

2003 - Graz

Introduction

The second session of European Cultural Parliament will be held in Graz, Austria, 26-28 November 2003. Graz is the European Cultural Capital of 2003 and the closing ceremony of the cultural year is planned to take place on the evening of 28 November.

The second session will have two main themes:

“Creativity, Creative Milieus and Civic Transformation in Europe” and “Culture as an Instrument of Conflict Prevention”.

Cultural aspects of the enlargement of the European Union and the new Draft Constitution of the Union may also be of interest for discussion at the session.

Programme

Second Session of the European Cultural Parliament – Graz – Burg 26-28 November 2003, Wednesday 26 November.

Participants

Second Session of the European Cultural Parliament – Graz – Burg 26-28 November 2003.

Participants 2nd Session in Graz 26-28 November 2003

Literature and Philosophy

Alexander Butsenko* (lit.)	Ukraine
Iso Camartin* (lit.)	Switzerland
Pierre Guillet de Monthoux* (phil) (speaker)	France/Sweden
Leonidas Donskis (phil) (moderator)	Lithuania
Ulrich Fröschle (phil)	Germany
Gaspar Miklos Tamás * (phil)	Hungary
Gunter Nickel * (lit)	Germany
Michael Mutt (lit)	Estonia
Jaap Scholten (lit)	Netherlands
Milan Zitny (lit)	Slovakia
Anna Politkovskaya (lit) (key-note speaker)	Russia
Dimitra Papadopoulou (phil) (moderator)	Greece
Dzevad Karahasan	Bos & Herz

Theater and Film

Ion Caramitru (theatre) (moderator)	Romania
Biljana Srbljanovic* (theater)	Serb & Mont
Susanna Harutyanyan* (film)	Armenia
Lone Scherfig* (film)	Denmark
Danis Tanovic * (film)	Bos-Herz

Goran Sergej Pristas (theater)	Croatia
Anja Susa (theater)	Serb & Mont
Alberto Boadella (theatre)	Spain

Classical Music, Opera, Ballet, Dance

Paolo Ferreira-Lopes	Portugal
Tonu Kaljuste	Estonia
Brigita Stroda	Latvia
Paul Robertson*	UK
Gunilla von Bahr	Sweden
Guy Coolen*	Belgium
Hugh Tinney*	Ireland
Alexandrina Pendatschanska*	Bulgaria
Theofilos Sotiriades* (speaker)	Greece
Peter Hanke	Denmark
Christian Pöppelreiter	Austria

Popular Music and New Media

Alexander Bard*	Sweden
Simon Anholt*	UK

Fine Arts and Sculpture

Nawojka Cieslinska-Lobkowicz*	Poland
Erzen Shkolloli	Kosovo
Michelangelo Pistoletto	Italy
Oliver Musovik*	Macedonia
Dragan Protic	Serb & Mont
Esra Ersen*	Turkey
Luise Kloos*	Austria
Irina Kuznetsova	Belarus
Anatoli Kuznetsov*	Belarus
Miran Mohar	Slovenia
Egle Rakauskaite	Lithuania
Sejla Kameric	Bos & Herz
Peter Pakesch	Austria

Design, Architecture, Mode

Paolo Martins Barata* (arch)	Portugal
Eugene Asse (arch)	Russland
Simonetta Carbonaro (des) (speaker)	Italy
Giacomo Mojoli* (des/food) (speaker)	Italy
Boyko Kadinov (arch)	Bulgaria

Stefan Lindfors (des)	Finland
Toni Peltola (arch)	Finland
Danielle Allérès (mode)	France
Kjetil T. Thorsen (arch)	Norway

European History and Cultural Heritage

Max Engman	Finland
David Lordkipanidze	Georgia
Kenneth Milne	Ireland
Lidija Merenik	Serb & Mont
Marie-Louise von Plessen	Germany

Invited Special Guests from the Project " Creative Europe "

Ritva Mitchell (moderator)	Finland
Andreas Wiesand (moderator)	Germany
Emanuelle Richez (music)	France
Dinah Clark (arch)	UK
Robert Harauer (music)	Austria

*New Member

1st day Plenaries

European Cultural Parliament 2nd Session in Graz 26-28 November 2003

11:30 Opening and Graz 2003 Presentation

In the opening of the Second Session of the European Cultural Parliament, a welcome speech was delivered by the Governor of Styria, Ms. Waltraud Klasnic. Ambassador Karl-Erik Norrman thanked Ms Klasnic for the invitation. The institutions that made possible this 2nd Session of the European Cultural Parliament: The Bank of Sweden Tercentenary Foundation, Land Steiermark, Stadt Graz and Styria Medien AG. Following the opening, a presentation of the Cultural Capital Graz 2003 was given by the Executive director Graz 2003, Manfred Gaulhofer. Achievements during the last 11 months in the fields of architecture, music, theater, exhibitions, film, photo, media and literature were presented. An emphasis was put on the important role that culture played in the everyday life of Graz's people, as well as the fact that the projects involved many ethnic groups and communities. Many of the events were organized in public spaces, therefore accessible. As a conclusion, the quality of the projects convinced visitors and critics.

At the end of the morning plenary, each of the participants was invited to present her/himself. As a starting point for the second session, the conclusion of the Bruges 2002 session of the European Cultural Parliament was mentioned: "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."

14:30 Presentation of conference papers

Two conference papers were presented to the plenary and they represented the basis for further discussions in groups. The first presentation "Creative Europe" was delivered by the special guest, Professor Andreas Wiesand (Germany). The "Creative Europe" project was carried out by the European Research Institute for Comparative Cultural Policy and the Arts (ERICArts), funded by the Network of European Foundations for Innovative Co-operation (NEF), in particular: the Compagnia di San Paolo, The European Cultural Foundation and the Bank of Sweden Tercentenary Foundation.

The main four research areas were:

- Challenges and practical problems of artists and other cultural actors under the new economical and political conditions;
- Policies and instruments employed by European governments to support artistic work;
- New modes of partnership between public, private and non-profit actors to support artistic creativity and cultural innovation;
- Success and failure of the management of artistic creativity (references to the networks of intermediators, the capacity of producers and the diversity of cultural milieus emerging under different local and regional conditions.

A few case studies with analysis of creativity management in European arts and culture were also presented.

The second presentation, “Culture as an Instrument for Conflict Prevention”, was delivered by Theofilos Sotiriadis (Thessaloniki), who also gave a saxophone recital. A definition of “Culture” was presented – “Culture is the major means for the expression of human diversity, being at the same time, the chain bond that links all people”. Culture should promote ideas, such as altruism, respect of human rights, peace and non-violence. Peace education is the only way to shape a society, concluded Mr Sotiriadis.

Evening

Professor Simonetta Carbonaro presented the theme “Food for Soul”, introducing food, cooking traditions and meals as very significant elements in the cultural identity of regions and countries and the reflected consumption of food as an important means of communication between people. Mr Giacomo Mojoli presented the “Slow Food Foundation”, advocated attention regarding the origin of food products and stressed the cultural importance of preserving cooking and food processing traditions.

After the presentations food specialities from some 25 European countries were presented as part of the evening buffet.

2nd day Plenaries

The presentation delivered by Mrs. Anna Poltkovskaya (Moscow) dealt with the actual state of facts in Chechnya. A history of the conflict was presented and references were made to the situation of the journalists in this conflict area and to the European Union's reaction towards the situation. "In Chechnya", she said, "cultural values were not able to prevent a catastrophe. All the systems collapsed in these years. Chechnya is part of Europe, but it is a very big wound, a burnt land where there is no economy, no social life." A suicide movement is increasingly present in Chechnya.

Following the presentation, several remarks and questions were expressed:

Comment:

The Chechen war does not have a social importance in Russian society. They are all victims of this absolute lie.

The European Union knows about the situation, but governments are indifferent or have other political priorities or interests.

Anna Poltkovskaya's answer:

It is convenient for Europe to pretend they believe what's happening. The governments don't want to get involved because actually they don't understand what's going on. And, of course, they may have the interest to see their companies on the Russian market.

Comment:

The Chechen war was similar to the war in Algeria. During 20 years the French tried to "forget" what had happened (and they were in the middle of Western Europe). But in the end, everything came out. That's why, France is now more democratic, but it took 20 years. What can be done? Don't stop talking! Time will come for the future generations and maybe one day, Russia will be democratic.

Anna Poltkovskaya's answer:

I thank you for your support. But I can't follow your advice and wait 20 years. Every time I'm traveling to Chechnya, people ask me if anything has changed? I can't tell them: "Wait 20 years!" Politicians don't have to look in the eyes of those people and the Algerian experience doesn't mean anything to them. I really have to tell them that something concrete has been done for peace. My advice: Stop believing both sides! There should be International observers in the conflict area, but the Federal authorities prohibit their presence.

Question: How many journalists work in the conflict area?

Answer: There are not many journalists, and most of them do not stay there on a permanent basis. My newspaper is almost the only independent newspaper left.

Karl-Erik Norrman's general conclusion:

The advice from the floor could be a motto for the whole ECP: "Don't stop talking! Don't stop writing! Don't stop playing! Don't stop painting!"

16:00

Questions formulated by minister Pär Stenbäck to be taken into discussion during the Senate meeting

- What direction for the European Cultural Parliament?
- What kind of impact do we want to have?
- What's the media coverage?
- Influence on which institutions/organizations?
- Is the ECP the lobby for cultural issues in Europe?

Professor Pierre Guillet de Monthoux presentation in the plenary – "Bridging Art and Management"

He presented a proposal for the creation of a Nomadic University offering a Master of Business Art.

As an increasing number of management teachers in Europe show a strong interest to team up with artists and art institutions (cases: Centre for Art and Leadership in Denmark, Project Flow at Stockholm University, Royal Institute of Technology and Stockholm School of Economics in Sweden, Bedriftsöknomisk Institute in Norway, Sibelius Academy in Finland, Humanist University in Utrecht in the Netherlands, Essex University in the UK, ECAM in France, Witten Herdecke University in Germany, Trento University, Domus Academy and Cittadellarte in Italy, and even the American Academy of Management has a special group looking into the issue). A committee of the European Cultural Parliament should engage in the creation of a European Centre for Art and Management.

This Center should design their MBA program in close cooperation with European corporations (many of which like Daimler Chrysler, Volkswagen, Lego or Siemens already run established cultural programs that now need redesign to be adapted for efficient education of responsible managers).

The committee should in addition list small and middle-sized firms having e.g. an enlightened leadership, owners or product range. These smaller firms, often family owned enterprises, constitute the main actors in European development and may have sensitivity to the importance of cultural elements in high quality and performance.

The Art and Management committee of the European Cultural Parliament should stimulate and support flows between art and management also by master classes and artists and managers in residence programs (the latter meaning having managers visit and learn work at an art institution).

The MBA offered by the European Centre of the Cultural Parliament should however not offer a regular master of business administration, but rather a Master of Business Art.

Questions and commentaries:

Invitation to join a group that already exists and it is involved in the creation of “The European MBA for Cultural Arts and Management”.

The research activity related on the inspirational side – “we should change the leadership from economy to inspiration”.

“The arts can inspire the leadership of the world”.

“We should no longer entertain, but create cultural environments”.

“We should create responsible visions, which bring together the aesthetics and the ethics”.

Why enter this business? – “This is a new audience (the business world) and they are open”.

3rd day Plenaries

Presentation Gunilla von Bahr and Paul Robertson:

After a recital of flute, Gunilla von Bahr made a presentation on the special needs that young musicians from Sarajevo and Mostar had after the war. A program of assistance was put in practice by the Royal College in Stockholm and the Music Academy in Stockholm.

Instruments were donated and music therapists were trained in Stockholm

A network was created, starting from Dubrovnik (winter school) where 10 string quartets of young musicians from 10 different countries met. Two string orchestras were formed.

The Young Musicians World Peace Orchestra participated in the Davos Meeting of the World Economic Forum playing (without a conductor) and hoping for support from the world leaders but they did not receive any support. What they wanted to demonstrate is that people can live a life in peace and be creative, irrespective of country of origin or religion.

Paul Robertson argued in favor of orchestras without a conductor. "Conductors are very well paid, more appreciated than the orchestra, but it is the orchestra which does all the work."

Remarks from the floor:

The funding problem may become worse, when you do not have a conductor, a charismatic figure. A conductor can have a powerful image. But in Davos there was an orchestra without a leader in front of the world leaders. An orchestra might lack focus (a focus that a conductor may offer). You should not promote non-leadership. There is a need for some sort of leadership, but it could be a leadership to be developed by all the members of the community. The main reason why we do need leaders in artistic production, is that we need a focus.

Pär Stenbäck: "The Orchestra needs a focus, even if it's only symbolic. In order to get funds, ask one leading business to be your protector".

Some Conclusions

What should the European Cultural Parliament aim at?

Proposals:

- Try to influence different European and National institutions, their decisions.
- Culture should become one of European Union priorities
- Creation of an information center to work together between the sessions (cooperation with the European Cultural Foundation, Amsterdam)
- In the future working groups should be created in the European Cultural Parliament
- The European Cultural Parliament should have a clear program for coming years
- Issue of a Parliamentarian Certificate for each member
- Creation of the Nomadic Business School (MBA)
- European Union financing is needed (application sent to Brussels)
- Invitation to the European Cultural Parliament, or parts thereof, to hold open meetings at the Central European University in Budapest.

- Invitation to participate in the Conference and the festival "Artists and residents" in Copenhagen and to the "Berliner Konferenz für europäische Kulturpolitik"
- The membership / participation in the European Cultural Parliament should be stabilized (some cultural sectors are still missing and representativity should be aimed at)
- Expend on already existing ideas of the European community, expand the existing situation
- Creation of "absolute free zones for culture" (in violence or war zones, where all parties should agree to admit a continued cultural/artistic activity across borders of enimity – like the seize-fire at christmas during World War 1)
- A musical statement can be done in cooperation with the city where the next session will be held
- Invite some journalists from different countries to assist the European Cultural Parliament during its sessions
- Sharpen the profile "aggressive towards authorities", for a greater impact on the future of Europe
- Special series of programs in the Media, devoted to the European Cultural Parliament
- Create a list of the most important events in cultural policies in Europe (in cooperation with existing and planned systems)
- Refine the procedure of preparations
- Closer cooperation with the cultural capitals in the preparations of each European Cultural Parliament meeting?
- Creation of Cultural Visa / Passport?
- Needs to have a strategy in order to implement the exchange of information
- A program that has to focus on things that can be done and that correspond to our profession and to the expectations of the people towards whom they are directed;

Questions: Any results from the last session? Any echo in the mass media? What was the contribution on the level of the communication?

Answers: A report was produced and it was sent to the European Commission, The Council of Europe and the Committee for Culture in the European Parliament. Very encouraging reactions but no funding or support.

Concerning the media coverage, several members of the Parliament were very efficient as “press ambassadors” for the ECP in their home countries. A media image should be strengthened.

Question: Do you have a mission statement that can be given to the press?

Answer: It’s all in the Report from the Bruges session of the European Cultural Parliament, page 3.

Plans:

- Organize the 3rd session in Barcelona, Genua or the Hague.
- Intention to meet, parts of the ECP, more often in response to invitations
- Contacts with coming cultural capitals and other interested cities – Lisbon and Cork
- Find new sources of sustainable financing