brandenburg. Free from taxes and customs, even payment for parsons, their manifold impulses diversified religious, cultural and economic challenges. At European courts, their luxury products and savoir faire set life styles after the model court of Versailles.

Only in 1787 Louis XVI abolished the restrictions imposed by his great grandfather on Huguenots in France. Some 50 years earlier, In August 1731, archbishop Leopold Anton Firmin had 20thousand subjects leave his Salzburg territories due to their protestant opposition; thus violating the principle of *cuius region eius religio* set by the peace treaty of Munster in 1648 to end the thirty years war. Nor did the archbishop respect emperor Josef II's policy of religious tolerance. The Salzburg exodus expelled penniless workers within a week, the richer ones had three months to leave. The expulsion process went on for another 40 years until 1772.

Yet Prussia's Frederic William I invited the whole lot in 1732 to populate his new province: Shipped from Stettin to Königsberg, they were to cultivate East Prussia after the effects of the great plague from 1708 to 1714. Since enlightenment had legalized assimilation and emancipation, Jewish intellectuals count among the masterminds of research in modern science, medicine, philosophy and the humanities for new trans cultural and transnational impulses to develop models for democracy and constitution in England, France, the US. Jewish Bankers like the Rothschild, acting within transnational family networks before emancipation restrictively excluded from guilds and corporations, became pioneers in industrial development. Question-

ning primary sources such as national censuses to distinguish inhabitants entitled to vote or serve the army, the extent of migrant's contribution to the structure and cohesion of modern European societies becomes obvious by new research called entangled history. After 1900, former colonial powers such as Belgium, Great Britain, the Netherlands, France likewise became destinations for immigration; whereas this phenomenon struck Austria and Germany only after WWII. The end of the colonial epoch brought along a strong immigration to metropolises such as London, Paris or Brussels. By 1905, more than one Million non-Germans populated the German Empire, among them 42 % women. 500 000 came from the Habsburg hinterland such as Czechs, Slovaks, Galicia, about 107.000 were „Russians“ (incl. Poles from the Russian empire), about 100.000 came from the Netherlands and Italy, 82.000 Hungarians and Croatians, 63.000 Swiss, 30.000 Danes, about accordingly 20.000 French, Brits and Americans (incl. Latin Americans), 14.000 Luxembourgers, accordingly 12.000 from Belgium and Scandinavia. We all share the dynamics of a mixed society constantly recomposed by refugees worldwide. Yet only the EU has the organizational global scale to federate smaller countries: for Economy, migrant and securi-

I N T E R V E N T I O N S

Erna Hennicot Schoepges mentions the 1951 Refugee Convention and to the first keynote speaker of this event who mentioned that only 1% of the European population are refugees. We have a decreasing European population. “How can we make people understand that migration is not a danger but a chance?” Since they are so essential for the future of our continent we have to give them responsibility and not only rights.

Karl-Erik Norrman sees the individuals behind the collective of “refugees”. And reminds the audience that not too long ago people fled from Europe due to poorness and many children. In that context he mentions the importance of population and consequently of family planning, which, according to him, has not made much progress. He mentioned the Norwegian activist Elise Ottosen Jensen, legendary co-founder of IPPF (International Planned Parenthood Federation), who made education campaigns through Scandinavia in the 1920ies and 1930ies, with the result that average fertility dropped from four children per woman in 1920 down to two children in 1940. This also contributed to the end of large scale emigration from Scandinavia.



Marie Louise von Plessen explains why the Canadians have a different attitude in their refugee policies. The Canadians never suffered the war succession, never felt nationalistic impact of refugees.

Nils Erik Forsgård adds to Marie's point that a smaller population in a bigger country like Canada tends to be more generous in general in comparison to big populations in smaller countries. ‘

Erna Hennicot Schoepges: In Canada, every kid that comes to Canada immediately goes to school. It's a much more open society.

Kateryna Botanova: Some refugees can be creative some can't. Says that it is very easy to be Eurocentric. But by being Eurocentric we are creating the figure of the other that has to deal with their own issue. But, what does it feel like to be the other? But who are "we"? In order to be able to define a "we" we have to be able to define who the others are.

Richard Dubugnon: mentions the issue of weapon selling and stealing resources and calls Africa a victim of mass exploitation. He calls this a "new face of colonialism" that makes him feel powerless.



FINAL COMMENTS OF THE PANEL

Marie Louise von Plessen reminds us that we have to deal with the hopes of the ones outside the European borders. Appeals to look at the roots of the problem and fight them.

Erna Hennicot Schoepges sees main problem in admission. It can't be that you have to wait about two years before someone decides that they are acknowledged to be refugees.

Mentions the high tension between assimilation and integration and links this to the debate that is going on in Germany: Assimilation is against human rights. But, are we prepared to grant everyone his or her culture and language that comes to us? She personally thinks that we are not.

Nils Erik Forsgård: What is the reason of populism rising? It's the falling of democracy. And what was the reason for democracy to rise? To act against protectionism! He thinks that social democratic parties are lacking the support that is needed to restore social democracy.

Plenary debate on the theme ‘Can we achieve unity in diversity?’

In our ECP-tradition; a London-style Battle of Ideas moderated by ECPM
CLAIRE FOX (Director of the Institute of Ideas) with a panel of ECPM
BENGT KRISTENSSON UGGLA, ECPM STELIOS VIRVIDAKIS, ECPM
BLANDINE PÉLISSIER, ECPM EMILIO PONS

The format of this session was a contribution from each of the panellists followed by discussion with and contributions from the audience. It was felt that the best way to capture this quick-fire and sometimes heated session was to list the questions that were raised.

Excerpts from a written introduction by
CLAIRE FOX

‘A whole range of events in Europe have posed a question mark over the issue of migration and borders in Europe. Eurosceptic movements across Europe are criticised as populist, generally used in a pejorative way, denounced as racist, xenophobic, fomenting rising anti-immigrant and anti-Islamic sentiment. But is it so simple? ’
‘ In the world of the arts, these debates have a particular sharpness. Many cultural figures continue to ask whether Brexit spells disaster for the UK’s cosmopolitan art scene. However others are open to the possibility that Brexit might encourage the arts to connect to the British public in a new way, while creating a new sense of international solidarity far more meaningful than that afforded by the EU grants? ’
‘A chance to revive new iconoclastic democratic politics, and the chance for a new model of European internationalism?’



This battle of ideas, according to ECP tradition, is sparsely documented. Below are some fragments from this debate and contributions:

Community means crossing borders and that is the best way to learn about differences and identity; when you are confronted with strangers. We need to remind ourselves what makes us human. It's the capacity to be able to step outside of ourselves. There is a conflict between two sets of ethical values; values of the welfare state → we need to cope with these conflicts in a democratic way, not polarization between globalism and nationalism. We need to understand that democracy is not a system to separate us, but to unite us – we don't need borders and distinction, but we all need each other.

Anti-European movement has always been criticised as racist; "borders are the worst invention ever made by politicians (Junker) → is that true? is it so simple?

The question in the Brexit-debate was not "who controls the borders?" Nor "who crosses the borders?" Over one third of the foreign English inhabitants voted for Brexit because they felt like the European regulations were not for them.

Borders are not necessarily bad. The question is not how to abolish borders but how to deal with them.

My challenge would be to explain what kind of old borders you want to respect and why you want to respect them in times when we have to overcome other types of borders.

There are two types of European borders; a mental space where everything is possible and Europe of real borders that were negotiated as nation states after WWII – we need to address both.

Most populations have migration background. I've been hearing this debate for last 30 years; it hasn't changed. This is a very old debate. I am interested in a new discourse. How can we rephrase this polarized discussion to help and change the situation?

The main problem is that we are often discussing the issue of migrations with concepts that do not apply to reality, the majority is not highly educated but also; the majority is not rapists etc. The discussion has to be refined!

We are only seeing the beginning of migration → this due to our climate change.





I was arguing for fairer immigration system back in the days, but EU said no, we couldn't have everyone coming in.

The foundation of the European Union grew out of two WW; a whole League of Nations was not able to stop Hitler. How can we make EU stronger? We need to strengthen our minds and the future generation has to have an open mind.

Democracy versus human rights: democracy is imprisoned in national states; that's why we need the European Union.

We need to stop thinking in categories, look at the nuances → look at the identities.

In Kurdistan refugees are very well integrated and we don't have nearly as many. Is it really as serious as we make it sound to be? Social media causes feeling of danger and fear.

Most of the terrorists are not refugees; but third generation → we need to acknowledge the complexity - it is not black and white!

I'd like to add to this, that the G20 countries produce all weapons that are used in terrorism. I wish to challenge concept of ownership, it's easy to think we own this earth or this part of the world. Could we talk more idealistic about this planet!?

Regarding my contribution on Islam. I do not pre-

sent personal views but facts, facts about how non-liberal Islam is, about how people do not condemn terroristic suicide. Moreover 2/3 of the Turkish that voted in Germany are in favour of Erdogan. We have seen 30 000 terrorist attacks, 1000 attacks in London alone.

If there should be any prerequisite of democracy, we cannot have this 'fact-obsession - we need trust, not facts.

Not all Muslims are terrorists, if not we'd be dead. There are moderate Muslims but there is no moderate Islam. We need to stop these dirty deals with Saudi Arabia that are pushing this extremism.

I do not want to hear such racist arguments in the ECP!

There is no such thing as debate if you don't want to hear all sides. I don't run a concentration camp! I am not against Muslims because they're Muslims; I am against Islam and against political Islam, which is rising with the help of our money and which is capable to rode the democratic institutions. Before you can cure your alcoholism you have to realize that there is a problem.

How do we define freedom of speech? Do we tolerate hate speech within the borders of freedom of speech? I see fact manipulation; it feels like one argumentation is hijacking the whole debate, can we go back to the discussion of borders.

You are presenting random, wild selection of facts but we are talking about real life. Your narrative is fascist ideology and I will not accept this to be broadened out here in that way!

Is there an entrance tactic to get in to the ECP? → I don't want to be in a cloud with a selective ideology. Where, if you break the rule you are out! We need free speech but need to be careful about the concept of hate speech so can I ask for more eloquence; bullying can take all sorts of forms.

Yes; there is not enough debate in the ECP. Now we got a debate but we should be aware of bullying by eloquence; English is not the mother tongue of everyone.

All religions have created fanatics because it is a way to manipulate people with a poor mind. We don't need to stigmatize one religion over others.

I urge you to remind us more often of our history, have you read the old testament enough to realize how much violence there is in there? Christianity has pressed through enlightenment, Islam hasn't, so we have to have very careful about how to monitor process to accept or not accept.

How can we speak about the challenges and why do we speak about Islamic only?

Why is populism rising? Because people are not feeling at home in their speech; people find it hard to express their feelings for home, if people cannot speak out we open up for populism politics.

We have to adapt, we have passed the point of no return regarding demography and climate change. So how can we challenge this? Through education but not through education and hate!

How can we make someone feel at home? There has to be a common sense of home; somewhere versus anywhere.

Estia (our home) and Apolo (the others) - we need both, without Estia you can't receive Apolo. If you want to receive others you have to make sure that home is secure, right now Estia is going nowhere, right now people don't know who they are, where they are. Why are we afraid of refugees? Are we not strong enough? Yes we are, we have a culture and many things we can offer so let's take care of Estia and then take care of Apolo.



There is no such thing as an absolute freedom;
Kant states that freedom always has to go together with responsibility → take responsibility with what we are saying Quote “Home that is where no one has been, but where we are all heading”

Thank you everyone – I just wish to remind you to stop thinking in categories and stigmatization.





Speech by the Alderman of Rotterdam; JOOST EERDMAN in the City Hall.

Excellencies , Ladies and gentlemen. A very warm welcome to Rotterdam City Hall. It is my pleasure to welcome you here as the representative of the city council. We are proud of our city and want to share its beauty with as many people as possible. We are delighted that the European Cultural Parliament decided to hold its annual meeting in Rotterdam this year.

As the host, in my welcome speech this evening I would like to mention a few aspects that help make our city what it is, and what we want it to be. These aspects naturally relate to the themes the European Cultural parliament has set as its objective: Europe (of course) and the contribution cultural and artistic initiatives can make to defending and strengthening European values.

Let me start with our venue today: Citizens' Hall in Rotterdam City Hall. Our City Hall was built between 1914 and 1920, and is one of the few historic buildings

in the city centre that survived the bombing raids on 14 May 1940. These bombing raids that we will remember again in a 3 days. Our city's motto is 'Stronger through Struggle', which has inspired our words and actions since those dark days. It reflects the character of Rotterdam and the people who live here. Whatever happens, we pick up the pieces, carry on doing what we are good at and do not let ourselves be deterred. Not words but actions; it's no coincidence that this is exactly the slogan of our largest football club, Feijenoord.

Who will hopefully be come our nations champion coming Sunday!

On the other side of this hall you can see a large wall painting by Johan Thorn Prikker, featuring a collage of the coats of arms of the city's former peripheral municipalities (now districts of Rotterdam) and the flags of befriended nations. They are

grouped around the golden letters SPQR (Senatus Populusque Rotterodamus), a reference to the unity of the authorities and citizens of Rotterdam.

Rotterdam is a city that has traditionally been home to a highly diverse population. Jews from Southern and Eastern Europe came to our city several centuries ago. Huguenots from France sought refuge in the safety of the Netherlands at the end of the 17th century. At the beginning of the 20th century, a large population of Chinese settled in Rotterdam, followed by Southern Europeans in the Sixties. Surinamese, Antilleans and Cape Verdeans joined them during the years that followed, and in recent decades people from Central and Eastern Europe. And I haven't yet mentioned the large group of expats from many other countries all over the world.

People from more than 170 nations currently live in Rotterdam, all with their own cultural background, history, religion and traditions. We should not be blind to the tensions this diversity brings. Also in Rotterdam we see an increasing gap between foreign nationals and native Dutch residents, between the rich and the poor. We see the efforts made, especially by the low-skilled, to maintain their position on the labour market. And we cannot ignore the tension between population groups, some of whom have lived in Rotterdam for generations, and those that have settled here from other cultures.

In our city, we look for solutions to issues resulting from these situations. Sustainable solutions. A helping hand and a policy that makes sure we have a resilient population, of people who are self-reliant, who are able to adapt and are open to change. Of those critical of themselves and others, but who are tolerant at the same time, who – wherever their roots lie – can live together.

Education is of the utmost importance in this objective, perhaps most important of all. It lays the foundations

for economic independence, as well as for knowledge of the world and the people around us. Knowledge that leads to mutual understanding. This does not mean we always have to agree. On the contrary.

Our Mayor, Ahmed Aboutaleb, recently said in an interview: „[You] have to accept that views will clash. This generates energy. These clashes stimulate thinking, lead to doubts, and make us curious, and that's a positive thing. Try and understand other people's views, talk about different opinions and tensions. This does not have to lead to a consensus, but you will get to know each other.“

And this, ladies and gentlemen, is where your sector and your parliament plays a role: art and culture are instruments for bringing about this discussion, very specifically in their language, but also through the power of the imagination. Music, dance and visual arts. These are art forms that use a universal language that can firstly bring people together, and secondly encourage them to have the discussion our Mayor was referring to.

A universal language that can also provide immigrants to our countries a 'sense of belonging'. There are many examples of what art and culture can mean for individuals trying to find their way in a new country, a new environment.

On a larger scale, art and culture can contribute to the social debate, the discussion about the changes in society, in Europe. Theatre productions or exhibitions may shock us. There are a great many ways in which art and culture can make a contribution to our freedom of speech which we have to fight for in our free society these days.

Ladies and Gentlemen, as your secretary-general Karl-Erik Normann stated in his opening speech in Batumi last year: "There is not a particularly good atmosphere in Europe today."

I hope your European Cultural Parliament can help change that. I wish you a very good time and a productive session in our fine city of Rotterdam. I wish you a productive session in our fine city of Rotterdam over the coming days.



Keynote Speech by the Director of the Dutch National Opera, PIERRE AUDI

Pierre Audi mentions the concept of opera as a binding force in the global world and presents interesting observations: In its origin, Opera was a rather static event before it entered the area of meaning and relevance, of economic discussion and also political discussion.

Nowadays, opera is “no longer simply a question of people booing – it is much deeper than that”. Opera is a political discussion. Opera has to answer questions. If they answered inappropriately though, public and politicians turn away. Opera has to sell itself every time the curtain goes up.

However, opera, he says, is a cultural force that also has a social conscience. There is a general, very international aspect of opera. But, there is also a very non-international side to Opera, as an opera that is successful in Berlin can be a fail in Vienna or somewhere else. This is due to the fact that mentalities differ all over Europe.

He also sees a link between opera and education. Opera is increasing incredibly fast as an educational platform. This gives hope for that we can try to save the art form and connect the two things and answer all the criticism to an audience that wants to learn and can be introduced to the richness.

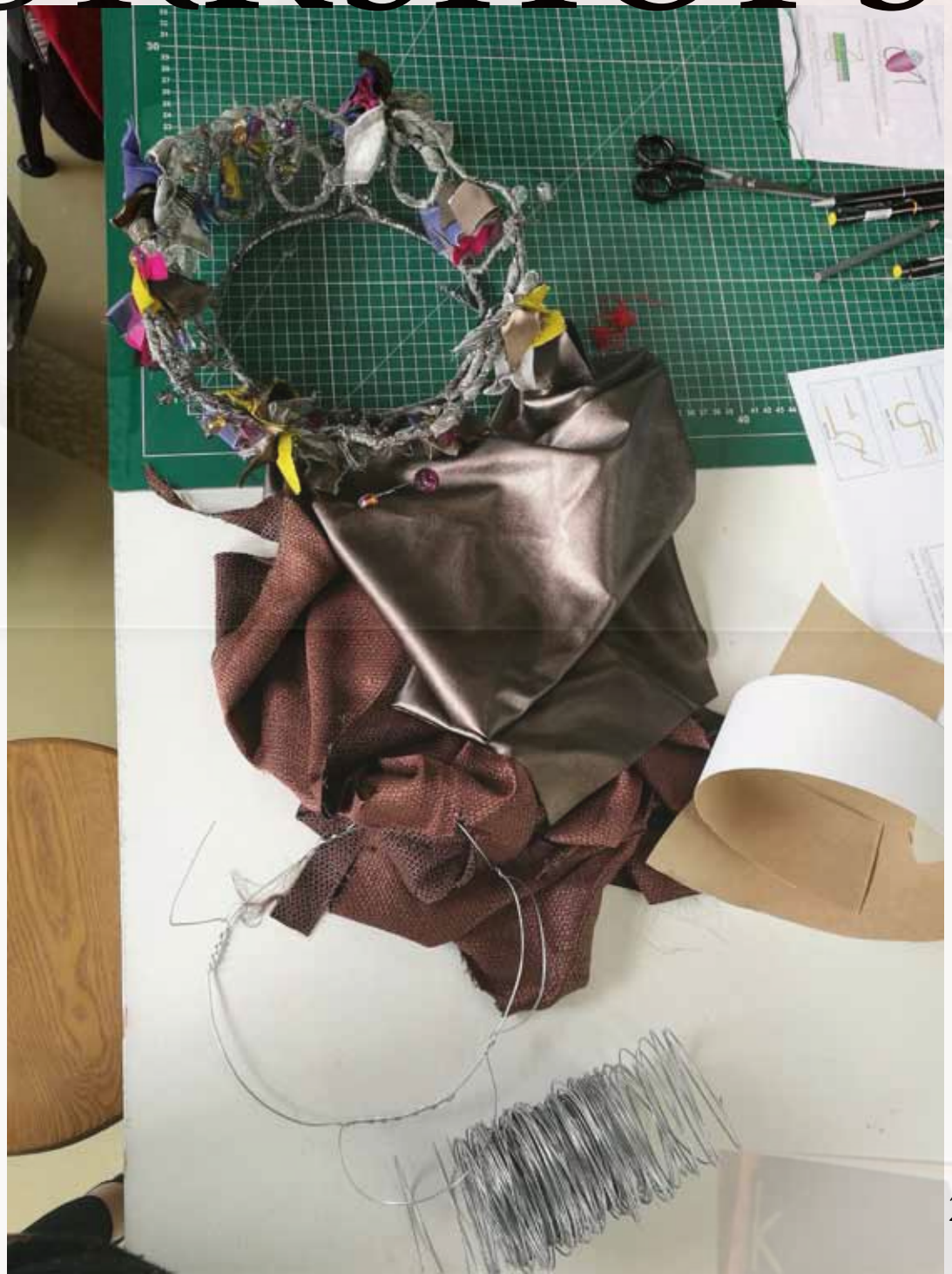
“Opera as an art form is basically a cultural headache at the moment.”

Opera faces a lot of barriers in its transformation. Let alone architectural in the sense of the exclusive character of the red curtain, the boxes for the elite etc. Opera is locked into the 19th century format that is characterized by exclusiveness. Despite the red curtains that separate the audience from the stage we should bring them closer to the performance. The public that clings to the original format of Opera is dying.

We need new formats. We should give it a platform to try out new formats. Opera must not go back to the format it was born as. Opera should not be exclusive. It has the potential to be a popular art form.



WORKSHOPS



Workshop “Creative Process” facilitated by Professor TIMOTHY EMLYN-JONES and NIK DEE DAHLSTROM.

CALL TO PARTICIPATION BY TIMOTHY EMLYN-JONES

The question of how cultural activity can contribute to the European project through an understanding of creative processes - as much as through appreciation of its artefacts and performances - was first addressed at the ECP's 2011 meeting in Pecs. Subsequently, the ECP has discussed the importance of creative process to the larger mission of the ECP at four of its meetings, and decided in 2014 to establish a standing forum or workshop for this topic. This forum is intended to enhance pan-European perspectives through an ethos of creativity rather than the ethos of conformity that currently prevails. We believe that if the ECP can achieve this it will be a significant contribution to Europe.

The ECP meeting in Rotterdam 2017 will continue this forum, and it will focus on a sharing of experience and ideas with a view to future collaboration between members. The emphasis will be on how artists' knowledge and experience of creative process has been shared with (transferred or translated) to people who do not consider themselves artists in areas such as science; organisations; education; health; psychology; business; interculturalism; politics, finance, etc. We hope that learning points for further sharing will emerge.

Members are invited to inform fellow members of their practical experience in this area by writing a one-page account of their experience of sharing creative process with non-artists. These written records will provide a resource for those other members, and for the ECP Youth Net-

work, who wish to benefit from the experience, ideas and recommendations of fellow members.

Members are also invited to participate in an open discussion in Rotterdam. After a short introductory statement, there will be discussion of: the principles and procedures of creative process; the benefits of creative process to non-artists; and learning points from members own experience in this area that may be of benefit to others. Members may also wish to make a call for collaborators for joint projects. In this way, we hope to lay the foundations for further meetings of the forum and for collaborative projects that may spin off from this forum and take on their own status, possibly seeking EU and other funding. Members who have not spoken on this topic before will be as welcome to participate as members who have spoken about creative process in earlier ECP workshops.



Introduction - Timothy Emlyn-Jones on Creativity prior Conformity

CE is a dominant European symbol on mechanical products that confirms a certain standard. It can be seen as a symbol of European exploitation; the EU as a system of conformers.

As artists we all got some kind of commitment to creativity; creativity prior conformity. I suggest that the ECP spread that message through Europe to ensure the survival of the EU.

We are here in this session to gather our experience in understanding the creative process and

to share our knowledge on how this can be shared with others. Our competence within the ECP can be channelled into a Social Sculpture on large scale themed "Everyone is an Artist". I also encourage the outlook for future meetings and projects.



PRESENTATION OF CASE STUDIES AND KEY LEARNINGS

C-ing the unCn the Care 4 Children & Creativity NIK DEE-DAHLSTROM



Over 30 years of working with children and young has taught me a lot on the use of creativity and seeing the unseen. Creativity is closely related to play and it is continually important to promote the child's right to play. Furthermore to understand how play connects to the equally important Arts in Education and New Media Literacy (social skills that young people need in the new media landscape); the latter opening up possibilities to play with people who are not in the same room. Young people and new media also calls for cultural collaborative competences opening up towards participatory learnings like the one expressed by a young student, "I want to learn how to live and not only past my exams". He also defines participatory culture in: PLAY; Participatory Learning And You. This along with the four C's in practices of participation: Create, Circulate, Collaborate and Connect.

Could we, in the ECP, join a participatory process in the care for children, their wellbeing and their creativity?

I invite you to join me in the work and process of the inner compass; a hope- and dreamfinder making children and youth moved to move and stand up; on the inside. Creatively asking: who am I and Who will I be? Who are you and who could we be and what could we do – together; for the greater good of all?

Reconnecting with the inner voice BRIGITA STRODA



I have been creating all my life. At the age of 17 I saw a wedding crown and an inner voice responded, "I can make that" but then thought, "No you cant this is mental and you are a girl". Decades later I reencountered old fashioned wedding crowns, the illustrations were so terrible and now I listened and thought, "I can do better than this" and have been making crowns ever since. The key message here has perhaps little to do with creativity but rather what we as parents, teachers, adults teach children. To connect with their inner voices where our minds sometimes get in the way.

The Artist is probably more aware of it and therefore doesn't work in a bank but creates artwork. But even for me it was crucial to learn, "I am not my mind".

I made an agreement with myself; to no longer hunt for prosperous jobs. I now make and teach people how to make crowns, making them listen to their inner voices and build self-esteem. I have the best job – I make people happy. Its an experiment to see if I can make it a trend. The key is to reconnect with the inner voice, whether your own or helping others to connect with theirs.

Antipropaganda creatively using arts LUISE KLOOS



Luise Kloos shares her experience on an EU-project dealing with democracy art and the crisis in Europe. She wanted to show how artists transfer this anti propaganda and transfer it in the public space. The initial question was, what can we as artists do to discuss this kind of crisis, what are the important points? Also understanding what propaganda is and what is then anti propaganda? This based on critic theory of philosophers of the 60th → do not answer propaganda with counter propaganda but to find some creative ways to

look through this propaganda and deal with it creatively. We then used posters, billboards, and film on public screens. One example was statement of Quran proverbs where the audience destroyed the artwork. The destruction went so far that and discussions was so anti Islamic that newspapers talked about it. The project was a success because people recognized it.

The future of Classical Music – Astrophones - RICHARD DUBUGNON



I'm sharing from my experience as a fortunate successful composer. Classical music is not only for an elite and I fight the prejudice that classical music is often wrongly associated with the upper white class. Classical music is suffering from a lack of exposure and is often seen as a difficult, intellectual and elitist. Classical music is challenged by entertainment and new music is also suffering attacks by lobbies of the great music companies that try to cancel copyright.

Astrophones therefore use classical music in multimedia process addressing children by introducing arts connected with neuroscience. In particular minorities from socioeconomic challenged areas bringing families out of their boundaries. Inspired by the El Sistema who provides instruments to poor kids and teaches them for free, I come with only small piece of music and then let them improvise. Together this develops into a Total Art attempt. Further info; watch ASTROPHONES https://www.youtube.com/watch?v=aM_acR36J2c

Surviving the process of socialisation TIMOTHY EMLYN-JONES



Everybody is an artist as a child, yet so few people remain artists in adulthood. Artists are children who survived the process of socialisation.

I work with creative process of visual arts transferred to other contexts. To but mention one example running PHD courses offered on creativity. There are no formulas – you can't teach it – but you can learn it. The key is to help people go through the learning process developing their own method.

It is the ability to change focus at will; between narrow, inner and wide (divergent) attention. It is the capacity to accept uncertainty and doubt, the fact that you don't understand it doesn't mean that it is understandable.

These elements are opposite what is taught in school: transparency, accountability etc. School makes you a good citizen but destroys the artist in you. It is diametric opposites to what is involved in creative process. You can't learn how to swim if you don't go into the water. You can't learn how to ride a bike with only hands on the bike. (But that is how we -metaphorically- often are taught in life)

Key learning is the importance of PLAY – believing the impossible – being possible.

...

Why would people want to be lead by you?

PETER HANKE



I've been composing all my life, but eventually got fed up with the music industry. It was not creative but steered in conformity as any rational business.

So I abandoned the conventional ways of making music: built a company and got good responses. 'Exart' – leaders learning to conduct. I used learning concepts of music philosophy into leadership approach asking: why would people want to be lead by you? Why do ensembles need a conductor? How do we empower our followers? Furthermore stating, your hands are decision-making tools.

Peter then led all participants in an exercise being leaders and followers saying: “These are exercises that take music out from the concert halls. Let’s erase this iron curtain that is between the performer and the audience! I want to erase it all! → let’s bring them together. “

OPEN DISCUSSION

NICOLA MATISIC

I have to give authority back to participants? We have to give people authority again, they have lost their ability of deciding what they want to do and how they want to do it. Play gives you back this ability and the decision-making .

BRIGITA STRODA

I can only empower you if you allow me to. Equally, you have to WANT to empower others, and then let go of you yourselves; your ego.

ZORAN PANTELIC

We have to learn to listen to each other. The process of listening is very important and then changing the internal relationship with people you are learning with. The process of creation has no recipe, but artists also has to be open themselves.

TAMÁS SZALAY

Most problems of Europe come out of feelings of exclusion of the people. We have to put honest questions, we have to stop with stereotypes and standard questions. The most important goals and tasks, also in the arts, is to change the minds and commence in listening dialogue. I am now part of German town Magdeburg bidding for EU cultural city 2015. As part of this I would like to offer dialogue that addresses this matter including you all and the ECP.

JAHANGIR SELIMKHANOV

Regarding transfer-ability of creativity. We are not transforming knowledge As an example let’s take a butterfly. if I want to catch its beauty I have to kill it and then somehow its beauty dies. Jahangir shares some of his experience in “teaching” creativity.

ANDRÁS HORVÁTH

Creativity is god given – it is the reconnecting to the inner child. Whenever you bring up the lost orphan child, shivering in the cold winter. If it comes up in the EU you are vulnerable enough to find a solution, to know how to listen to someone or how to talk to someone. If you find that lost orphan child in yourself you can be creative, otherwise you are an adult; yes boring and an adult.

PETER HANKE

Yes I agree, we need the right frame – our cultural heritage. I remember what was said yesterday regarding the reformation of the EU without the institutions we have build so far – the adulthood need to rediscovers the essentialness of children playing.

TIMOTHY EMLYN-JONES

What do you want to happen in a year’s time until ECP 2018?

LUISE KLOOS

I suggest that we add the social aspect! Europe in itself is an aging continent. It could provoke a very creative process; it is also a sense of giving and also including elderly people in the process.

ZORAN PANTELIC

wish to change the terminology. Creative is not enough.

NATIA SIRABIDZE

I would like to share my experience working with disabled kids; they perform better than the artists. This art helps them to heal, and the consumers interact with these children. There is so much potential, they have bigger imagination than we have. I suggest that we interact and invite them for 2018.



Wrap-up.

Timothy and Nik: Our time is up. Thank you for your participation. Any further suggestions are welcome via email.





Workshop “Cultural identities and otherness”
with opening words by ECPM LYUDMILA NURSE

OBJECTIVES of the workshop

Explore perspectives on otherness from media, arts etc.

How can artists influence individually complex realities?



How do we know that people are different from each other? There are different approaches to this, most of which are related to social sciences.

In search of otherness, people often travel. It is an opportunity to see other people. Exchange programs also offer the opportunity to meet other families. In the cultural contact, language is important, as it also has cultural value within a society.

Also 45% of EU citizens say, that they enjoy eating foreign food. 70% say, that they are reading foreign books and enjoy them. Then, 35% feel European whereas 24 % identify as nationals.

The University of Uppsala has found something interesting when researching travelling's impact on youth's sense of Europeanness. There are different traveler types: Adventure traveller, educational traveller, party traveller etc. Through travel we can find ways in which Europeans could be helped to know each other better. Also increase exchange programmes for students and teachers, such as Erasmus and Leonardo. Figures were presented from the Special Eurobarometer 278 (2007) European Cultural Values.



RODOLFO MASLIAS'

...presentation dealt with the dilemmas that occur with the variety of languages and cultures. He points out that there is a difference between a dialect and a language. As he puts it, there are 7000 dialects and 102 languages. Dialects are a social or regional variety of a language that is distinguished by the grammar.

But the question is, when do we accept a language as a language? He offers us two examples of hybrids of dialect and language: Catalan and Luxembourgish. Questions that arise here: Is language a cultural right? We all agree, that language is part of cultural identity. But a language should be preserved on the same term as any other language. Multilingualism's respect is in line with the respect of culture. It also helps with integration.

Another challenge, that Maslias presents, is the tension between Multilingualism and Lingua Franca. In Europe the Lingua Franca can be defined as English, German and French. In India and China, they have created official languages to communicate. How should countries deal with this? In the EU we have 5000 translators for the reason that we need to translate legislation for 27 countries. The EU is the biggest linguistic machine.

However, integrating communities creates one of the main problems: the provision of learning for the mother tongue and host country language is crucial. The availability needs to be ensured. Furthermore, should there be specific schools for migrants or should they be integrated in the educational systems? We need to avoid concentration in ghetto districts, such as in France. The key is found in respect for cultural and religious habits. All information from origin countries, television and news should be allowed and no discrimination in sports or other activities.



“Other in contemporary Visual Arts

I was working on a festival of arts and ideas in New Haven, Connecticut. Connecticut belongs to one of the richest states, however New Haven is not one of the richest cities. New Haven is a huge melting pot. So the thought was to have a festival to increase social cohesion and build things together. This was right after 9/11 and Americans were confused about who were the responsible.

There was among others, a dance company from Israel and during a press conference, the festival was scrutinized critically on what was the idea. There was great suspicion among participants and observers. But then the participants said, “Why don’t we just play some music?” The result was a glorious festival.

Issues that I have encountered are, that artists from i.e. Norway have demanded to be employed based on their nationality as they were performing in their country. This is not acceptable. Good artists are on side of art and not nationality. But there is no director who has not encountered such struggles with claims. We are quite good at picking on outsiders.

The objective of my presentation is to use examples from art history and performative ethnographic research of contemporary art to show and try to explain the concept of otherness, and how this influences the relationships towards image in different cultural contexts. I use my own experience in Tibetan thangka painting schools and contemporary art media practice to analyse and deconstruct thangka painters and students perception of contemporary art and to analyse dominant postcolonial narrative in „western“ art theory and practice. I will drive on example on Marcel Duchamp work L.H.O.O.Q., Master Locho and Sarika Singh painting Indian Gioconda, and Oleg Kulik work The Mad Dog performance in order to tray to redefine and recreate concept of other, otherness and shocking in visual arts”.



FRANCESKO BARTOLETTI

Let us be concrete. A few words to my own experience. I am teaching cello and it is a creative job. One is always in contact with music. I went to a project in Salvador and was driven by the idea to get in contact with a range of people not of “our own kind“. There were absolute beginners “teaching“ cello. And I was very impressed with “el sistema“ there. It changed the order of things in my life: I had met a person, that never practiced, was always late and a director. But I could feel the children’s energy. The interaction with “other“ people is important. We have to be aware of our western attitude of being superior.



PIERRE GUILLET DE MONTHOUX

We have a competence when it comes to what to do with the system. There is a hyped idea of societies that there are probably no problems outside, but that the problems are inside. There are different ways to get back to reality. This operation includes the resetting to concreteness and not going to fantasy, escaping reality, in which we are disappointed. The ECP may be more competent to talk about it than some politicians, and we have the windows.



INTERVENTIONS

EMILIO PONS

The Xenophobia is ignored in the issue of employment of national and international artists. We should not ignore, that 90% of all singers are unemployed and have to work minimum wage jobs. The classical music industry revolves around 2000 singers.

VOLKER HORMANN

I do not want to hear this anymore. These are arguments from the “Identitären” movement. Classic music has nothing to do with politics.

MARY MILLER

There is nothing democratic in arts, philharmonic orchestra. The appropriate person for some role is hired, not based on nationality. Art is not democratic.

CLAIRE FOX

We need the discussion, even if we do not always agree. Identity and politics is a major issue in culture. People in nation-states feel neglected.

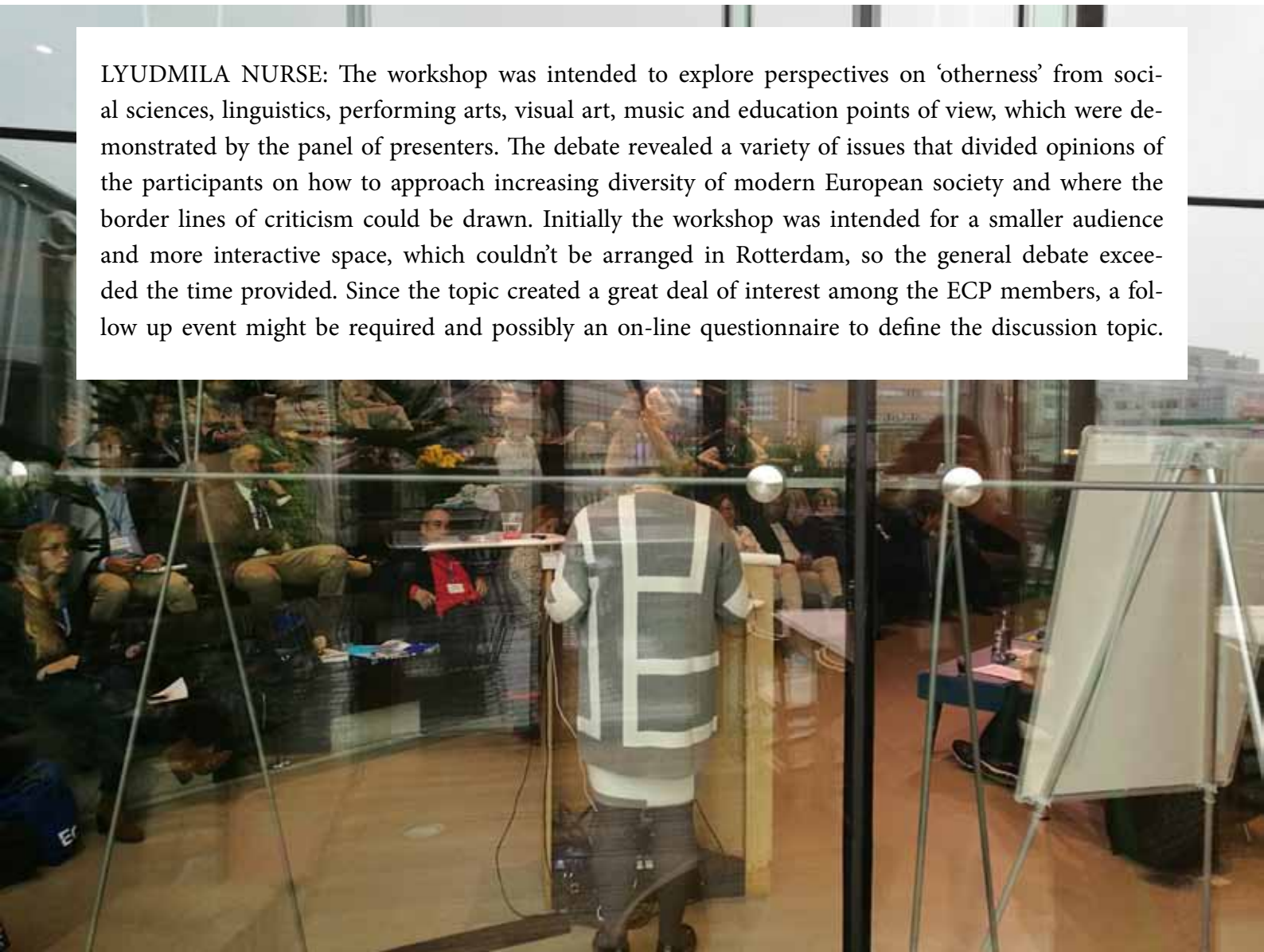
STELIOS VIRVIDAKIS

I am of the opinion, that after the Brexit, English is no more the lingua franca in EU

RODOLFO MASLIAS

We will find a solution in the use of English as lingua franca.

LYUDMILA NURSE: The workshop was intended to explore perspectives on ‘otherness’ from social sciences, linguistics, performing arts, visual art, music and education points of view, which were demonstrated by the panel of presenters. The debate revealed a variety of issues that divided opinions of the participants on how to approach increasing diversity of modern European society and where the border lines of criticism could be drawn. Initially the workshop was intended for a smaller audience and more interactive space, which couldn’t be arranged in Rotterdam, so the general debate exceeded the time provided. Since the topic created a great deal of interest among the ECP members, a follow up event might be required and possibly an on-line questionnaire to define the discussion topic.





Ring of Resilience

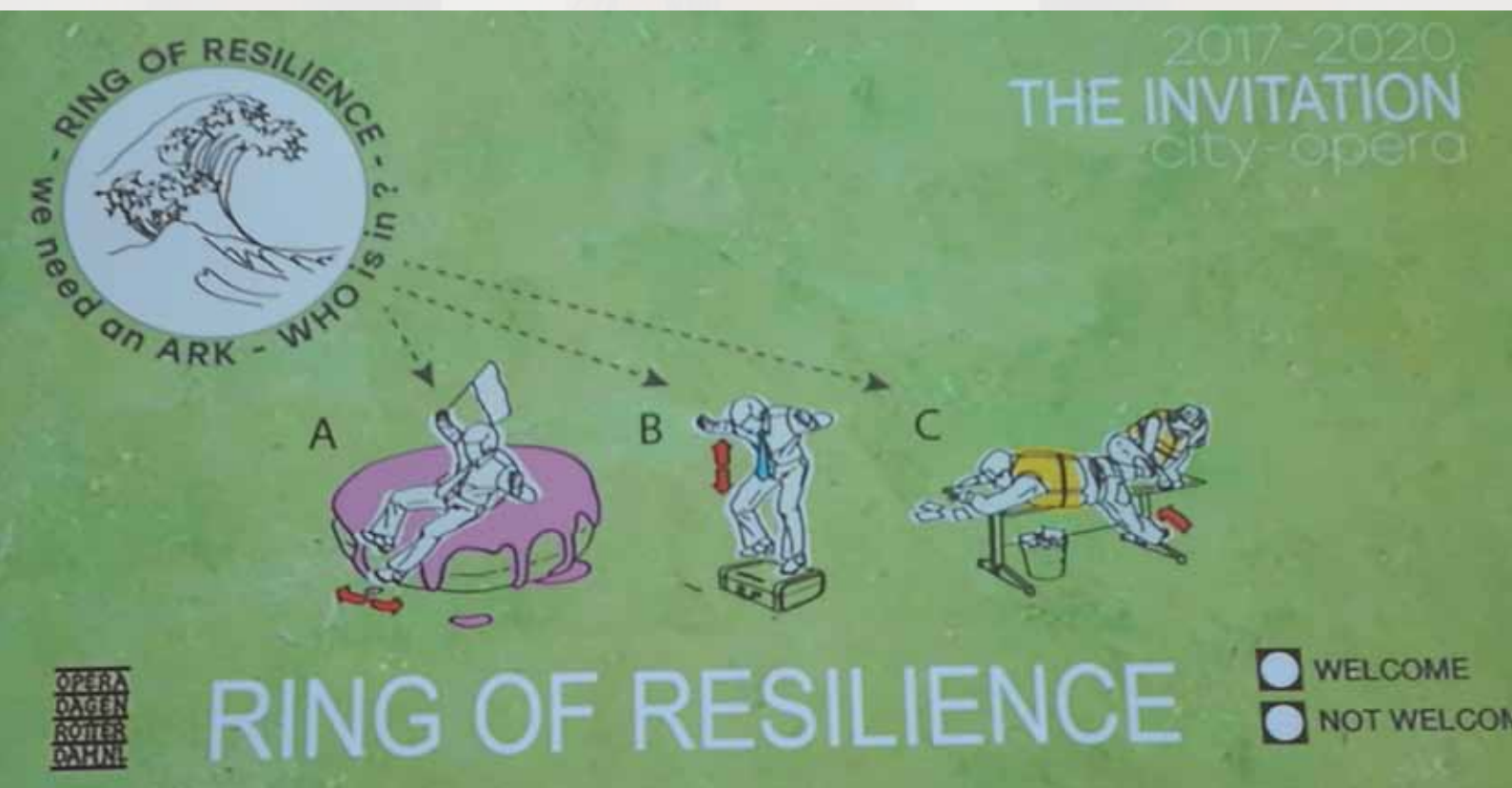
by ARION LUIJTEN

After arriving at the Schouwburg, director Arion Luiten presented his project „Ring of resilience“ - a four-year urban spectacle starting in 2017.

He reported having found the inspiration for this project in Wagner's Ring of the Nibelung. It explores future scenarios for living in the city and questions how issues such as the influence of technology, the distribution of wealth, resource scarcity and the climate crisis will affect modern society.

The goal of the project is to engage citizens in participating in the Ark-LAB on Schouwburgplein and to build together an urban ark that can weather the storms. Scientists, artists, businessmen, citizens and visitors of the Operadagen together look for answers and build the Ark.

Who finally can participate is determined on the basis of challenges in the Ark-LAB that test the traits of participants. The ark will be launched in Rotterdam Rijnhaven in 2020.



ECP Future Generation - a new ECP Youth initiative



ECP Future Generation - a new ECP Youth initiative

The Youth Parliament was renamed to “ECP Future Generation” and is going to have different concept.

First of all, a mentorship program was proposed. The idea is motivated by a gap between the younger and older generation that is observable. The concrete idea is to have young and older meet up and encourage the older generation to develop their skills.

Second, the ECP Future Generation plans to have a “Cultural Journey of Migration”-Festival in

Berlin in July as an artistic follow up for the ECP conference to visualize the points that were presented.

Furthermore, they aim to be more present in Social media to promote the art of the ECP and also to advertise application for their festival. Also, they plan to have a news feed section on their new website, where they want to publish articles and publications about culture and art and give space for members to discuss their topics.

Another focus of their new concept is going to be funding. As possible funding sources they not only mentioned the EU-wide programs, but also regional and national ones.

Concerning the structure of the new ECP Future Generation, the following points were made: It addresses aspiring young artists or cultural professionals at the age of 18-35.

A so-called Advisory Board shall be implemented, because they want to hear suggestions and guidance from the ECP.

An Artist Resource Pool shall help to start national networks of that kind in different countries.

Last, but not least, they introduced the goals they are aiming to achieve by 2020: Not only are they aiming to become a registered organization with institutional funding, they also want to have national networks created in 5 different countries. They wish to have a permanent working space for executive working groups. Partnership with co-working places shall be established. On top of that, they hope to have yearly festivals in different cities each year.



Report by ECP FUTURE GENERATION

End of May'17 our yet small team was invited to the annual conference of the European Cultural Parliament in Rotterdam. The city's open environment and incredible friendliness was an exceptional stage for us to showcase our new ideas and present our launching concept of a revived ECP-Youth to the members of the senior network. After two days of exceptional discussions, debates, and cultural events tackling the conference topic 'Unity in Diversity', we finally got to present the new ECP - Future Generation. We began with a small introduction explaining our vision for the network: to promote creative and innovative ideas for an inspired Europe. By creating a platform for exchange, professional development, and socio-political involvement, we hope to give creativity a meaningful voice and to strengthen European ties. We continued illustrating our four main focus areas: mentorship program, yearly festival, news-feed & blog, and the opportunity for members to participate at the Annual ECP-Conferences. The mentorship network will consist mainly out of ECP members who are experts in their respective cultural profession. Mentors will be invited to our festivals and hopefully in the future conduct workshops for FG members throughout the year. We believe that such correspondence and collaboration will be useful for young artists and creative members, as the exchange of knowledge and positive criticism can develop a good platform for dialogue and close the gap between the two generations of thought.

Our members will also receive the unique opportunity to apply for participation at the Annual ECP-Conferences. Each year the conference picks up a topic, relevant to current social and political events. FG members will be enabled to actively participate, and contribute to the program. They will also be given

the chance to meet all our mentors in one place and connect with other members of the senior network. After the annual conferences we plan to organize an artistic follow up for the topics discussed. Members will be actively shaping a cultural event by displaying and performing their art and ideas, whatever they may entail, whether fine arts, music, writings, and the like. The festival will also include debates and panel discussions. It is here that we wish to implement workshops, exhibitions, and a growing awareness to the issues of Europe on a more tangible and personal scale. For now it will be an annual Festival in Berlin, but for the future we hope to have a different European host city each year.

Social Media Channels and our news feed on the website will keep members updated on relevant current events, as well as the organizational activities and development. A blog inspired by our members themselves, will create room for creative exchange and debates. An updated social-media and website outlet will appeal to young and energetic members, while maintaining presence and visibility regardless of location in the European continent.

We firmly believe that the blend of diversity in origin and age, platforms and activities will create an innovative and long-lasting environment for aspiring artists and cultural professionals to grow and to contribute to an inspired Europe.

Not only after our presentation, but also throughout the entire conference, we have obtained a very good response from several prominent ECP members. Their support will be of great value to us as we introduce new members and work towards a sustainable organization that will enable young artists and creators alike to represent an new European concept in terms of identity and solutions going forward among these troubling yet interesting times.

MEIKE BINGEMANN and NICOLAE BUTLER
along with LEVAN DVALI and ESTER LARocca

Follow-up ECP-Batumi - LEVAN KHETAGURI

The Cultural Diplomacy Academy has been founded by the ECP, Stichting Caucasus Foundation (www.caucasusfoundation.ge), the National Youth and Children's Palace and the Arts Research Institute of Georgia (www.ari.edu.ge). The first year of the Academy will start in 25-29 November with European values as a topic. Among hundred participants (15-18 years old including ethnic minorities of Georgia) are among speakers three invited ECP members and Georgian members of ECP. Academy includes lectures-presentations, Documentary Film program (In partnership with DOCUFEST international documentary film festival, Georgia) – moderated discussion, Visiting of Museums – guided tours In partnership with National Museum Centre, Visiting Theatres and concerts.



NEW ECP MEMBERS

MELLE DAMEN



MELLE DAMEN is the director of Stadsschouwburg in Amsterdam and actively initiating the theatre's expansion into a place of literature, science, politics and other fields. "In this program we try to take up different art forms, not only visual arts, but also social topics and programs like TEDx."

HENK OOSTERLING



HENK OOSTERLING Is an associate professor of French philosophy, international philosophy and equal philosophy. He states that philosophy is done in the real world. He is the initiator and operational director of "Rotterdam Skillcity", a bottom-up research model for urban revitalization and renovation.

FRANCINE HOUBEN



Francine Houben is an architect and has founded the architecture firm Mecanoo. As its director, she is committed to three aspects in her vision: composition, contrast and complexity. The firm has risen to fame for its innovative residential and public buildings, particularly museums and theatres (Civic library in Birmingham, England, La Llotja Theatre and Conference Centre in Lleida, Spain, Kaohsiung Center for Performing arts, Kaohsiung, Taiwan).

ARLON LUIJTEN



Arlon Luijten is a theater director that works for the University of the Arts in Amsterdam. His current project is the creation of an ark, based on Wagner's Ring of the Nibelung, in which the citizen can explore future scenarios for life in the city and questions how the climate change will affect modern society. By 2020, the ark will be accessible in the Rotterdam Rijnhaven -port ("Ring of Resilience").

GABRIELE ZAIDYTE



Gabriele Zaidyte is the attaché for culture in the Lithuanian embassies in Ukraine and Georgia. She is also active in the organization of international literature and has studied in Germany to become a musician and historian.

NATIA SIRABIDZE



Natia Sirabidze is the former minister of education in the Ajara Autonomous Republic in Georgia and is currently the executive director of Mardi Holding. "Mardi Holding is the first company in Batumi that offers energy-efficient apartments with innovative technologies and implements many interesting projects."

ROBERT PYRAH



Robert Pyrah is a research fellow at the Wolfson College, a constituent college of the University of Oxford. Additionally he works as a research associate at the Faculty of Medieval and Modern languages at Oxford University. In this context, he was the co-author of the project “Subcultures as Integrative Forces: East-Central Europe, 1900 - present“. For him, the ECP is not only about reliving EU, but also Art: “I certainly have had this European idea during most of my life.”

FRANCESCO BARTOLETTI



Francesco Bartoletti is an Italian-born cellist and has won twice the First Prize of Virtuosity with Honourable Mention in Cello and Chamber Music in the Superior Conservatories of Lausanne and Geneva. He acts in different formations of chamber music and currently is a professor of violoncello at the Conservatory in Geneva.

NIK DEE-DAHLSTRÖM



Nik Dee-Dahlström is an actor, storyteller and author. Nik; specialized in music theatre, is based in Sweden, trained in London and has worked all over Europe and beyond. With a special bend towards fairytales, he has published several works and is active as a storyteller and transmedia producer. “I am passionate about make-believe narratives for children and youth and with that; the learning for well-being.”



ROTTERDAM DECLARATION OF THE EUROPEAN CULTURAL PARLIAMENT MAY 2017

The European Cultural Parliament, recognizing that many European nations are challenged by the flow of refugees and immigrants straining their societal institutions and communities as a result, debates in society have become polarized and fear, populism and nationalism have gained ground.

Europe has the preconditions to actively promote an open, increasingly multi-centric world states that, in order to unlock the possible value of culture and the arts for Europe and its societies, the concepts of national and cultural identity should not be seen as fixed entities but rather as a mosaic that evolves over time.

Framing culture and the arts in a fundamentalist and nationalistic context is a dangerous development that must be actively resisted. Conformity must not become the dominant trend in Europe.

Cultural institutions and artists should foster their ability to connect people through an open dialogue and further integration and avoid segregation of individuals, communities and nations in an increasingly multi-centered world.

Europe should not look upon itself as a dominant culture and must be actively open to other cultures recognizing and embracing their inspiration without sacrificing its cultural legacy



in the spirit of 'unity in diversity' and European values, the European nations and peoples should accept otherness as a source of inspiration for European cohesion.

The strength of Europe and European values should be bolstered by actively stimulating culture and the arts in the educational system, ensuring that children and young people from all backgrounds are engaged in artistic activity and maintain and develop their natural sense of creativity.

To further develop Europe we need to re-envision and enhance its institutions. New visions and dreams are needed to which culture and the arts should actively contribute.

We should enable European urban design and architecture to actively create vibrant, vital and inclusive environments. Changes in urban space must be innovative and responsive while respecting local conditions.

There is a growing role for the arts in leadership practice and promoting 'the art of leadership' is strategic to Europe's economic strength.

Europe needs to identify culture and the arts as a major source of its soft power to contribute in a meaningful way to the global community. To bring about that contribution culture and the arts must be given a more prominent place in education and society and be funded accordingly.

Convened during the Rotterdam opera days the ECP recognizes that opera is a truly European art form which is continuously developing new expressions to successfully engage new audiences, integrate the inspiration of other cultures as well as inspire them. The 'Operadagen Rotterdam' provide a perfect platform for such developments.



We protest Russia's ongoing aggression in Ukraine. The ECP expresses solidarity for artists and cultural activists that support freedom and peace on both sides

Rotterdam, May 2017

SOCIAL AND CULTURAL EVENTS

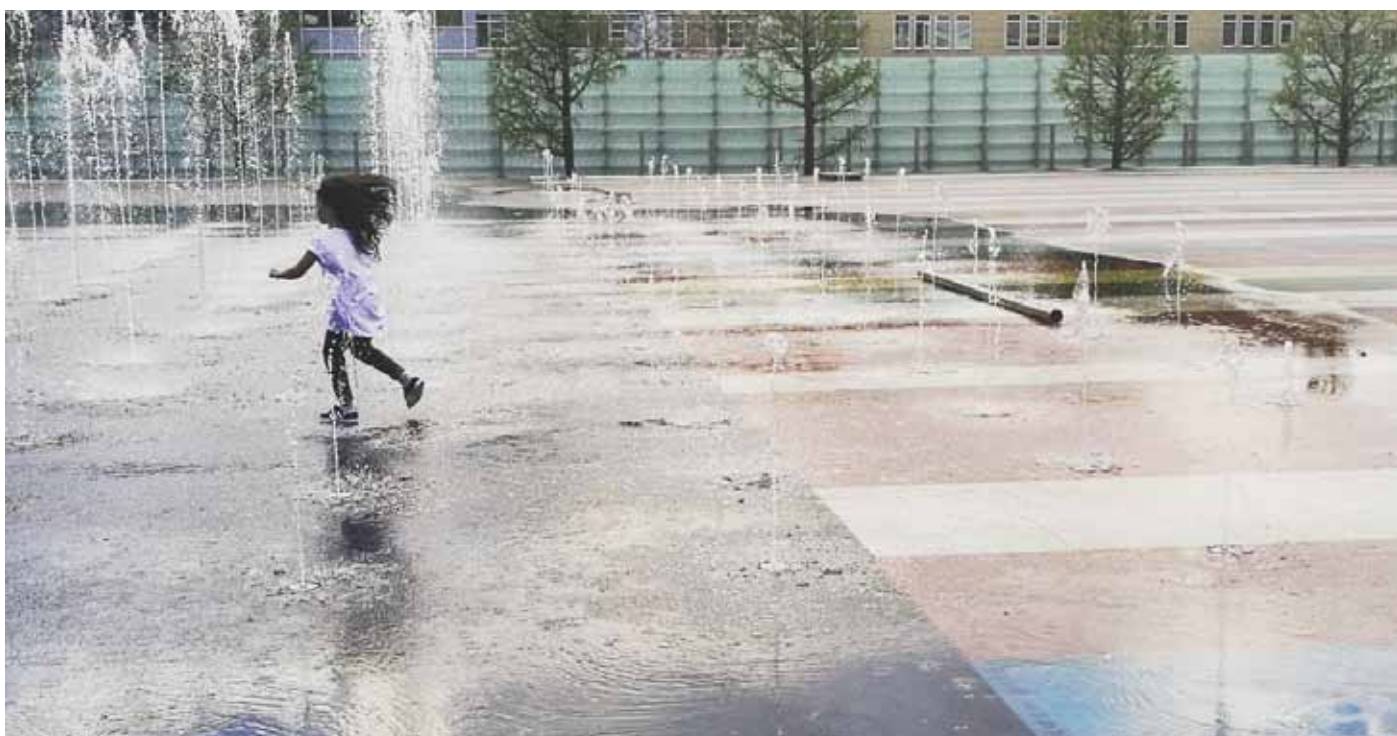
GUIDED TOURS

Walk to Rotterdamse Schouwburg

Bustour through Rotterdam

Walk to Rotterdamse Schouwburg to Ring of Resilience

Walk to City Hall



PERFORMANCES OPERADAGEN

The diary of one who disappeared

First night at Opera with small performances

Revolt Athens

The Channel (Het Kanaal)



GUIDED TOURS BY HET NIEUWE INSTITUUT

Guided tour at Huis Sonneveld

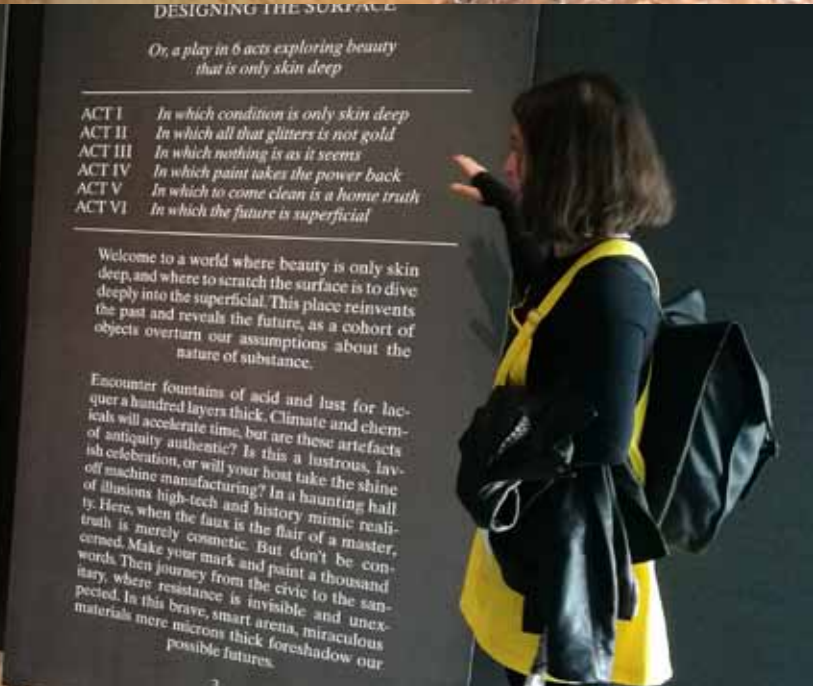
Guided tour through the State Archives

Guided tour: Architecture of Appropriation

Guided tour Designing the Surface

Workshop: The New Haberdashery





RECEPTIONS, DINING

Reception at City Hall, by Deputy Mayor Joost Eerdmans

Dinner at Restaurant “In De Doelen“



PARTICIPANTS

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LUIGI DE ANGELIS	JĀNIS GARANČS	BERT MULDER
EUGENE ASSE	SVETLA GEORGIEVA	NIYAZI MUSTAFA
STEVE AUSTEN	ABELARDO GONZALEZ	KIZILYÜREK
YULIA BARDUN	PIERRE GUILLET DE MONT- HOUX	KARL-ERIK NORRMAN
FRANCESCO BARTOLETTI	CHRISTINE HAMILTON	LYUDMILA NURSE
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LEVAN DVALI	RODOLFO MASLIAS	GABRIELĖ ŽAIDYTĖ
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IMPRESSUM

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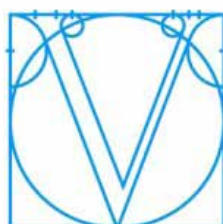
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City of Rotterdam



Stichting
Bevordering van
Volkskracht



ECP 16TH SESSION ROTTERDAM 11 – 13 MAY 2017

