

Introduction

The European Cultural Parliament is a new European initiative offering a forum for debate and a meeting point for artists and other cultural personalities from all over Europe. After the first session – a low budget “pilot” session – in Bruges, Belgium, 15–17 November 2002 we dare say that the initiative is very promising! Some 40 cultural personalities representing various arts sectors and coming from 25 countries participated and discussed the theme “How can European artists and other cultural personalities contribute to better understanding between cultures, religions and regions?” The session was held in the College of Europe in cooperation with Bruges – Cultural Capital of Europe 2002.



Pär Stenbäck (left) and Karl-Erik Norrman (right)

In this Compendium you will find not only the conclusions of the session, but also brief summaries of both the plenary and the working group sessions as well as the interesting biographies of most of the participants. We knew – and the Bruges-Session confirmed it – that “the agenda” of culturally active people in Europe is not necessarily identical with that of politicians and businessmen. We are, however, convinced that the cultural agenda is at least as important as the traditional agenda for future European cooperation! We in the “Senate” – the preparatory committee of the Cultural Parliament – are hoping that the European Cultural Parliament will grow in importance and that it may one day match forums like the

World Economic Forum in Davos.

Given the limited financial resources, the impact of the Bruges session was considerable. To our knowledge the media in more than fifteen countries had reported or published articles about the Cultural Parliament before 10 December 2002. There are more to come.....

Several Members of the new Cultural Parliament have continued intensive email contacts after the Bruges session. Concepts and ideas for the second session are already subject to discussion and brainstorming. The "Senate" will decide upon theme and modalities for the second session within the next few months. We are hopeful that, subject to financial support, we will be in a position to invite more than 100 cultural personalities from over 30 countries to the second session. We have been invited to hold this session in St. Petersburg, Russia, during the autumn of 2003.

Pär Stenbäck
Minister, Finland
Chairman of the "Senate"

Karl-Erik Norrman
Ambassador, Sweden/Germany
Secretary General

Press Communiqué

Culture comes first! Art is the source of everything and is more important than politics. The creativity of arts is the core of all production.

Real integration in Europe has to be based on cultural and artistic values. The integration has to balance between the uniqueness of the various cultures in Europe and the common values on which they are based.

These were some of the conclusions of the First session of the new European Cultural Parliament which was held in Bruges, Belgium between 15 –17 November. Leading authors, stage directors, composers, actors, philosophers, architects, designers, painters, historians

and other cultural personalities from 25 countries in Europe met in the College of Europe to discuss what European artists can do to contribute to a better Europe.

Very creative discussions took place. For instance the cultural aspects of globalization, business and protectionism were discussed in a working group consisting of persons like Georgia's leading archeologist, a world-famous Italian painter, a leading Croatian stage director, a Finnish star architect and a successful author from the Netherlands.

Another group with similar broad composition discussed the role of hatred and how artistic exchange can prevent conflicts from developing into violence and war; And a third group discussed the difficult balance between the defense of cultural production and identity in individual countries or communities (including national or religious minorities) on one hand and the necessity to promote a broader "European feeling" among others than politicians and bureaucrats on the other hand.

Today's world has become much too technocratic. Even those who deal with cultural policy tend to speak in technocratic and bureaucratic terms. Humanism, aesthetic and ethical values must have a revival in the International debate. At the same time people of the arts must realize and accept that globalization will continue. New ways have to be found for artists to profit, rather than suffer from globalization.

The Cultural Parliamentarians expressed their strong desire to contribute to a new orientation in public debate and changed attitudes among politicians, business and media. In view of the next session, which is planned to be held in St. Petersburg in November 2003 the artists of the Cultural Parliament wished to prepare an exhibition or an artistic presentation in order to illustrate some of the messages regarding the indispensability of Culture.

This was the first time that a meeting of this kind with such a broad participation was organized and it coincided with the conclusions of the Cultural Year Bruges 2002.

Conclusions

The members of the European Cultural Parliament have agreed to the following statement:

Our premise:

- Ethical and aesthetic values must be the essence of a new European society.
- Culture is the core of society. Creativity is the source of human existence.

Our goals:

- The voices of independent artists must be heard in order to balance the growing influence of technocracy. – The European Cultural Parliament will amplify these voices.
- Europe needs intensified dialogue between artists and other creative individuals from the whole continent. -The European Cultural Parliament will be the forum for this continuing dialogue, remaining independent of political and administrative structures.
- Creative interaction between artistic and civic systems is needed. – The European Cultural Parliament will establish this new relationship.
- The process of globalization needs a human dimension. – The European Cultural Parliament sees culture as a means to achieve this.

Participants

1st Session of the European Cultural Parliament at Collège d'Europe, Bruges
 (Belgium)

Name	Country	Residence	Cultural sector
Allérés, Danielle	France	France	Mode
Andrukhovych, Juriy	Ukraine	Ivano-Frankivsk	Litterature
Asse, Eugene	Russia	Moscow	Architecture
Busine, Laurent	Belgium	Hornu	Fine Arts
Caramitru, Ion	Romania	Bucarest	Theater
Carbonaro, Simonetta	Italy	Karlsruhe	Design
Cieslinska-Lobkovicz, Nawojka	Poland	Warsaw	Fine Arts
Donskis, Leonidas	Lithuania	Klaipeda	Philosophy
Engman, Max	Finland	Åbo	History
Fabre, Jan	Belgium	Antwerp	Fine Arts
Ferreira-Lopes, Paolo	Portugal	Karlsruhe	Music
Fröschle, Ulrich	Germany	Dresden	Philosophy
Gogoberidze, Lana	Georgia	Strasbourg	Film
Helgason, Hallgrimur	Island	Reykjavik	Literature
Ikstena, Nora	Latvia	Riga	Literature
Kadinov, Boyko	Bulgaria	Sofia	Architecture
Kaljuste, Tonu	Estonia	Tallinn	Music
Kuznetsova, Irina	Belarus	Minsk	Fine Arts
Lindfors, Stefan	Finland	Helsinki	Design

Lordkipanidze, David	Georgia	Tbilisi	History
Lundqvist, Maria	Sweden	Stockholm	Theater
Milne, Kenneth	Ireland	Dublin	History
Mohar, Miran (Irwin-group)	Slovenia	Ljubljana	Fine Arts
Mortier, Gérard	Belgium	Gelsenkirchen	Music
Mutt, Mihkel	Estonia	Tallinn	Literature
Néray, Katalin	Hungary	Budapest	Fine Arts
Peltola, Toni	Finland	Paris	Architecture
Pispiringou, Foula	Greece	Athens	History
Pistoletto, Michelangelo	Italy	Biella	Fine Arts
Pristas, Goran Sergej	Croatia	Zagreb	Theater
Rakauskaite, Egle	Lithuania	Vilnius	Fine Arts
Sánchez, Txuma	Spain	Barcelona	Sculpture
Scholten, Jaap	Netherlands	Bloemendaal	Literature
Stroda, Brigita	Latvia	Riga	Music
Susa, Anja	Yugoslavia	Belgrad	Theater
Ulitskaja, Ljudmila	Russia	Moscow	Literature
von Bahr, Gunilla	Sweden	Stockholm	Music
von Plessen, Marie-Louise	Germany	Berlin	History
Zitny, Milan	Slovakia	Cologne	Literature

Cultural Senators:

Name	Country	Present place of residence
Beksta, Arunas	Lithuania	Vilnius
de Greef, Hugo	Belgium	Bruges

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Delouche, Frederic	United Kingdom	London
Elbert, Wolfdietrich	Germany	Strasbourg
Georis, Raymond	Belgium	Brussels
Joanson, Ove	Sweden	Stockholm
Klett, Michael	Germany	Stuttgart
Lobkovicz, Nikolaus	Czech Republic	Eichstett
Norrman, Karl-Erik	Sweden	Stockholm
Renström, Hans	-	-
Stenbäck, Pär (Chairman of Senate)	Finland	Helsinki
Zentgraf, Christiane	Germany	Munich
Znepolski, Ivaylo	Bulgaria	Sofia

Others:

Name	Country	Status
Buchwald, Grazia	Sweden	Organizer
Csanadi, Andrea	Hungary	Observer
Curman, Peter	Sweden	Observer
Evgenev, Peter	Russia	Interpreter
Fiedler, Anja	United Kingdom	College of Europe
Flachsbarth, Klaus Dieter	Germany	Observer
Grape, Urban	Sweden	Observer
Hulthén, Pontus	Sweden	Observer
Meliva-Lordkipanidze, Anna	Georgia	Observer
Mereu, Marcello	Italy	College of Europe
Montforti, Thierry	Belgium	College of Europe
O'Toole, Barbara	United Kingdom	Observer
Picht, Robert	Germany	College of Europe

Strougova, Natalia	Russia	Observer
Votava, Christian	Germany	Observer
Wessels, Antje	Germany	Organizer
Zentgraf, Hanspeter A.	Germany	Observer

Plenary Debate

After a presentation of the members of the Parliament and the Senate the participants were invited to discuss the role of the European Cultural Parliament and to compare expectations. The discussion was moderated by Mr Pär Stenbäck, Finland.

L. Donskis, Lithuania (philosophy)

Europe has been divided for a long time between East and West with violence and ethnic and nationalistic culture of hatred. Classical humanistic issues should be discussed to find alternatives for the future Europe. We have to discuss them now, before it's too late – the future of east and west Europe as an inescapable part.

K. Milne, Ireland (history)

I have experienced democratic deficiencies at a local level, when Ireland rejected the referendum of the expanding Europe in June 2002. This was a shock for the Parliament who realized that they had to begin to take people seriously. The skepticism About Europe is a fact. The EU is seen as a concept of political elite.

M. Pistoletto, Italy (fine arts)

Cultural Europe is large. Don't forget the south of Europe, the countries around the Mediterranean!

L. Gogoberidze, Georgia (film)

A lot of topics are important for the future of Europe. How can we turn them into

Reality? Equality of the states – danger of globalization – preservation of the culture of diversity – overcoming of the hatred.

I. Caramitru, Romania (theatre)

Rumania thought the integration would come immediately. Now we have waited for 12 years. It is a long process and we are frustrated, we preserve the principle of the limit of the spirit. The costs for the integration into Europe are very high.

G.S. Pristas, Croatia (theater)

We are not here to give answers, but to do creative work. Important questions are: How do we act? What makes us act? What happens when we act? What is non-European within Europe? Identity is the future – where are we now? Is our action for the masses or for the elite?

2.

Ch. Zentgraf, Germany (senator)

We should not exclude the economical structures. Why is culture important for companies? We need dialogue and interaction. Culture is a surviving factor, but we have to learn the language of “the others”.

B. Kadinov, Bulgaria (architecture)

Culture – lifestyle – politics – high culture

How can we link culture, create a common European culture and preserve diversity? Cultural identity can be a danger.

S. Carbonaro, Italy (design)

In the 70:ies Italian design was a radical political movement. You tried to design a better world. Today there are more objects for everyday life – democratic. – the design of the market. We should go back to core values. The “uniformisation” of the world has no future. Culture separated from economics is a big risk. We should ask what is consumption? I see the possibility of a new development to make the business world become aware of social or civic responsibility. Creation of new socially engaged companies with diversity.

R. Picht Germany/Belgium (College d'Europe)

Cultural diversity – what can we do to preserve our heritage and protect it? Globalization is going on – we have no choice – but we need a more dynamic approach on how to develop the world further.

H. Helgason, Iceland (literature)

We are globalization, we don't lose our identity – we can influence globalization. How can media and the internet be used in a proper way? How can good ideas be materialized And put into practice? The ECP could give input to this discussion. But there is no big system.

K-E Norrman, Sweden (senator)

We have a growing number of NGO:s in the world. Some of them are very strong. NGOs and “civil society” are becoming very important. There is, until now, no NGO with this kind of cultural lobby.

M. Mohar, Slovenia (fine arts)

What can we do? We can create our own history of contemporary art, build collections. We have a new situation with a wider community, with new values. Common problems are our common identity.

3.

P. Curman, Sweden (observer)

There is a new global network for cultural diversity (INCD), a group formed of politicians and people from cultural life. It is a new political instrument for a regular discussion within the global framework. The threat from globalization for example for your own language which you have to save. The role of culture in areas of war, example: Cyprus where they have started a cross-border project to save cultural identity.

M-L v. Plessen, Germany (history)

What is the definition of culture? How to maintain identity and diversity?

How shall we stand in relation to “political correctness”? We have experienced war and destruction in Europe. There is only one possibility, we have to come closer to each other to take mutual steps for the construction of a mutual future. Identity was formed by excluding the others and by splitting up territory. Culture should stand before politics and not after. We

should maintain peace and culture should not become an instrument for the market or for egoistic political power.

N. Ikstena, Latvia (literature)

How much do we know about each other's cultures? Can we shape a serious organization to make the politicians listen to us in Brussels?

E. Asse, Russia (architecture)

As I do hate institutions and bureaucracy I was first scared by your invitation. But here is a good collection of personalities, no representatives of states, institutions, official bodies, we just represent ourselves. Russia has lost and ruined its identity between Europe and Asia. Who are the people? Where are they going? Are Russians Europeans? They have to search for their identity. Culture is made by individuals, by personalities and not by institutions. How can we perceive every personality in every country to reach mutual understanding? What can we do for common understanding?

U. Grape, Sweden (observer)

I am a project leader and work with finding new employers for artists. I also do scientific research about art. It is medically proven that people feel better by consuming art. We have to sell this experience to business companies. We must find a European way to make politicians and business people listen to art.

D. Lordkipanidze, Georgia (archeology)

Culture is necessary for education and for our future. We need to prove that we are useful. We should try to produce products which are understandable. We need public support. We should discuss different kinds of projects, i.e. exhibitions.

4.

After this plenary discussion the Parliament decided to form three groups, where the discussion continued. The groups had the following themes:

IDENTITY – DIVERSITY – POLITICS (Robert Picht)

HATRED vs DIALOGUE (A. Beksta)

GLOBALIZATION; BUSINESS AND PROTECTIONISM (S. Carbonaro)

Identity, diversity and politics

Report from subcommittee "Identity, diversity and politics"

Bruges, 16 November 2002

I. A dynamic approach to cultural diversity

In the era of globalization, the concept of diversity cannot solely be perceived as regarding entities of nations, even though culture plays an essential role in nation-building. Today, cultural diversity takes the form of multifaceted exchange.

This multifaceted exchange may be a source of mutual enrichment, where the national culture flourishes. However, it can also establish a center-periphery relationship between stronger and weaker cultures. The forces of creativity can strike a balance between two trends. A "Swedish plate ("Smörgasbord")" can be used as a metaphor for this situation of equilibrium. On this plate elements from various cultures can be brought together in order to create a contemporary identity, respective of the cultural diversity. The possibilities for choosing and putting together this "plate" must be real and functioning.

II. How is this dynamic approach to cultural diversity facilitated in Europe today?

Not in a satisfactory way, therefore some concrete proposals for action:

- An open Internet portal permitting European cultural exchange.

- Books, or rather forms of media, on European issues, also controversial issues and issues related to minority cultures (e.g. industrialisation, urbanization, the art nouveau movement) made in a truly European context and thus permitting a sharing of knowledge and a shared understanding of our past.
- A system of traveling European “ambassadors” in various fields (e.g. fine arts, archeology).
- The parallel teaching of European history with national history should be integrated in the national educational systems.
- Support for translation of literary works and to intensified exchanges in the domain of performing arts.
- The creation of an MTV for European literature
- The opening up of cultural distribution networks to works from weaker or peripheral cultures. This especially concerns art forms with a large public impact.
- Cultural personalities, including the Members of the Cultural Parliament, cooperating closer with the media in order to strengthen the role of arts and culture in regions and countries and in the debate on European cooperation.
- Encouraging “cultural bridges” and informal networks between independent artists in various regions and countries.

Hate and/or Dialogue

Report from subcommittee “Hate and/or Dialogue”

Engagement of artists The voice of artists has to be heard. Having what to say. Artist is not to serve: not to please politicians, they have their own values. Freedom to participate in

political decision-making. Influence of art: Art means creating, inventing reality. What can I do? Ignorance is an action as well. Being a part of is important (so you have your own experience and can communicate). There is a difference between getting involved in politics or in a concrete policy. One does not imply the other. Identification with artists from other countries in order to understand the environment in which they are operating. Distinguish artists from political powers (establishment). Dialog is about feelings. Ignorance is more dangerous than hate. Balance between hate and dialogue: compromise. Political correctness and public policy: The artist has to name what is happening. The artist cannot be forced to serve (he can accept) ??? Artists do not compromise ??? Misuse of arts. Responsibility for the message. The position of the artist.

How?

- Projects of common action.
- Identify and name problems: Escape from the political correctness to challenge a notion according to which the artists have to provide a correct vocabulary.
- Provide correct vocabulary for understanding of culture, or otherwise serve the technocratic concept of it.
- Free movement of artists and people.
- Possibilities to meet other cultures.
- Support of existing initiatives.
- Common information platform (network).
- Forms of dialogue and with whom?
- Dialogue between individuals. Authentic discussion. Distinguish between authentic and formal discussion. Dialogue = Self-discovery.
- How to cope with the hate to and from the Muslim world. Messages are differently oriented, and not always positive.
- Creativity is not a value in itself, has to be balanced with morality and responsibility.
- Dialogue with politicians.
- Bridging the gaps and creating common projects.
- The common language of arts.
- Use of press and media.
- Education (meeting real people).
- Building contexts.
- Creating networks.

- Exchange of university programs.
- Vision of our forum
- Discussions before coming to bureaucratic technologic projects.
- It should be the principal direction.
- Interdisciplinarity.
- Avoid articulating resolutions.
- Doing via network: process is value.
- Forum of exchange of ideas.
- Use of the possibilities of moving and meeting.
- Preparing for discussions for the next meeting (we want to be active).
- Think global (eurocentrism).

Proposition for a project: Cultural anthropology in the educational system (there is a lot of expertise in the group, it is possible to make a group which can contribute with a series of publications that could be used in the education).

Propositions for St Petersburg meeting:

- Rethinking the framework of art (and culture).
- Does European culture exist?
- New rise of technocracy in European politics and culture.
- Power of culture and culture of power.
- Nationalism and supranationalism in culture and arts.
- Interrelations of artistic and social systems.
- Principle of subsidiarity in culture and politics.
- The role of Russian “intelligentsia” in cutting the window to Europe.
- Artists and young generation. Relations of big artists with children in education.
- Lack of institutions, infrastructures, for contemporary art.
- Lack of a system of contemporary art.
- Concept of Europe in Eastern and Central Europe: Humanities and Art.
- How to make culture profitable.
- Humanistic values.

Globalization, Business and Protectionism

Report from subcommittee “Globalization, Business and Protectionism”

What is the ECP? Why was it defined as a Parliament?

Parliament = money/power;

Community = undermines the concept;

What's the EPC's goal? What should this Parliament produce?

A Parliamentary Assembly has or should have power. ECP should be an Institution that gives power to culture; From a pragmatic point of view, the actual ECP doesn't have any power, but it still represents an important meeting-place for artists and intellectuals and a laboratory to create ideas and make proposals.

Talking about a Parliament presupposes the use of “strong name”, and this is always preferable to using a “weak” one.

If it's a Parliament where does its legitimacy come from? Was it elected by the people or by another Institution voted by the people?

This ECP was nominated by the Senate, so it has no legitimacy, but for the next one a legitimacy-mechanism has already been established. 50% of the parliamentarians could be elected “by the people”: the Medias of all member countries of the Council of Europe should provide the name list of the candidates that could be elected through the national Medias and also through the coming ECP web-page. The other 50% would be elected by the Senate. This would automatically give a certain degree of legitimation to the ECP.

In this framework, we also need to mention CULTURE LINK, a Croatian organization supported by UNESCO, which does international research in the fields of culture, politics,

and building a hyper-culture-network. The ECP could inspire itself also to the job this organization has done.

The efforts of the ECP should be focused on helping culture gain the center of the scene, thanks to the construction of new relationships with religion, politics, society and media, using communication tools.

It could be preferable to call it HOUSE OF REPRESENTATIVES OF CULTURES; every national and trans-national culture should be represented in it.

ECP as an Institution “in opposition” to the European Parliament (EP)? Does this mean that EP is not a “cultural” institution, or an institution “without culture”?

Europe identifies itself with culture. European identity is also involved in the “power game” and it is interesting that culture is or can become an important element in it.

The next meeting of the ECP should be in St. Petersburg. What should be the main theme of it? And what if next year there will be a war? Should we have an attitude pretending to forget that or keep it anyway into account?

War, if there will be one, would accelerate changes. Anyhow there are questions we should pose to ourselves in any case: what type of society do we want to live in today? What society for the future? What is the role culture should have in it today and in the future?

We must not forget that the society in which we live in today is in part fruit of TENSION; e.g.: competition between USA and URSS gave us scientific discoveries, technical and social progress and has also stimulated the “production” of new ideas.

If there will be a war then we don't have a problem for the next meeting, we will have a theme of discussion, but in the case there won't be one, as we hope, the problem arises. One interesting theme could be: THE VALUE OF LIFE. What do we mean for “life”? What is its relationship with culture? Is culture, as a potential means of creating conflicts and solving them, at the basis of human life?

Picture of culture: it could be a circle, in the deep center of which there are the fundamental values to define.

Every national system has its own set of VALUES and these transpose themselves at a global level to the creation of NORMS. These are represented “physically” through MANIFESTATIONS: how people speak, think, etc. Of real values we see only the superficial layer, the external manifestation such as: architecture, politics, religion, music, philosophy, gastronomy, etc., which constitute only a reflection of much deeper concepts.

Art, as manifestation of these “ideas” and “values” has to be dynamic and open to changes, as ideas and values change; but it must also have the ability to bring a universal message as “something” always remains identical.

What human beings produce is, on the basis of the above mentioned, a manifestation of a certain set of values, this is why it is so important to “come down to these”, focus on them; because if we lose them, we lose our “basis”, we lose the ground on which we stand.

It is important to stress that we can’t delegate our solutions to “God”. In our society “God” is dead; but didn’t “He” give us our values? We could answer this question; this is the religious God not the Artists’ God. Art is a God “inside” the artist, not “outside”.

The ECP should be a reflection of these profound values, built on the “manifestations of culture”.

What are the common values this ECP should pursue?

We can’t define them; they’re the field of the ECP’s research.