
2004 – Genoa

I have the pleasure to present the report from the Third Session of the European Cultural Parliament (ECP), which was held in Palazzo Ducale, Genoa, on 3 – 5 December 2004. About 50 outstanding artists and other cultural personalities from 30 countries participated.

Themes and procedures are described in chapter 2 of the report, the detailed programme in chapter 3. Apart from press releases and a summary (chapter 6) of the session we offer you, in chapter 7, some examples of the many individual presentations/performances made during the session, in which all participants were invited to present their personal interpretation of the theme *“Culture beyond Entertainment”*.

The workshop on “Artists Rights in a European Cultural Space”, organized by ERICarts, (European Research Institute for Comparative Cultural Policy and the Arts), Bonn, is presented in chapter 8. The idea of a “Nomadic University” for Arts and Business is presented in chapter 9.

Some reflections by the Secretary General on the identity, role and future of the ECP are presented in chapter 10. Our gratitude to sponsors and other cooperating partners is expressed in chapter 14.

The third session was organized in cooperation with Compagnia di San Paolo, Torino, Genova 2004 and The Bank of Sweden Tercentenary Foundation.

Allow me to express my special gratitude to Mr Pär Stenbäck, Chairman of the ECP Senate, to Dr Michael Klett, to Mr Ove Joanson and to other senators for their valuable contributions to the success of the ECP.

Preparations for the fourth session of the ECP, in the premises of the Gulbenkian Foundation, Lisbon, on 2 – 4 December 2005, have already started.

Karl-Erik Norrman

Programme

Third Session – Genua 3 – 5 December 2004

Preliminary Programme (the session will be held in Palazzo Ducale, Piazza Matteotti 9)

Thursday 2. December: Most Members arrive in the afternoon or evening

Friday 3. December

When?	What?	Who?
09.00	Registration and coffee	All members and observers
10.15	Welcoming words + Film	Presidente Davide Viziano, Genova 2004
10.30	Official opening statements	The Mayor of Genoa, Mr Giuseppe Pericu Il Presidente della Giunta Regionale di Liguria Sandro Biasotti Il Presidente della Provincia di Genova Allesandro Repetto Mr Dario Disegni, Compagnia di San Paolo
11.10	Introduction to the 3rd Session	Karl-Erik Norrman, Sweden, SG of the ECP

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11.20	Presentation of the present Members of the ECP	Pär Stenbäck, Finland, Chairman of the Senate and Karl-Erik Norrman
11.40	Introduction to the theme of the session: “Culture beyond Entertainment” “The First Europeans”	Moderator Ove Joanson, Sweden David Lordkipanidze, Georgia
12.00	Press Conference, followed by Lunch	
14.00 – app. 17.00	“Culture beyond Entertainment”	The first 10 contributors,
14.00	“Bach-Fuge for Violin: Decomposition Process as Archetypal Implementation of Organizational Change”	Miha Pogacnik, Slovenia
14.20	“Migration Blues”	Emma Richez-Battesti, France
14.30	“Active Culture – Building, long duree, agora	Krzysztof Czyzewski, Poland
14.40	“Love difference” – a Mediterranean project	Michelangelo Pistoletto, Italy
14.50	“European architectural competition about the future of Sofia City”	Boyko Kadinov, Bulgaria

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15.00	Summing-up remarks on the first contributions and discussion with lecturers	Leonidas Donskis, Lithuania, Rapporteur, and Ove Joanson
15.30	Coffee Break	
15.50	“European visions” – four films presented by	Lone Scherfig, Denmark
16.10	„Middle European literature: Fast-forward overdrive from political to economical censorship”	Michal Hvorecky, Slovakia
16.20	“Culture Redesigning Business & Consumption”	Simonetta Carbonaro, Italy
16.30	“Russian Senses”	Eugene Asse, Russia
16.40	“The Perils of Different Tastes. Observations from a European TV Co-production”	Eduard von Habsburg, Austria
16.50	A Short Story	Jaap Scholten, Netherlands
17.00	Summing-up remarks and discussion on the interventions	Leonidas Donskis and Ove Joanson
17.10	“ Artists Rights ” - Introduction to the workshop*	Andreas Wiesand, Germany

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17.30 – 17.50	“Nomadic University on Arts and Business” - Introduction to discussion on 4.12	Pierre Guillet de Monthoux, Sweden/France and Karl-Erik Norrman
18.30	Reception in the City Hall	Mayor Giuseppe Pericu, Genoa host

* See enclosed separate programme

Saturday 4. December

When?	What?	Who?
09.00	“Culture beyond Entertainment” continues: “Migration and E-migration”	Egle Rakauskaite, Lithuania
09.15	“A Doll's House Revisited”	Pierre Guillet de Monthoux
09.30	“Music as Organizational Force – A European Leading Field”	Peter Hanke, Denmark Paul Robertson, United Kingdom
10.00	“Cinema as a means of Cross-Cultural Dialogue	Susanna Harutyunyan, Armenia

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10.10	“The Cultural Year of the 10”	Zsuzsa Breier, Hungary
10.20	Summing-up remarks and discussion on the interventions	Leonidas Donskis and Ove Joanson
10.30	Coffee break	
10.50	“Young Contemporary Art at the Tivoli Hotel, Algarve	Paolo Barata and Vera Cortes, Portugal
11.05	Title open	Ion Caramitru, Rumania
11.15	Title open	Amparo Serrano de Haro, Spain
11.30	Visual Performance	Brigita Stroda, Latvia
11.40	“The Beauty of Singing”	Guy Coolen, Belgium
11.50	Summing-up remarks and discussion on the interventions	Leonidas Donskis
10.00 – 13.00 (partly parallel)	“Artists Rights” - Workshop	Danielle Cliche and Andreas Wiesand
11.00 – 13.00 (partly parallel)	Meeting of the ECP Senate	Pär Stenbäck
13.00	Lunch	
13.45	Visit to the Architectural Exhibition in Palazzo Ducale	Genova 2004

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14.15	Message to all Members about the 2005 Session	A Guest
14.30	"Music and Health"	Gunilla von Bahr and Christina Doctare, Sweden
14.45	Title open	Miran Mohar, Slovenia
15.00	"Contribution to a Nomadic University"	Luise Kloos, Austria
15.10	"What people search for in literary events"	Wolfgang Schömel, Germany
15.20	Title open	Anja Susa, Serbia & Montenegro
15.30	Title open	Toni Peltola, Finland
15.40	Title open	Tonu Kaljuste, Estonia
15.50	Summing-up remarks and discussion on the interventions	Leonidas Donskis and Ove Joanson
16.15	Coffee break	
14.30 – 17.30 (partly parallel)	"Artists Rights"	Danielle Cliche and Andreas Wiesand
14.30 – 17.30 (partly parallel)	Nomadic University	Pierre Guillet de Monthoux, Michelangelo Pistoletto and others
18.00	Reception followed by visit at <i>Villa Pallavicino</i>	Host: Genova 2004

Sunday 5 December

When?	What?	Who?
09.00 – 12.00	Concluding Discussion on “Artists Rights”	See above
09.00 – 12.00	Concluding discussion on “Nomadic University”	See above
09.00	“Culture beyond Entertainment” continues: Title open	Olexandr Butsenko, Ukraine
09.10	“The design of meaning”	Bert Mulder, Netherlands
09.20	“The Turner project”	Kjetil Thorsen, Norway
09.30	“The Artist”	Oliver Musovik, Macedonia
09.40	Title open	Teodor Celakovski, Croatia
09.50	“Commission for European Identity”	Miha Pogacnik, Slovenia/Germany
10.00	Title open	Artist from Genoa
10.00	Concluding remarks on the theme “Culture beyond Entertainment”	Leonidas Donskis and Ove Joanson

10.30-12.30	Resolution Drafting	
12.30	Final Session, including also conclusions and resolutions from “Artists Rights” and “Nomadic University”	Pär Stenbäck, Arunas Beksta, Lithuania, Ove Joanson and others
13.30	Lunch buffet	
Afternoon	Departure	

All sessions will be held in English, without interpretation. Only the press conference on Friday 3 December will have an interpretation in English/Italian.

The European Cultural Parliament expresses its gratitude to the following cooperating partners:

Compagnia di San Paolo, Torino, Genova-2004

The Bank of Sweden Tercentenary Foundation Ernst Klett AG, Stuttgart

Nomadic Joint University

The idea raised by Professor Pierre Guileet de Monthoux during the Graz session in November 2003 to start a European ambulatory university for post graduate students from arts, social faculties, management and business was further discussed at the Genoa session.

The discussion was not conclusive, but pilot workshops in Copenhagen, Stockholm and Graz will continue to explore the idea during 2005. Interest has also been expressed from Madrid and institutions in the United Kingdom.

As a guidance to the main ingredients of the idea, please find below a summary from discussions held in Biella, Italy:

Some concluding notes from a meeting in Biella 27-28 March 2004

Michelangelo Pistoletto's proposal for Name of the project: "Nomadic Joint University for Society Art Economy" Here is an effort to summarize the concluding discussion on Sunday morning:

Nomadic Joint University (NJU) for Society ART Economy

A European Cultural Parliament Initiative

- Arts and aesthetics stimulating the creative management of innovation, ideas and responsible social transformation
- Through joining different experiences in interaction the NJU will use the forces of Art to create participatory processes.
- The NJU will aim at overcoming the encapsulation risks of subject specialization.
- The NJU will initiate a process of exploring and discussing – across borders and sectors – the effects of complexity and fragmentation in modern society.
- Art in interaction with other social fields offers ethical and aesthetic perspectives to education and society.
- NJU will stage a learning environment and knowledge development in moving processes at joint European universities and cultural institutions with various orientations, always in collaboration with the highest expertise in the respective fields.
- NJU is a Humanistic University. It will bring together a very heterogeneous group of postgraduate students from many European countries and from different disciplines and it will bring these students to some very creative European environments.

- NJU is planned to start its operation in the autumn of 2005 in cooperation with four European universities/institutions, to be defined during 2004.
- A working hypothesis is that, as a start, 15 students will be offered four university/institution weeks in four different European countries + one planning and introduction week. In addition to the students, representatives of creative private and public corporations will be offered 15 NJU places on a commercial basis. An MBA Diploma will be the reward.

Press release on the situation in Ukraine, Genoa, December 3, 2004

The European Cultural Parliament, convening in Genoa, Italy, December 3-5, 2004, wishes to express its strong support for the forces in Ukraine which are fighting for honest elections and a transparent democracy. The campaign for a new and fair election process in this country has become a symbol for popular resistance against the misuse of power in former communist states and against the interference of economic interests into the democratic process.

Behind the wish of the Ukrainian people to see democratic principles being implemented in their country, is also the sense of cultural identity which is uniting Ukraine with the rest of Europe. It must be strongly emphasized that these ancient and traditional links with a European continent adhering to democracy and freedom, inevitably must lead to a complete victory for the same principles in Ukraine.

The European Cultural Parliament, a platform for artists and other cultural personalities from all European countries, is committed to strengthening the cultural and human ties with Ukraine and urges all European institutions and individuals to support such efforts. Ukraine must become a strong partner in European cooperation in the 21th century.

More information:

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Celebration of interdisciplinary role of arts

CELEBRATION OF INTERDISCIPLINARY ROLE OF ARTS: SUPPORTING LEADERSHIP OF ORGANIZATIONAL TRANSFORMATION AND RENEWAL.

By Miha Pogacnik, Slovenia

Ljubljana, Bled, Slovenia, five modules between January and September 2005

Instead of his performance, which is hard to summarize in a text, please find below a presentation of the artist.

Dear guests and participants:

Welcome to this cycle of concerts and workshops dedicated to celebration and research of interdisciplinary relation of Art and Business. Leadership is seeking new competencies in these times of constant change and transition. Those who represent the cutting edge in leading enterprise and management education have been discovering the »old« traditions of Arts as something very »new« and future bearing if placed into an innovative context of learning. I feel fortunate to have enjoyed long years of friendship with Dr. Danica Purg and her IEDC School of Management Bled, observing the school's ever increasing presence of Art. Therefore it is a great honor for me to initiate these five modules in partnership with IEDC.

There is also another personal reason for performing 56 masterpieces: to transform a birthday celebration into a search for new inspiration. With birthdays we look back honoring that moment, when, through our mothers, we received our body on loan from nature. I can say with some certainty after three decades of performing, researching, creating intercultural IDRIART festivals around the world and increasingly working interdisciplinarily in the sphere of economic life, that classical music between Bach and Bartok represents, or better, IS musical expression of human body dissolved in its spiritual origin: resounding of its

proportions, harmonies and tensions of its diverse autonomous organ-systems. At the same time “sonata”, the most used and explored musical form of classical music, can be experienced as a resounding archetypal human biography, the labyrinth of crisis and opportunities, a call to inner development. Indeed, we can observe the positive side of individualization everywhere today: every human being, somewhere deep within, strives more or less consciously to evolve his/her biography into a unique biographical “masterpiece”. This inner call intensifies after the midlife crisis, with increasing danger of trading off pursuit of uniqueness for “normality”.

These 56 masterpieces which I will share with you in concerts and “de-composing” sessions of workshops, are like “good old friends” to me, and I could say in the name of other musicians: such genius compositions form us, they ARE the substance of our identity. If I look into my biography: there were no important thresholds without these “friends”. And longer I am graced with performing them, deeper layers of the world’s soul and spirit they reveal. If I only think of my first concert in the Cathedral of Chartres around my 31st birthday, which unleashed for me the possibility to invent IDRIART movement with the consequence of more than 150 intercultural festivals around the world. Or Bach Solo Sonatas in 43 cathedrals in 43 days for the 43rd birthday in 1992 with the consequence of discovering castle Borl in Slovenia, Potala Palace in Tibet, Teatro Amazonas in Brazil and interdisciplinary pursuit of Art&Business!

As you can see from the programme below, many of my friends responded to help explore leadership and organizational development and together we will discover, in practical experience and in conversation, how bridges can be built between Arts and Business. There is a lot of interest in this subject nowadays. You will hear everywhere in the corporate world expressions pointing to the essence of Arts: Creativity!, Inspiration!, Passion!, Performance!- and foremost: LISTEN! Therefore I hope your participation will result in a “learning celebration”, finding and reinforcing the Artist (of whatever discipline) in yourself.

Back to the biography: What lies for me on the horizon of 56? Could this Art&Business cycle once again become a messenger? If you look down the five themes, the last one reads: “In Search of European identity”. Welcome to joining in this search! I am convinced, greatest works of European Art speak the language of Her identity. But they want to be taken out of only-museum-like-existence, out of “history” context, and placed

interdisciplinarily amidst pressures of working life supporting solutions of difficult dilemmas, creating meaning and bearing a vision of Society-As-Art in the future!

Miha Pogacnik.

September 2004

European architecture competition

Dear ladies and gentlemen,

Dear colleagues,

First of all I would like to introduce myself once more to the people with whom we meet for the first time. My name is Boyko Kadinov, an architect, professor at the University of Architecture and Construction in Sofia. For me it is a pleasure to be the chairman of the organization committee of the Foundation for European Architecture "Vizar".

The idea of my presentation, which I will state here, is to present the goals of organizing the "European architecture competition" about the future of Sofia city.

The initial programme expects that in November 2005 Sofia – the capital city of Bulgaria will promote the ideas for its future architectural development in front of the European public. This competition was provoked by the future association of Bulgaria in the European Union in 2007. This act consists not only of economical and political character, but also raises the cultural question and problem of what is the future of a 2 million-city, a city that transforms itself into one of the European capitals. What happens in the East-West dialogue? How the conflicts between globalism and self identity are overcome? And finally, but not in the last place, what is the role of the creators in this process?

In November 2003 Sofia was the host of the first issue of "Vizar". The forum discussed the visions in Bulgarian Architecture and the development of the visual arts and the development of art as a social model. This initiative was held entirely with the support of the European Cultural Parliament with the direct participation of its General Secretary Mr. Karl Erik Norman

and as members of the international architecture jury participated the members of ECP Mr. Toni Petola /Finland/, Mr. Evgeni As /Russia/. This public, cultural and architectural forum passed with exceptional success and prepared its natural extension, which we are promoting. Some of you saw pictures from this event during the meeting in Gratz last year.

All this brought up the idea that “Vizar” 2005 should realize on a higher level the ideas for constructing the future – the ideas for overcoming the political, economic, cultural and social borders, for the opening of architecture to other arts, literature, media, etc. In this context we are in the process of preparing the programme for the European Architectural Competition about the future of Sofia city. The idea of the competition is to invite architects from all over Europe to join in. The jury will consist of competent European architects and intellectuals.

We would like to invite, to take part in the jury, representatives and members of the European Cultural Parliament too. I think that this is the way of creating a good practical and working formula for our common activity. This formula will give the opportunity for a practical development of the ideas of the European Cultural Parliament.

The idea for the “European Architectural Competition” about the future of Sofia city is supported by the president of the Republic of Bulgaria and by different international institutions. In my opinion it would also be important to be supported by our European Cultural Parliament. This support will maintain once more the thesis that culture overcomes borders and differences easier than economics and politics. I would be glad to meet you in Sofia in November 2005, when for a week the capital city of Bulgaria will be a host to ideas looking at the future.

Reinventing agora in united Europe

A draft of the presentation by Krzysztof Czyzewski
European Cultural Parliament, Genoa 2004

The paradox of the modern world consists of a fact that, while becoming global and international, it has lost the agora – a meeting ground for dialogue and civilization

construction. This in turn is tied to the crisis of multiculturalism and with the common trend of differentiating and retirement of separateness. In its more radical form this is expressed by confrontation and clash of cultures. The consequence of this is experienced everywhere: lack of leadership based on bridge-building and understanding of the otherness. These aspects are of significant importance in today's Europe, where an ongoing process of enlargement is confronted with a challenge of newly opened borders (or abolished walls) with its central and eastern part, a different part in terms of historical experience or cultural inclinations.

The problem which we ought to come to terms with in the near future of European enlargement is the problem of reinventing the agora in the contemporary multicultural society. The reinvention of the agora is a challenge that differs slightly from the struggle for human rights, although it is closely related to it. Similarly, the reconstruction or construction of bridges in the diversified society is merely, but significantly, a road leading up to agora. Not all of the bridges are like the bridge on the Drina described by Ivo Andric, with its kapia – a widening with benches for sitting, where people would meet and conduct debates. The creation of that sort of space is not a priority in terms of legislation, economics or government. It is most of all a question of culture – in the sense of ethos, identity, education and language.

An important thing is to see this problematic from both sides: philosophical, conceptual one (a new culture paradigm of dialogue) and practical one, which transfers ideas to the concrete community life (concepts of building, longue duree, active culture). The Borderland Foundation's experience and practice helps to bridge these two perspectives.

Bridge-builders: new leadership in the era of globalization

The contemporary multicultural world presents us with several models of leadership, which partially are resultant from historical circumstances and are rooted in social structures. On the other hand, these can also be perceived as a response to challenges of the new era. An example of such model can be a type of leadership based on the idea of particularism, which is limited to representation of particular interests of one group within the bounds of the diverse society – this can be illustrated by the minority organizations leadership, but it is also a result of the very existence of strong nation-states. This model in the globalization era

does not have to lose its force and become anachronistic, for as long as globalization is perceived as a threat to national and other identities and as a phenomenon bringing with itself forced unification and cultural uprootedness, it will maintain its vitality.

Another model which does not necessarily belong to the past, and which is particularly well known in my part of the world, is the authoritarian model. The real paradox here is that people who have suffered discrimination and injustice from various sorts of dictatorships do betray a sort of nostalgia for the new forms of authoritarian leadership and keep on encountering problems with the newly found freedom, characterized by a sense of loss and confusion. The natural antidote to these problems seems to be a return of the strong centralized government. Violent socio-political solution within the pluralistic society is particularly dangerous and it can result in all too familiar nightmares of ethnic cleansing, ostracizing of entire groups and other kinds of “simple solutions” for complex problems which *prima facie* seem irresolvable.

It is important to stress that these two forms of leadership: particular and authoritarian, can find fertile soil for development in the era of globalization. Given this, the third model is of particular importance; let it be called bridge-builder’s leadership. It opposes the particular model with the intercultural dialogue, and it negates the authoritarian through partnership and civil society. In this model, the crucial is the function of connecting two concrete phenomena, as it is with the symbolic bridge which connects one c o n c r e t e bank with another concrete bank.

Thus, it is based on concrete situations in the real community, such as the notion of the neighborhood defined by a face-to-face proximity of people. This is of particular importance in the context of globalization, which is often perceived as something of a general and over-the-head sort, which does involve a meeting with diversity but on very superficial bases. In some sense in the Central-Eastern Europe we have already experienced globalization, which under the Soviet rule was known as internationalism or international brotherhood of nations. This experience has taught us that this sort of global friendship, lacking concrete truth and real inter-human references, and realized within the first two models of leadership can bear disastrous effects.

And so the question we face today is what alternative can be found for such situations. I believe it to be the bridge-builder’s model.

This type cannot be understood as opposing the globalization processes as it is not contrary to it, rather it shares the same spirit, but it replaces or rather enriches – and here let me use another metaphor – the transatlantic flight, which brings two with a whole array of bridges between neighbors. This leadership model has to be based on the organic work in the local community and on the activity within the context of historical background and the collective memory of the given community.

Music as Organizational Force – Culture beyond Entertainment

A presentation By Peter Hanke and Paul Robertson

Center for Art & Leadership and Bramstrup Performing Arts

Center for Art & Leadership is an initiative, harbored by the Copenhagen Business School. The Centre is guided by Professor, Dr. phil. Ole Fogh Kirkeby, to form the agenda for future research and education in close cooperation with Professor Pierre Guillet de Monthoux Stockholm University and Conductor Peter Hanke.

“Music Mind Spirit”

Professor Paul Robertson presented Music Mind Spirit is a Charitable Trust dedicated to the betterment of humanity and the fostering of cultural and social citizenship within medicine, education and business through the better use and appreciation of music and the arts.

The feeling of a club

When I was eight years old we lived in a street with nice brownstones built in the thirties. My cousin Paul Stork lived opposite me. He was my best friend. To underline our friendship we started a club called "The black Hand". We came together in a dark corner of our attic, in a hidden small space behind the chimney. We made expeditions on garage roofs in the neighborhood and spied on the neighbors, my eldest brother kissing Guurtje Averages and suspicious behavior in general, like people switching off and on lights.

After a certain time Jantje Averages, another boy from the street – indeed the younger brother of Guurtje, who switched from kissing my eldest brother to kissing my second eldest brother – learned about "The Black Hand". He picked up the strong ambition to become a member of "The Black Hand" – I don't know why. I was so naive that I didn't even notice at first that Jantje Averages wanted to become a member, but at once he was all the time with us. We couldn't climb on garage roofs and do our important noble work without him keeping a close tail on us.

He was a bit shorter and a bit fatter than us, but somehow he managed to work his way into the club. I presume that we found it so annoying that he followed us all the time that we decided we could better incorporate him, so we could concentrate again fully on more important issues, like the highly suspicious blue containers in the garage of number 15. I was a rabbit if that wasn't criminal contrebande.

Jantje Averages had to submit himself to a few minor tests, like keeping his hand above a burning candle, climbing within five seconds on a two meter high wall and jumping off a three meter high garage roof, first on sandground and after completing that successfully, on cobblestones. Well after doing all that we just couldn't, in a decent way, refuse him anymore.

After the moment Jantje Averages joined the club pretty soon the magic was gone. He seduced us to steal crates with empty bottles from gardens, so we could buy french fries and loads of candy at cafetaria Marcel. Only within a few weeks "The Black Hand" vanished.

Alas, the action radius of the club was 60, perhaps 70 meters, it contained two members, cousins in first line, later three. The club vanished because the unwritten values of the club were violated – the unwritten values being that we were a noble institute for the good of the world. When a club grows it might make sense to agree upon the unwritten values.

To capture the unwritten values of Europe is perhaps our task.

Middle European literature

- Fast-forward overdrive from political to economic censorship

Culture and Entertainment. Between these two terms we too often try to see a huge chasm. As we all know, the boundaries between the art and entertainment industry are blurred. The roots of what we nowadays call popular literature can be seen already in the Hellenic fiction works.

The totalitarian regimes tend to understand the culture as a useful tool of media propaganda and a mechanism of entertainment for the masses. In the stated governed economy no real book market exists. In communist Czechoslovakia, in the time of the strongest censorship, even Isaac Asimov was forbidden, and Philip K. Dick's novel *Scanner Darkly* was only published in Slovak by mistake as anti-drug literature. Within the doctrine of socialist realism, that lasted for four decades, a strange, degenerate kind of "real-socialist consumerism" developed, a mode of the motionless society.

The independent writers were isolated from the rest of the nation by the secret police, herded into a dissident ghetto. Most of the society stalked away blindly into a corner and basically lost contact with independent intellectual discourse.

On the other hand it is amazing how many of the totalitarian leaders have writing ambitions. Just some examples: Josif Stalin, Colonel Muammar Gadafy of Libya, Fidel Castro or Saddam Hussein, all graphomaniacs with absolute power, who loved to write for the submissively listening audience with handcuffs. Korean leader Kim Jong-il is not only considering himself to be a greatest Korean novelist, but even a greatest Korean film

director. The great chairman Mao Ce Tung thought of himself as the best poet of all times in the whole world.

The strongest dictators have one more common feature: they don't only dream about more and more power, they want to be celebrated as the awesome novelists, thinkers and philosophers. Saddam Hussein is finishing his latest work of fiction in prison these days. When he was still governing, his political fairy tales, where good Arabic kings fought against bad American and Jewish conspirators, were printed in millions of copies. He let himself be praised as a literary genius. I don't know if you tried to read his novel *Zabibah and the King*. I tried. I almost died.

In all dictatorships, boredom is a tool of repression. To entertain is not part of the ruler's despotic work. To bore is the sign of seriousness and power. Lots of this still survives in the Czech and Slovak cultural institutions. The approval of the works was forced, any sign of condemnation immediately criticized and for the reviewer this could have tragic consequences. Calculated and violent spread of boredom is an aggressive attack, a form of the mental tyranny created by these architects of the destiny of mankind, the engineers of the human souls. Paper bears everything, but not the people. The collected works of the writing dictators were the monstrous societies they have developed in their own countries.

This is the reason why the really good popular literature had to be forbidden, too, as was the case of the banned Czech writer and strip cartoonist Jaroslav Foglar (1907-1999). He was the author of romantic novels for pre-adolescent boys, which, in line with the boy scout ideals, extolled the virtues of honest, civilized behavior. These virtues were exemplified in the model figures of five young friends, members of the adventure club *The Swift Arrows*.

As a child, I could not read the works of Jaroslav Foglar. I grew up with the unbearably boring novels of the socialist authors, whose names were instantly forbidden when they were no longer obligatory reading for every pupil in Czechoslovakia. Maybe there are the roots of my opinion, that literature should be first of all entertaining and after that also anything else. For example preoccupied by "high ideals", as is often the case in Czechoslovak literary tradition, where at different times, different moral approaches and discourses clashed within.

With the fall of communism, literature lost its elevated status in middle Europe and was relegated to a minority interest. Booksellers who understand literature largely disappeared,

being replaced by profit oriented international dealers and distributors. Lots of books that come out in small print runs are of no interest to these new entrepreneurs. Many quality authors encounter difficulties. The market is being deliberately manipulated by the new economical censorship of the most successful media groups and moguls. In the present reality the customer is accustomed to new stereotypes. To come, to select, to pay and to leave – with false prospect of the maximal offer at the book market. People are used to buying books in grand shopping malls that provide an illusion of the titles for everyone and good bargains.

The triumph of branding has come to every major city in the world, but it is a uniquely complicated issue in middle Europe. Part of the appeal of the cities is its over-the-top commercialism. Citizens make pilgrimages to the palatial superstores. It may have taken a while but even Prague has been dwarfed by the superbrands. In the past two years, the towering billboards and shopping malls have passed some invisible threshold to become the overarching cultural and architectural infrastructure of the city. In between time art and literature have shrunk to miniature size in comparison.

In the age of multinational publishing houses and global bookstore chains the position of independent literature becomes very similar to the current position of former dissidents in the political arena. Dissent and its political values, as well as the values of independent literature, has been pushed aside in the interest of pragmatism. Long gone is the time before 1989, when families and friends were gathering in one apartment, five people reading one xeroxed forbidden novel at the same time in one night, passing the text around the table page by page. As neighborhoods are swallowed whole, individual branded retail outlets have emerged as the new neighborhoods of Prague, Brno or Bratislava. With CD listening booths in K-Mart, Musicians and DJs at Levi's Store, and literary essays accompanying every product at Outdoor Hardware Mall, each superstore is now its very own quasi subculture.

There are serious cultural problems in middle Europe, but few of those artists who engage themselves in public politics take up these concerns. There is little literary programming on broadcast or cable television and radio. Knowledge of foreign languages and translation of works of foreign literature is at a very low ebb. Elementary and high school systems neglect literary programs and can not afford the purchase of the books for libraries.

At the same time, many publishers in middle Europe are still taking risks and bringing out original works. Numerous young writers are willing to subject themselves to great discipline and sacrifice for their art. The current era has ominous portents, and signs of great hope. Which result ensues depends on what we make of these opportunities.

Summary of presentations ECP Genoa, 03. – 05. Dec. 2004

By Michelangelo Pistoletto, Italy

“Love difference”

Cittadellarte fondazione Pistoletto:

- An artistic movement for political interaction in the mediterranean area / south of Europe

Art at the center of social responsible transformation

Young people /artists come to work together in our local center with the vision of transforming society beyond national borders

Projects:

“Love difference”:

- A concept of music interaction between different parts of the mediterranean region
- To create a sense of identity that is respecting and loving other identities
- To establish collaborate links all around the mediterranean sea
- Exhibit literature on social transformation (30 writers exp.)
- Meet around a table designed as the mediterranean sea
- “Unrecognized” a struggle for unrecognized people around Jerusalem (bedouins)
- ”Tour mediterrano” – a boat
- Phone center Albatros
- allowing young people to reach their parents

Current project:

Waiting for water – right for water in the world

Questions:

Where will you be in 20 years?

- In ten years we will make a summary of transformation that is going on in the world. Good changes recognized the past 2 years.

What are the chances of exchange with perfect arts?

- Started with that – “walking with theater” – to work locally with an international outreach/intention.

How do you apply to work with Cittadellarte ?

- Send material/presentations to us. Every year 20 new people join and then stay on. So we are growing slowly.

Migration Blues

It is a theatrical project which takes place in Marseille from December 2002 to January 2004, with 5 different plays. The work concerns memories and identities linked with migration: mainly from North-Africa, but also from other countries or even from inside. I am talking about Gypsies, those “inner migrants”.

We were questioning the link of these populations with the society they live in: it passes through the recognition of their multiple identities, and also through their own re-appropriation of the story, at an individual and a collective level.

So how do we do?

We were 4 actors (An arab man, a jewish woman, a Spanish man, and me – from Corsica). We chose 4 districts of Marseille, located in the northern part of the city, and in which we came back 4 times, with 4 different plays. Some of these districts are really hard, especially the Gypsies districts: nobody goes there without a good reason (to buy drugs for example It's a pity but I am not joking). No doctors came, nor ambulances, and obviously they never had a play there

Somehow we go to these districts to meet people and tell their stories. And after we choose the more significant: some “figure” emblematic of a collective phenomenon. Then, without re-writing, just assembling the different characters, we elaborate the play. And 2 months maximum after the interviews, we do the play, into the 4 districts, and in front of the people that give us their stories!

The 5 plays were with different directors but the same actors

So the fifth play takes place no more in the districts but this time in a real theater, the “Théâtre du Merlan – Scène nationale”, and is located in the northern part of Marseille, in one of those “forgotten districts”, a big and beautiful theater – but stuck between a supermarket and a police station.... The aim was to bring this population that we touch in their ambit, for a long work, finally into a theater, for the first time of their life... And it works!!!

It is a spring sunny day and it seems a peaceful place, but inside it is another reality: the houses are totally insalubrious, there is no collective space like a social house – and that is why we are playing outside This play is the third one, that is why there is quite a lot of public – the first time we came there, with the first play, we have just a little space – and 10 womens ! In this play we decided to integrate 3 persons from one of the districts, the one in which the Company has built a long time cooperation concreted by a theatrical group of amateurs.

It was a real gift to see the reactions of the person of whom we interpret the life-story: the proudness that they feel, for the first time, to have had such a life: because they can see it through an artistic point of view... And they also began to share this story with their childrens, because the more often they never told the story of their origin and their migration to their childrens.

One of the most important point was to come back

For example, for the first play, we did not have Gipsies stories – they probably wanted to test us before to give us something so intimate... Then they saw us in our first play, and they decided to talk. And after, we always had beautiful gipsy stories! And it was also the way to

have more audience, and to bring the biggest part possible of them to the “theater du Merlan”, for the final creation.

In conclusion, we can say that in “Migration Blues”, the cultural milieu generate and shape the creative project, which, at its turn, contributes to assert the specificity of Marseille the “capital of the world”, and to shape a real cohesive and integrative model for the “forgotten districts”.

And we hope that is a project that can be exported: we proposed it to the city of Torino, with the help of Fitzcarraldo (co-author with Ericarts of the study & book “Creative Europe”), because they have a specific work on “Porta Palazzo”, the district of the immigrants in Torino. But this process of work on the Migrations stories can be imagined in other cities like Anvers, o Barcelona, and so one...

Because creative ideas are not only one time resources, it is become an integral part of the collective stock of intangible assets which can be “re-used” and even “re-created” by other Companies, in other cities

.... And because Migration is maybe one of the biggest phenomena of our time...

? These are the tools of entertainment!

Despite what it says in the programme, this is not a visual performance! It's all words (sorry Tonu Kaljuste), so you can close your eyes and you won't miss a thing as we are, in fact, in the dark and smoky Duke's Palace club in Islington and I am Brigita from Latvia.

A funny thing happened on the way to the forum, I was in Genoa at the European Cultural Parliament. They seemed to be saying

Entertainment – 2 legs – bad!

Culture – 4 legs – good!

There were some women there but quite a lot of middle aged men. I wondered, why are they so suspicious of entertainment ? Its obvious

- its popular
- it makes money
- young people like it!

We accuse entertainment of working on predictable, repetitious formulas and praise art for being new and risky, but in its time there was nothing more risky, radical and dangerous than jazz, rock and punk music (and it asked some pretty interesting questions too) but we call that entertainment – and young people like it! Rather than comment on bad examples of both extremes, there is a lot of stuff moving in the middle. I like this movement, and I call it transformation. Culture at its best is entertaining. Entertainment at its best is culture.

Because I think that opera is one of the most complex (and expensive) forms of communication, we should be very demanding of it. The Metropolitan Opera is neither culture nor entertainment and in 10 years time it will be dead. It's not transforming. Bayreuth on the other hand has transformed from culture to entertainment and what happens on stage is secondary to the rich and strange phenomena that happens around it – the soap opera of intrigue that surrounds the transfer of family power, scandalous choices of directors, the behavior of the audience. Schlingenzief himself tells a story of a poor woman who got sick in the middle of a performance and vomited all over the audience as she struggled to run out – do they think they moved? No! They had waited seven years for their tickets and they weren't moving for no-one!

Now, the Swedish Folkoperan and Transparent created a new kind of opera, risky, clever and exciting. They attracted the same audience that goes to the cinema. Pina Bausch keeps re-inventing herself but Robert Wilson has done more or less the same thing for 20 years. Now it's predictable (and still very beautiful of course) but I call it entertainment. Cirque du Soleil is classified as entertainment but its poetic celebration of human endeavor pushes it into the culture camp for me.

Is the Mostar Sevdah Reunion just the European version of their Buena Vista Social Club?

Museums are popular, does that make them entertainment?

What about Winnie the Pooh?

Stomp is an interesting transformation. It started out as street culture, it became high demand festival fodder, and ended up as entertainment when it started to reproduce itself with 5 parallel touring companies.

What about Sister Wendy – wow!, a buck toothed nun talking about art on television in 10 minute segments! Having mentioned the Hollywood animal with the ears, television, what are we going to do about it? We can't ignore it, it's too powerful – for the most elementary reason –we are not asking people to get dressed and come to a threatening opera house or a small obscure gallery, it comes into the very intimate space of our homes! Which brings we to my favorite case of transformation:

- it was incredibly brave and risky,
- it was completely original and nothing to do with previous models (except perhaps the Goon Show),
- like jazz, it changed forever our existing patterns and formulas,
- even if you didn't understand English or the context, there was enough philosophical depth for it to pass as a new absurdist treatise,
- it was funny,
- it was Monty Python,
- and it was on television!

I haven't heard the word Eurovision mentioned in this session but it came up pretty early in the first session in Bruges where the group that I was in actually decided that we at the ECP wouldn't exclude popular culture. Halgrimur Helgasson, a writer from Iceland made an eloquent plea - please leave Eurovision alone, it's the only time in the year that Iceland ever gets mentioned! There's something to be said for extremes! – Iceland, the land of ice and fire has given us a benchmark for risk taking. The Nordic Music Prize this year was won by an Icelandic composer for an opera that was only ever performed once, at the Copenhagen European Cultural Capital in 1996. The performance ended with the venue being flooded and the audience fleeing for their lives screaming! It was not an accident, it was a drama, the way the composer had intended it. Less dramatic are transformations where whole artforms die out!

- Troubadours. Bob Dylan was the last.
- letter writing. You know, all that stuff with the pen and the envelope and the stamp.
- paintings.

Do we agree ?

Do we care ?

I was ready to complain about how culture unfairly discriminates against the sense of smell in art, but last night Guy told me that he's on the Board of a Belgian theater company, and does precisely this! Do we agree that we are suspicious of, and tend to classify cross-overs as entertainment rather than culture because there is usually some ulterior motive - to sell more records - raise money for a charity. One of the first was the Moody Blues. When Justin Haywood was accused of wanting to fuse rock music with opera, he said – no, I'm just a really good musician! Today my favorite is Alexander Balanescu who plays Kraftwerk on real instruments! So, entertainment makes its own money, but culture needs money from other sources to survive. What does culture really need money for? To take risks. Sponsorship has too many tricky demands, serious donors live in America so that leaves the government. Let's consider for a moment the difficulty of the task facing Karl-Erik. He has to find politicians, but not just any politicians, really brave ones, we're talking serious risk here! Well, that cuts out most of the EU!

I would suggest he start with Irish and Jewish politicians, at least they're likely to have the best developed sense of humor! If we are committed to "long duree" and understand that sometimes masterpieces take a lifetime to create, let's remember that the average length of tenure for a politician is 4 years! Opera is not a bad tool to use – there are lots of opera houses being built all over Europe – the edifice complex is still very powerful! Of course it's a lot harder to get them to fund the contemporary opera to put inside them! Children and animals work well in show business. My compliments to the new Wales Millennium Centre that opened last week who got their funding by putting a children's camp in the middle of the opera house! Well done! We can't use democracy as an argument as there is nothing intrinsically democratic about art – it's the best and the rest, even cruel. No inspired imagination, no art! I am leaving the access and community art that Peter and Paul talk about out of my picture as that is a different, cultural policy issue. So what is Karl-Erik going

to offer these politicians in return? Business is used to the idea of risk but there is the potential of huge profit at the other end. We, on the other hand, are offering things like :

- something intangible,
- you can't control it,
- conceptual art that actually doesn't even exist in material form,
- an installation you can't buy, own or even display,
- a feeling of love and tenderness for something precisely because it doesn't last beyond the fleeting instant,
- perhaps some smelly theater,
- in the tradition of Brecht, Dario Fo, Vaclav Havel, severe criticism of the government of the politician in question!
- a symphony without notes, or for the Austrian emperor – too many notes!

So, in order to be convincing, Karl-Erik is going to need some very powerful tools. He's going to have to have a strategic mission statement composed by marketing experts, it will then be reduced to a sound bite by spin doctors, have a powerful and recognizable brand identity and some nice merchandising to leave behind! Guess what? These are the tools of entertainment!

Good luck !

The beauty of singing

What is music theater?

- In its widest sense, music theater means any performance art that combines music and drama. That would include opera, operetta and musicals, as well as music written for plays, and, in a sense, that is its best definition. The trouble is that defining music theater has become more complicated, not least because the last ten years have witnessed the introduction of a new kind of music theater in Europe, largely as a result of (and alongside) an injection of new blood and energy into conventional opera. Opera, long seen as a somewhat stuffy genre, has been invaded by a raft of artists from other disciplines: theater

directors, sculptors, choreographers, film-makers – all have brought their own perspectives, backgrounds and energy to opera, and have fuelled a desire to seek out new forms; people have started to look outside the opera-house walls, in search of the many and varied possibilities that the wonderful combination of word and music opens up.

The result has been a myriad collection of different works for theater that all use music in incredibly diverse ways. Since these have all been lumped together under the term music theater, it's really no wonder that agreeing a definition has become difficult.

Muziektheater Transparant

By the time Muziektheater Transparant started in its current form in 1994, the various music theaters were already bubbling away nicely. Our aim was to challenge boundaries, push barriers and find the freedom to bring new depth and meaning to the combination of word and music, breaking open convention and form, and allowing fresh air and ideas to penetrate. The point was not only to explore new genres, but to give the old works a new chance to survive, to continue alongside us into the modern world.

The history of Muziektheater Transparant's youth operas began also in 1994 with one of the company's founding objectives: that Transparant's work should appeal strongly to young audiences.

Projects with young singers

One of the ideal projects for that matter is our yearly production with young singers. Most of them are between 16 and 23 years old. Unlike other initiatives in Europe where a production company wants to bring a specific opera from the known repertoire and will start auditioning the singers for that repertoire piece, we work the other way round. We start from the auditions and the quality and possibilities of the young singers, and although we often start from a libretto or an opera, the opera fragments are chosen for the available singers and will be shaped into a new music theater piece. The emphasis is placed on the artistic quality of the singer, which doesn't mean the artist has to be a perfect singer.

There's a rehearsal period of several weeks, and the resultant production not only goes on a short tour but also takes in at least one arts festival. The focus is the final product. Unlike comparable programmes in other companies, education is a welcome by-product of the work, but not its priority. These youth operas strive to be recognised widely; these aren't shows by young people who can sing a bit – they will be of a high, professional standard or they won't be at all.

The answer to why to work with these young singers who have just graduated from the conservatoire, or might even still be studying is as unusual as it is simple. When we as an artistic team see and hear young people tell a story on stage, we are moved. Self-expression through song and music has enormous power and this expression is really the cornerstone for the artistic journey that these young people undertake. These youth operas reflect real life, and it is from this that the company's artistic vision naturally flows; the youth operas necessarily challenge the genre opera, and so become something of a testing-ground in which opera form can be pulled apart, played with, and tested for its elasticity to the point that it must bend or break. Within the youthful arena of the rehearsal room, there is space to experiment, sculpt, break things apart and stick them back together. This opera was renovated, revamped and restored.

The youth operas offer a vibrant alternative to commercial music shows; they are proof that classical music has an enormous power to affect and move, not least for other young people. This is the trail being blazed through the field of opera: this work brings young talent out of the shadows and places it center stage, but at the same time, it's introducing a new, fresh audience to the hallowed portals of the national opera houses. These youth operas don't just have a history behind them; they are creating the future.

Who are the young people in rehearsal? Where do they come from? Why are they here? The answers differ according to each individual, but there is a shared underlying motivation: they are hungry for experience, and experience is what drives them. These young singers are trying things out in an ideal social, friendly environment, which feeds and nurtures intensive exploration and creation. The biggest difference between this project and professional opera is the level of openness. The singers feel safe but they don't stick with safe ideas – people are trying things out that feel original. Sometimes it works and sometimes it doesn't, but everyone on stage is proud of what they're doing.

Drift

Drift, our most recent youth production around Arianne, the lost opera of Monteverdi (but the libretto exists) is a perfect example of this process, from its performance style to its design. Here is an opera that isn't really an opera, yet this is a story beautifully brought to life. Monteverdi's Lamento and Ariadne's sorrowful lament at her lover's departure are interspersed with other baroque works, some by Monteverdi, others by lesser-known composers like Mareo Marazolli and Bonaventura Aliotti. The classic love story is presented faithfully, but has been carefully translated into a modern context, a parable about young people adrift. Theseus becomes a fighter, a gang leader; Ariadne his captivated girlfriend. Monteverdi meets West Side Story, in a style that is Transparent own. The chorus, Theseus' gang, is made up of a colorful collection of characters who inhabit a warehouse's vast space with energy and imagination: there's a gum-chewing girl, a country boy, a soldier-type, a man with a limp, a naive child. All these characters have been born out of Transparent's individualized, improvisatory approach, and they bring lightness and air to the piece. Grand theatrics of conventional opera have made way for detail: a girl shaves her legs, lost in her own world, while her two friends try on clothes in front of a mirror. The characters are all absorbed in themselves, rather than performing for an audience. There are moments of classical grandeur, such as the androgynous Amor pushing the goddess Venus slowly across the stage on a tall cart, and there is pathos, yet the lasting impression is one of vulnerability. This is music theater of detail; it is unassuming, and this is precisely why it is so powerful emotionally. This is perhaps most evident in the key scene where Ariadne sings her lament. One moment, she lies full of joy and wonder in her lover's arms, on a small concrete podium center stage that is their bed. Next, she is standing alone against the vast back wall, singing out her anger and frustration at love. It says a great deal about youth opera. The best moments are not those with big sets and special effects – they are simple, allowing the music to work its magic, on the singers as well as the audience.

A European context

Transparent strives to inhabit the interface between opera and real life, understanding that wherever you can find truth in a role, the audience will quietly but surely be drawn in.

This is the heart of Transparent's work: telling stories. Stories live free from the perfected techniques and theories of dramaturgy. They are about being young, and singing about who you are. Regardless of which way you look at it, this process is resulting in more and more productions that can hold their own against professional large scale opera, even if only to inject some life into them.

The future of this project is a European connection. A lot of partners are lining up for a collaboration. The last project already involved singers from Spain – in 2006 the project will be created in Zürich, during the festival Theaterspektakel, but this will be a co-production between Holland, France, Switzerland, Belgium, Spain and maybe more. Our ideal situation would be that Transparant can be the artistic center and that every year this project is made in another country so we can open up our project to more young singers. There is no language barrier, the only thing that brings these young people together is the beauty of singing.

Guy Coolen

December 2004

Cinema as a Means of Cross-Cultural dialogue

The first basic thesis is:

Europe has become bigger. There are fewer borders. More countries, more cultures under the political roof of Europe. The Iron Curtain, that old dividing line, has finally disappeared (at least physically). Does this offer the chance to become better acquainted with our new neighbors, their language, culture and history, their people (with all their needs and desires and dreams and problems), with the tragic history they have passed through? What's the role of cinema in this context? What kind of stories should the filmmakers tell? And is there any role at all?

The second basic thesis is:

The cinema as a cultural phenomenon is creating and functioning within a common cultural space that does not admit any political, ideological, religious and racial borders. That's why cinema must be treated as an effective instrument of cross-cultural dialogue and mutual understanding in the contemporary world. We should use the unlimited resources of cinema in the attempt to strengthen the cultural cooperation not only in the region (Caucasus), but also within the context of "the New Expanded Europe".

Before accepting or denying these basic theses let's, according to an eastern saying, look back. The history of cinema presents a rich background that makes us think and also serves as a good example for our present day politicians.

In the first years of its existence, cinema (at those times still silent) was called international art. As it didn't have to be translated and could be equally understood by the audiences in different countries. Later, the heroes began to speak different languages, but only when the cinema obtained speech and sound, did it become obvious that as a cultural phenomena the cinema creates and functions within a common cultural space that does not admit any political, ideological, religious, or racial borders.

At first sight it seems that each national cinematography develops autonomously. Nevertheless, there were and still are some common rules which influence the development of each and finally bring to similar results. Except for the common rules, there also exists interference of cultures, as a nation's culture can develop and recognize itself only in a dialogue with other cultures.

At first sight the cinematography of each nation has been developing autonomously, but there have been some common aspects which influenced each of them and which finally brought about somewhat similar results. But besides the common aspects there are also such things as interrelation of cultures, since the culture of a nation may only develop in a dialogue with other cultures. We would like the films and their creators, while observing closely the life of strangers, to be imbued with common human problems, troubles, joys and adversities. We would like the films to be reflected in one another and support in solving jointly the difficult social-political problems of the region as it is true that getting to know the

other means becoming more tolerant, getting to know the other means seeing yourself in another human being. These are the criteria based on which the films are selected for screenings within the scope of the seminar.

Pioneer and founder of the Armenian cinema, Hamo Bek-Nazarov, shot the first Armenian film in 1925 in Hayfilm first state studio, which began his cinematographic career as a star of the Russian pre-revolutionary cinema. At the same time he shot one of the first Georgian feature films in Tbilisi, worked and shot films in Baku. One after another he produced masterpieces of South Caucasus cinematography (Armenian, Georgian, and Azerbaijani), which entered the history of World Cinema.

Another example: film director Serguey Parajanov- Armenian, who was born in Tbilisi, shot his wonderful pictures in Armenia, Georgia, and Azerbaijan. In his films we see the multilingual dialogic space of pure culture, which allowed for Parajanov to be suitable for heights of an artist even in Soviet times; it let him be upon the ideological and political structure.

Much was written about Parajanov's conflict with the soviet system. Here I would like to remind the reader of a rare known episode from Parajanov's life, which happened in 1988-89 as he was about to finish his work on his last film "Ashik Kerib". The story of the film is based on an old Turkish legend, which inspired Russian poet Lermontov to write a wonderful poetical tale about love. The film, which was being shot by an Armenian director and Armenian camera man in Azerbaijan, in the mountains in Baku and Sheki, and was financed by "Georgian film" studio and Georgian crew, was to symbolize the unity of three cultures in Transcaucasia.

These three cultures equally existed in Parajanov's poetical world. They all came from the same syncretic roots which also nourished Parajanov. But if we take into consideration the stormy events, which took place in 1988 in Armenia and Azerbaijan (it's the beginning of the conflict in Nagorno Karabakh, which turned into war between Armenia and Azerbaijan), we can see that the great director, who had undertaken screening a Turkish tale in Azerbaijani appeared in an ambiguous situation. For the musical and plastic score of the film Azerbaijani folklore and language were irreplaceable, but how would it be grasped in Armenia in that period?

At first Parajanov was in a state of panic. He decided to dub the picture in Persian. But how could he do that then? The Soviet Union still existed and the borders were closed. Parajanov went to Tajikistan, for Tajik resembled Persian. But this version was unacceptable. And at last Parajanov decided to go to Baku, even as a hostage, for the political situation was extremely serious. Parajanov recorded all the dialogues and music- mughams in Baku. The film was finished. Triumphant premieres took place in Tbilisi and Moscow. Then followed triumphant participation in international festivals in Rotterdam, Venice, Berlin, New York, and everywhere, however surprising, the film was accepted as Armenian.

But in Armenia the premiere of the film took place only 8 years later, in 1996. Maybe Parajanov was right. If "Ashik Kerib" was shown in Armenia at the end of the 80s at the height of the political and military opposition, the meaning would be completely lost on the Armenian audience. "Ashik Kerib" returned to Armenia much later and they saw the sad ashugh (vagabond poet, singer) before whom the doors of the mosque were closed. He is standing alone on the bare mountain slope with a saz wrapped into a violet silk surrounded by Christian children who saved him. But "God is unique," exclaims Ashik Kerib in despair. Maybe this is the cry of Parajanov himself? God is unique and all the people are brothers. Here is the commandment with which Parajanov, the great Humanist, turned to people at the dawn of his life on the Earth.

Let's go back from these examples to today's reality and ask ourselves whether we can be higher than the momentary political situation. What can and must be done? How could the scope of the cinema be used for strengthening the cross-cultural dialogue and mutual understanding not only in a certain region but in the context of a very constructive concept of "a new expanded Europe" or "a new European neighborhood".

I will give examples of concrete initiatives, programs which at the moment are being realized by the Association of Film Critics and Cinema Journalists of Armenia. All the activities of the Association from the moment of its establishment in 1996 was aimed at restoration and development of professional partner relations in the region in the sphere of the cinema, and also at organizing international festivals and implementing international regional programs. For example, there is a project "South Caucasus Audio-Visual Network"(in progress), supported by the Synergy South Caucasus Cooperation Program of The Eurasia Foundation. Our partners in that project are Georgian Independent Filmmakers Union, and Azerbaijan Film Directors Guild.

As a result soon “South Caucasus Film Professionals’ Guide” will be published and a new website will be opened on the Internet for attracting investments in the film industries of South Caucasus countries.

Another regional project (Russia-North Caucasus, Armenia, Azerbaijan, Georgia) is also in the state of being realized as the “Caucasus Documentary Net”. Its slogan explains everything: “Promoting conciliation and inter-ethnic tolerance in the Caucasus through the development of a cross-border documentary filmmaking and broadcasting initiative” (supported by the Dutch Film Institute and the Ministry of Foreign Affairs of Denmark)

Here are two interesting extracts from the project description: “The peoples of Caucasus are being challenged in many ways in the new Millennium. Regional wars are creating divides and hostility between ethnic groups and emergent states and hundreds of thousands of people have been displaced. At the same time global politics of fighting against terrorism, securing oil supplies and maintaining political stability are having an impact on everyday-life in the region... While mass media in the Caucasus are dominated by discourses of ethnic antagonisms, this project will be a much needed contribution to support and establish interregional links between documentary filmmakers and related players who are committed to visions of peace building, ethnic tolerance and democratic values...”

Another interesting and very prospective project which started this year is the Yerevan Annual International Film Festival “Golden Apricot”. The first festival successfully took place from June, 30 to July, 4, 2004 and gathered more than 70 participants from 20 countries of the world. The festival had wide echoes in local and foreign press. The aim of the Second Yerevan International Film Festival “Golden Apricot” which will take place July 12-17, 2005, is to present in a common cultural context films which reflect the traditions, customs, rituals, and everyday life of the inhabitants of different countries that surround Armenia and influence its cultural development. This aim best corresponds to the motto of the festival “Crossroads of cultures and civilizations”.

This aim should be considered very pressing for the regional problem of re-establishing the lost relations of the cultures of the region’s people, which once actively influence one another and developed in a common cultural field. Nowadays, the general public in Armenia has a very vague idea about the processes taking place in the cinematography and wider –

in the cultures and societies of neighboring nations. This leads not only to cultural isolation but also to undesirable social and political consequences.

To know the neighbor is the first step of understanding him. The cinema in this sense has inexhaustible possibilities for getting acquainted and sympathizing with people of other nationalities and religions. Looking at the screen into another, sometimes even strange life, the audience penetrates into the community of human problems, troubles, joys, and adversities. We want the films to be reflected in one another and help solve difficult social and political problems of the region together, as to know somebody else means to be more patient towards his viewpoint; his way of life. This will finally contribute to the development of cross-cultural dialogue and mutual understanding; while at the same time strengthen the peaceful co-existence in the region. To know somebody else means to see oneself in him.

Susanna Harutyunyan,

Film-critic,

Armenia

Genoa, 3-5 December, 2005

East Art Map

East Art Map is a project by Irwin (Miran Mohar, Andrej Savski and Borut Vogeltnik

In Eastern Europe (also known as the former communist countries, East & Central Europe, or New Europe) there are as a rule no transparent structures in which those events, artifacts and artists that are significant to the history of art have been organized into a referential system accepted and respected outside the borders of a particular country. Instead, we encounter systems that are closed within national borders, most often based on argumentation adapted to local needs, and sometimes even doubled so that besides the official art histories there are a whole series of stories and legends about art and artists who were opposed to this official art world. But written records about the latter are few and fragmented. Comparisons with contemporary Western art and artists are extremely rare.

A system fragmented to such an extent, first of all, prevents any serious possibility of comprehending the art created during socialist times as a whole. Secondly, it represents a huge problem for artists who, apart from lacking any solid support in their activities, are compelled for the same reason to steer between the local and international art systems. And thirdly, this blocks communication among artists, critics and theoreticians from these countries.

EAM is intended to serve as an orientation tool in the still-undefined field of the art of the East. There is no need to emphasize how crucially important it is to have a proper orientation in art, just as in other fields. Whenever someone looks at a work by Joseph Beuys, for example, if he is the least bit familiar with artistic production, he will instantly perceive it in relation to an entire network of other artworks and artists, among whom Beuys occupies an important place. The map of the art produced mainly in the West is present in the consciousness of almost everyone, at least in its basic outlines. Very rarely does it happen that, when looking at a certain work of art, one does not have at least a basic orientation about its place in the art system.

Just the opposite is true when it comes to art originating in the East; in most cases, one is at a loss to say just where and in what way such-and-such a work belongs. A great deal of engagement is required in order to untangle whether a given work is something of significance for the production of a certain region or whether it is merely a belated variation. This sort of disorientation affects not only art-lovers from the West, but also the majority of art-lovers in the East. The nonexistence of a transparent art system is not merely the consequence of certain conditions in the East of Europe; it is, rather, a constitutive part of the art system in these territories. (This we can assert unambiguously in regard to the territory of the former Yugoslavia, which, indeed, we know quite well).

Instead of a transparent art system that would allow comparisons on an international level, what we have to deal with in our region is an art-historical narration organized into local mythologies, which are not, as it were, susceptible to translation into the international language of art. The persistence of local mythologies relies not so much on a lack of knowledge or expertise, but rather on the fear of a realignment in the value system. This is precisely why, in our territories, experts from one country have, typically, not intervened in the interpretation of the art of another country. This principle, for example, held true even on

the territory of the single state of Yugoslavia, where experts from one constituent republic were loath to intervene in the art system of another republic – or rather, this happened only very rarely and then, as a rule, as something excessive.

The only possible way to overcome this tendency is by organizing a field that will induce the intervention of foreign experts. In the desire to transgress closed systems of interpretation and evaluation, EAM is organized as a unified system, despite the number of countries it encompasses. Given this imperative for intervention, the selection of artists assembled so far is merely the basis for subsequent phases, which have been drafted so as to transgress in concrete ways and on various levels, within the scope of our capabilities, the borders of these art fiefdoms.

The aim of the first phase of the East Art Map was to show the art of the whole space of Eastern Europe, to take artists out of their national frameworks and present them in a unified scheme that can serve as a clear and user-friendly map of the art of Eastern Europe from 1945 to 2000.

Our initial presumption was that in local areas there exists the memory or consciousness of what had actually affected the development of art in these areas. But since we knew of no previous attempt to map this knowledge, we invited 24 eminent art critics, curators and artists to present up to 10 crucial art projects from their respective countries over the past 50 years. The choice of the particular artworks, artists and events, as well as their presentation (sometimes accompanied by a more general text about the specific circumstances of the given country), was always left exclusively to the individual selectors. The invited selectors were: Inke Arns, Vladimir Beskid, Iara Boubnova, Calin Dan, Ekaterina Degot, Branko Dimitrijevic, Marina Gržinic, Sirje Helme, Marina Koldobskaya, Suzana Milevska, Viktor Misiano, Edi Muka, Ana Peraica, Piotr Piotrowski, Branka Stipancic, J&nos Sug&r, Jiri and Jana Ševcik, Miško Šuvakovic, Igor Zabel, Nermina Zildžo.

1. The results of these researches were published in September 2002 in New Moment Magazine no. 20, Artforum in New Moment, done in collaboration between Irwin and the New Moment Magazine and co-edited by Livia Paldi. The separate selections were combined into a whole to enable comparative views on the selected material

and to present it in the form of a map that answers basic who-where-when questions.

2. A CD-ROM East Art Map was produced in collaboration with RenderSpace Pristop Interactive from Ljubljana and Karl Ernst Osthaus Museum from Hagen. Its test version was first presented as part of Museutopia exhibition in KEOM Hagen in June 2002 and was later presented at several events and exhibitions.

In the process of organizing EAM thus far, there have emerged a number of characteristic features in the way the art system functions on the territory of the so-called East. We would like to highlight two of these features, which are mutually connected and which bear special relevance for the future development of the project.

Although we explicitly asked the invited selectors to place the chosen artists and their works, in terms of their specific contribution, in relation to both local and international artistic production, only some of them actually did this. Also, the criteria by which the artists were chosen were entirely heterogeneous; we did, indeed, expect this, but we hoped, at the same time, that the criteria for each selection would be clearly defined. The amount of discrepancy between the various rationales for choosing specific artists is unusually wide. This is especially evident in the reluctance to situate any given artist in relation to the art production that was happening at the same time in the West. And here we have the crux of the matter.

In only a few cases is the art production of the East reflected in any relation to the contemporary Western production. This holds true, though for different reasons, not only for local, Eastern experts, but also for Western experts, who as a rule limited themselves to comparisons with Western artists. If one can say that, in the recent past, a great deal has been done in the area of exhibitions in which artists from the East were also represented, this is not at all the case when it comes to reflection on this art.

Although it is true that quite a few catalogs and books dedicated to various segments of the contemporary art of the East have recently appeared, one can say that rather little has been done in the way of comparisons between East and West. Quite the contrary. There still exists a no man's land here separating one half of Europe from the other.

Irwin

Concept for EAM project

Summary of Presentations

Summary of Presentations , made by Mr Nik Dahlström, Sweden

Miha Pogacnik, Slovenia:

“Bach-Fuge for Violin: Decomposition Process as Archetypal Implentation of Organisational Change”

- Artists must not be marginalized and influential disabled in a bureaucratic Europe
- I want to start a commission for European identity using the arts/music as a method
- It is like decomposing a musical masterpiece and putting it back together again
- We can do the same thing with Europe and put it back in a better way – reach unity through differentiation
- Practical Workshop:
- Decomposing a Bach Fuge as an allegory and illustration of the different stages we go through in life!
- A journey from a chaotic pressurized youth to a realization of “Now I know that I don’t know”
- From a “let go” of a pressure to a peripheral leadership of “let come”

Karl-Erik Norrman:

About Mr. Barroso’s statement one week ago in Berlin:

- Culture is more important than economy!
- Europe needs an agora/forum for all European discussion!
- The ECP is about to create that
- We need to strengthen our identity

Michelangelo Pistoletto, Italy:

“Love difference”

Cittadellarte fondazione Pistoletto:

- An artistic movement for political interaction in the mediterranean area / south of Europe
- Art at the center of social responsible transformation
- Young people/artists come to work together in our local center with the vision of transforming society beyond national borders

Projects:

“ ”Love difference”:

- A concept of music interaction between different parts of the mediterranean region
- To create a sense of identity that is respecting and loving other identities
- To establish collaborate links all around the mediterranean sea
- Exhibit literature on social transformation (30 writers exp.)
- Meet around a table designed as the mediterranean sea
- “Unrecognized” a struggle for unrecognized people around Jerusalem (bedouins)
- “Tour mediterrano ” – a boat
- Phone center Albatros – allowing young people to reach their parents

Current project:

Waiting for water – right for water in the world

Questions:

“ Where will you be in 20 years?

- In ten years we will make a summary of the transformation that is going on in the world.
- Good changes recognized the past 2 years.

“ What are the chances of exchanging perfect arts?

- Started with that – “walking with theater ” – to work locally with an international outreach/intention.

“ How do you apply to work with Cittadellarte ?

- Send material/presentations to us. Every year 20 new people join and then stay on. So we are growing slowly.

Jaap Scholten, Netherlands/Hungary:

A short story: " The feeling of a club "

Sense morale:

" To capture the unwritten values of Europe is perhaps our task.

Emma Richez-Battesti, France:

"Migration Blues"

Working with interactive theater (forum theater) in run down / tuff districts of Marseille, France. The project is using stories from the local imigrated people in order to illuminate these 'life stories', that very often are left behind , in a process of repression of their past. This in order to help and acknowledge their multiple identity 5 plays/5 actors with collective characters. Locals were gradually participating in a showcase of one character.

Krzysztof Czyzewski, Poland:

"Active Culture" – Building, long duree, agora

- To practical active culture – to go out of the stage with cultural activity, go beyond entertainment
- Spent 13 years to establish center of culture and performance on the edge of cultural revolution being counter culture
- 90% of the cultural spending in Europe goes to events/festivals. Very little to long time process
- We should strive to build/shape organic cultural educational activities on a long time dimension long duree

- Establish a place where you can meet, exchange values, common heritage the agora

Boyko Kadinov, Bulgaria:

“European architectural competition about the future of Sofia city”

- Chairman of the committee of European architecture
- Arranging a competition on:
 - “What is the future of Sofia city?”
 - “What is the role of the creators in this issue?”

The goals of the competition:

- To get architects from all over Europe to participate
- To have members of the European Cultural Parliament in the jury
- Culture overcomes borders and social boundaries

Michal Hvorecky, Bulgaria:

“Middle European literature: Fast forward overdrive from political to economic censorship”

On the free market there is a tendency that literature has to be “entertainment”. The market has become the new censor, immediately replacing the political censorship in East European countries. This is a big problem for small languages, where authors are fighting to find and preserve their National identity.

David Lordkipanidze, Georgia:

“The First Europeans”

Paleontologist – research on bones

First humans out of Africa: Who, when, why?

- Findings of Rhino bones in Medieval Georgia started international research. The first Europeans lived in

Georgia?

- Found a more primitive human race – 1.7 MYA.

Benefits of the project:

- Brings people together – sharing success
- Opportunity to be integrated in the world
- A lot of spin-off projects
- Develop competition for ideas on how to bring cultural history to life
- Cultural heritage as a resource
- Starting to make economic cluster of cultural tourism – a competitive advantage of the country
- An example on how we can search for our identity globally using cultural heritage
- For us this has been an opportunity to be integrated into Europe using a practical project
- Building national identity on the past using science
- Learning how to sustain a cultural identity

Eugene Asse, Russia:

“Russian Fences”

- Attempt to discover national identity with ART +
- Slideshow on how we are fencing ourself in
- Workshop with young Russian architects. 90 students divided over 10 weeks themes of some of the weeks:
 - Landing everywhere
 - aviation in Russia
 - Chernobyl +: Transformation from negative to positive
 - Communication within Venice
 - Pop is a pizza box

- Daily life in Russia
- Moscow 2029

As a result of this work I would like to arrange an architectural competition for the European Cultural Parliament using my experience from this project.

Tijana Moraca, Serbia + Montenegro:

- Embroideries – a project with single refugee Bosnian mothers
- To bring back traditional manual embroidery that ended after world war II

Goals:

- To create new personal messages
- To sell in order to help home finances

Egle Rakauskaite, Lithuania:

“Migration and E-migration”

Video Project on what it is like to be an immigrant who “takes the jobs of the native population”. Egle replaced a Russian lady working as a personal assistant of a paralyzed woman in the U.S.A. 4 days 24 hours documented in a short film.

Peter Hanke and Paul Robertson, Denmark + United Kingdom:

Peter:

“Music as Organizational Force – A European Leading Field”

- Center for art and leadership

- Bramstrup performing arts
- Proposed for European Cultural Parliament (ECP: 08. – 12 June 2005; 16 singers; 3 string quartets come to Normadic University)
- Recruitment, cooperation
- Creating a learning and performing art

New paradigm:

- Artists must change from an entertaining to a learning perspective. From experience to core knowledge
- Organizations must focus the need for inspiration, making inspiration a professional task
- Use of art must be “un-eventized”, avoid smartness – stage with critical ability

Exart:

- Exploring:
- Distinction between experience and knowledge
- Motion of time
- Organizational impact – artists in residence projects
- Staging philosophical dialogue

Art outside the cultural sector:

- Exart performances
- Music ensembles integrated
- Music Mind Spirit Trust

Paul:

“Speed”

Music Mind Spirit Trust

- A center for music + medicine, organization + leadership
- Now focusing on: “a journey into the Alzheimers”

Example of other projects:

- Song Trees: To get children to learn the songs of their grandparents and their childhood

- To use live music with mothers/children in order to encourage breastfeeding

Susanna Harutyunyan, Armenia:

“Cinema as a means of Cross-cultural dialogue”

Europe has become bigger. What role should cinema play? A strive for cross-cultural dialogue

“ A glimpse of Armanian filmwork and the multilingual, multicultural filmwork of “parajanous”

Current projects:

- Documentary network to crosslink between ethnic groups
- Publishing guide to attract film business to Armenia
- Annual film festival “Golden Apricot” (30 participants from 20 countries)
- Next festival: July 12th, 2005

Theme:

Traditions, customs from countries surrounding Armenia “Crossroads of culture and civilizations”

Zsuzsa Breier, Berlin/Hungary:

“The Cultural year of the 10”

- Bringing culture from 10 surrounding nations to Berlin.
- 10 languages, 10 countries, embracing 75 million people
- 50 events during 2004 – 2005

Goal:

- To present 10 new European countries to Berlin
- Develop projects with other partners

Guiding principles:

- Dialogue on topics between participating countries
- Creation of network
- Sustainability

Examples of projects:

- Gallery tour of the ten: Artwork
- Literature mile: Poetry
- Your smile on camera: Photography
- Correspondence: Thinking about Europe
- World premiere of interludes: Music
- Writing essays

Paolo Barata/Vera Cortes, Portugal:

“Young contemporary Art at the Tivoli Hotel, Algarve”

Started an art agency to bridge museums/private collectors/galleries. Now representing 30 artists

Ion Caramitru, Rumania:

Future in the past or let's try to imagine.

- Poetry – anthropology – to search for meaning
- The beauty of a piece of poetry lies in the pauses
- Theater – a holy place
- The constant rebirth of the art exemplified by Shakespeare

Amparo Serrano de Haro, Spain:

Resetting of values in this new narrative world. As a professor/politician we are always expected to come with an opinion/solution. Problems are usually solved by new problems. At this point it is important for us to have a place where questions are made. I consider us as intellectuals and to me intellectual means humble – someone who tries to understand. The European Cultural Parliament should be the place and the forum where we can ask the questions and try to understand.

Guy Coolen, Belgium:

“The beauty of singing”

Artistic director of music theater company in Antwerpen, Belgium

What is music theater today?

- A process is going on in challenging the boundaries of world and music
- Our company works with opera houses exploring old works as well as new ones trying to appeal to a young and new audience
- We start with selecting young opera singers and then we define the productions, that always try to reflect real life
- We work with stories about being young and finding out who you are
- “The beauty of singing brings people together”
- Example of work from Ariadne translated into modern text.

Emílio Rui Vilar:

Dr. Emílio Rui Vilar, President of the Calouste Gulbenkian Foundation, Lisbon, Portugal, announced an invitation to the European Cultural Parliament to come to Lisbon from 02 – 03 Dec. 2005 for our next meeting. This forum should be able to financially cater for more participants than this year. The Gulbenkian Foundation is also operational and runs 2 museums, an orchestra, a ballet company, research institute etc.

Christina Doctare/Gunilla von Bahr, Sweden:

“Music and Health”

- We need to create room for the spirit otherwise we will lose our culture
 - Healing is created by culture/arts – being touched!
 - Music creates balance in our brain, making links between both sides. Our IQ needs the EQ on the other side in order for the brain to reach a creative state
- Facts and pictures with musical interludes on flute by Gunilla von Bahr.

Brigita Stroda, Latvia:**“Reflection on entertainment and culture”**

Are we too quick in categorizing entertainment and culture? The European Cultural Parliament seems to have the opinion that: entertainment = 2 legs = bad, culture = 4 legs = good. I question this! Entertainment at its best is culture; culture at its best is entertainment. Entertainment is liked by young people, entertainment makes its own money. Culture often reaches a limited group, Culture needs funding/government money. European Cultural Parliament strategic plan and mission statement etc.

These are the tools of entertainment,

Miran Mohar, Slovenia:

Research and artistic projects to find out if there are differences between art from the East and West of Europe.

- “Gave birth” to the “Embassy of Moscow” in order to give a glimpse of how we think
- We traveled through America from coast to coast in order to find out what Americans think and how they see Eastern Europe
- Exhibit in Stockholm/Sweden “The art exhibition that divided East and West”
- Collectors of Eastern European art
- Publications: Kapital, Interpol etc.

To be retro avantgarde: Going to the past to understand the future

Toni Peltola, Finland/France:

About the collaboration between Louis Carré and Finish architect Alvar Aalto on building a house outside Paris for Carré. The house has now been bought by the Finnish state. How it is going to be used is still undecided.

Wolfgang Schömel, Germany:

“What people search for in literary events”

What do we want people to read?

We struggle in a world of:

- Desire of catching attention, being a celebrity or easy character
- Monopolization of publishing books
- Counterbalance from intellectuals does no longer exist

Yet we see that literature houses expand with the number of TV-channels in Germany. This is due to a search for intellectual stimulation and to be emotionally moved. People also hope/wish to meet like minded people in a cooperative exchange outside the electrical world.

- Intellect has parted from money more than ever before
- On one side we see social anti-literacy and on the other urban literary life
- Campaign for the art of literature!

Olexandr Butsenko, Ukraine:

“Democracy through culture”

- Revise / renew public policy
- Reach social agreements like an national identity

A group of artists has worked together with members of our national parliament in order to produce and publish a bulletin.

Cultural mainspring:

Culture as policy:

- Consolidate interest and power for the whole of Ukraine
- Public council
- Task force
- Organize conferences, media forums and parliament hearings

Culture as instrument of change:

- Changing local cultural landscape
 - Local authorities as agents
 - Building geographical/structural framework to be filled
 - With content (artistic software)
 - 15 pilot-project gave start to a large-scale
- Interministerial program of cultural development. Each project connected to a city with focus on branding itself and each region.
- Culture as evidence of social development.
- Production of a set of postcards.
- Series of conferences / round tables.

Oliver Musovik, Macedonia:

“The Artist”

Visual Artist presenting 2 projects:

- Due to discussion on making our Contemporary Art Museum into the presidential palace I made a protest along this theme.
- I swapped places between the Contemporary Art Museum and our Parliament building in an exhibition and my project was supported by the President himself.
- Another exhibition on the artist and all the demands and expectations that rest on his/her shoulder.

Teodor Celakowski, Croatia:

“Collaborative platforms”

Revised form of modern networking named tactical networking.

Comparison:

Tactical networking → classical networking

transformative → responsive

translocal → international

singularizing → generalizing

public → audience

produces social, practices and knowledge → cultural exchange

Tactical networking in our work:

- Project type of activities
- Issue based collaboration with social and policy focus
- Interdisciplinarity and hybridization
- Multilevel

Example of projects:

- Clubture
- Zagreb Cultural Capital 3000
- Art for social change

Concluding group discussion on Sunday 5 Dec:

“The identity of the European Cultural Parliament”

- What do we want it to be?
- Could we clarify this before the Lisbon meeting?
- Do we represent ourselves or our country?
- What do we want to achieve?
- Do we want to go deep on decided topics?
- Should we deal with political lobbying?

Response (Norrman):

- We are still building the identity of the ECP, in the conviction that our forum can become something very important. Our exact role and the limits of our mandate have yet to be clarified.
- Members represent only themselves, not any government or any organization.

Suggestions for the future / Lisbon (formulated by Stroda and Coolen):

- To have a main topic with a keynote speaker
- “ Suggestion to reflect the multicultural societies of Europe among Members
- Members should keep timetable in presentations
- Better preparation of participants and organizing body texts ahead of time provides more time for discussions and also provides documentation material
- Better connection with the hosting city and interaction/exchange with local artists.
- More ongoing meetings + updating info on the web between annual gatherings.

Comments from Secretary General:

The Genoa session was an experiment and a comprehensive way of presenting individual members and their ideas to each other, an important step in building the ECP-identity. The first two sessions had themes with prepared papers and group discussions and also key-note speakers. Maybe the next session should be a synthesis of the three sessions? The discussion will continue during preparations for Lisbon. Please contact the secretariat!

The Workshop on Artists Rights (Andreas Wiesand):

- Discussions have circled around
- Exciting framework of copyrights
- Personal future choices of extent of copyright on personal work
- Sharing experience on complicated multimedial and international projects

During the next 2 – 3 years we want to:

Create a multimedia platform where experience and expertise can be gathered. This to give transparency of laws and models so these can also be available for the artists and not only lawyers.

Conclusions:

Rights: Comparing situation in different countries

Interest: Of larger companies

Responsibility: On the part of the artist

To work for proactive participation, reports and links between different projects within the European Cultural Parliament.

What do people search for in urban literary life?

All of us, especially the publishers among us, know very well that the promotion of literacy, of literary culture, becomes more and more difficult not only in Europe, but in the whole so-called western civilisation.

This is not primary due to the people's decreasing capability to read, or to their decreasing willingness to do so. Everybody seems to be able to read a text on a display screen, seems to be keen on the tabloids and – of course – on all kinds of journals and books, which promise to improve your health, career and sex life. In terms of the simple mass of deciphered alphabetical writing – I suppose people read more than ever before.

It is in a way dishonest, over-simplified and pedagogical, when the lower level of cultural policy steadily cares for “reading” and “reading capabilities” – and at the same time refuses to say, what exactly should be read. Most of what can be read does not develop people's intellect and comprehension, but help them continue to make their minds dull. Therefore we have to ask and to answer the question, what we want people to read. We have to assume responsibility for this. And we have to campaign for the art of literature – for literature as an art form – and for the complex essayistic and scientific texts.

Exactly in this field however we must be aware of an increasing monopolization in terms of controlling and affecting the demand for books and literature, as well as the habits of reading. Fewer and fewer institutions, people and media, tell us what we have to read, what's gonna be a bestseller, which book and which author we have to talk about. This monopolization has several aspects and reasons:

1. First Our life, our culture is more and more affected by the desire for capturing attention, by all kinds of celebrities and by the gossip concerning those celebrities. The cult of celebrities, the dominance of entertainment suggest living in a global village. They are expressions of the people's yearning for manageable structures of life, for precise rules in a, as it seems, totally messy world. – The new adoration of so-called "heavy characters" is one consequence of that. These "heavy characters" offer clusters of meaning – just like in former times clever Odysseus and brave Hector. These persons and the labels of the global brands help people communicate and to find their way in their lives, in their "Lebenswelt". The bleak world of global brands and celebrities is mostly oral and illiterate. It is an impact of a new anti-modern, anti-intellectual and anti-literate orality.
2. Secondly, the monopolization of controlling the demand for books and literature is a result of the economic pressure, the mass communication media feel. They further the cult of celebrities, the cult of entertainment on a low level. They satisfy the desires of that cult, and at the same moment they strengthen it. People are thus chained by their own bad taste. In the mass media community anti-intellectualism and anti-literacy create their own foundations.
3. Thirdly, A counterbalance by a solid, self-confident Educated Bourgeoisie is no longer existing.

Let me add another important aspect of the anti-intellectual and anti-literate mass-media community: It fosters the grasp of consumerism at the individuals, the acceleration and the superficiality of our lives, the alienation from nature, from the fundamentally emotional issues of human existence, from love, harm and death.

No Contradiction: The augmentation of literary events, of urban literary life.

All this provided – how can we explain the increasing interest in literary events not only in larger German cities, but also in smaller towns? And it is increasing directly proportional to

the number of offered TV-channels! The Literature Houses are booming, in Hamburg we have months with hundred and even much more readings all over the town, and many of them are pretty well-attended. And by no means only those readings, which present authors and literature that are rather in line with the market or which are blockbusters. Quite the contrary! Lyric- and poetry-festivals are attractions. People, who didn't ever buy or read and read a poetry-book, visit readings of difficult or even hermetic poems.

Why don't they read the books at home? What do they want? What are people searching for?

I don't think that they are looking for the great event – they can't indeed – because readings don't provide such great events. The artistic, the literary notabilities – nowadays they hardly rank among the celebrities, aside from a few exceptions.

I rather think that they are in search of intellectual and mental stimulation and for being emotionally moved. These thought-provoking stimulations and these emotions – they are still to be found particularly in literature. And – the more all this is banned from the surface of life, the more the intelligent people feel the absence. Something is missing; there must be something else...

By visiting readings and other literary events people not only want to become acquainted with the text and its author as an ensemble.. They also hope to get to know like-minded people, to have corporate feelings beyond the illusory community of the electronic global village. They hope for deeper thoughts and for deep emotions, they want to know what the future will bring – in the interior and exterior of human life.

The Educated Bourgeoisie, which used to provide meeting-points for such types of literary communities, has almost disappeared. Intellect and money has departed from each other more than ever before. Public literary life, Literature Houses, libraries and literary festivals partly assumed the functions of the Educated Bourgeoisie. They are providing meeting-places for the seekers of truth and beauty, offering literature and authors to communicate with.

So social anti-intellectualism and anti-literacy on the one hand and augmentation of urban literary life on the other hand are two sides of the same coin.

Summary:

The promotion of literacy, of literary culture generally becomes more and more difficult. In terms of the simple mass of deciphered alphabetical writing people read more than ever before. Therefore we have to ask and to answer the question, what it is, that we want people to read. We have to campaign for the art of literature. In doing so, we notice an increasing monopolization in terms of controlling and affecting the demand for books and literature, as well as the habits of reading. Reasons are the cult of celebrities, the dominance of entertainment, and the impacts of a new anti-modern, anti-intellectual and anti-literate orality. Mass-media amplifies these trends on a low level.

As a counter movement an astonishing boom of urban literary life is taking place. Obviously people are in search of intellectual and mental stimulation and for being emotionally moved. They hope to be satisfied by becoming acquainted with the text and its author as a whole. They also hope to get to know like-minded people, to have corporate feelings beyond the illusory community of the electronic global village.

By

Wolfgang Schömel

The design of meaning

Contribution to the European Cultural Parliament

First version

Looking back in history we can now see that about a hundred generations ago almost all known civilisations revitalized themselves. Today we wonder whether Confucius, Lao Tze, Boeddha, Jain, the Jewish Prophets or the Greek philosophers know they are all shaping a new paradigm by which humanity molds and shapes itself for almost 2000 years. Or whether they know that their philosophies are equal in that in each the individual is more active and responsible for his own destiny than before.

Of course there are other such moments: eighty generations ago Christianity grows out of Judaism and fifty five generations ago Mohammed creates Islam. Then 52 generations ago, within two lifetimes Abd-ar-rahman in Cordoba brings Islam, Judaism and Christianity together with such cultural intensity that much of Western European culture can still be traced to that period. It takes more than 10 generations for that impulse to subside.

Amazingly, those cultural codes, that hold us together for almost 2000 years, unravel during the last four generations. All of a sudden it seems like 'all that is solid melts into air' as Marx writes. Looking at the population growth during that time is one thing that makes that development clearer.

Cultural impulses always originated in one location and then traveled from there to others. Generation after generation people would take up new ideas, shape and reshape them and use them to structure their lives and societies. Ideas became fashions and fashions became the daily stock of society, in their turn leading to new ideas.

In Western Europe (and America) mankind has shown to be very predictable in its adoption of new cultural content. In their book 'the fourth turning', Strauss and Howe show the last 35 generations in England and America show a clear repeating pattern of each four consecutive generations. Their research sees the cultural development of western society go through seven so-called saeculi:

- Late Medieval (1435-1487)
- Reformation (1487-1594)
- New World (1594-1704)
- Revolutionary (1704-1794)
- Civil War (1794-1865)
- Great Power (1866-1946)
- Millennial (1946-2026?)

Each generation is accompanied by a turning, and as they phrase it on the book's website: the first turning is a high, the second turning is an awakening, the third turning is an unraveling and the fourth turning is a crisis.

In this picture, any answer to the question on the possible value of culture will be determined by the time it is asked. What cultural 'time' is it? According to Strauss and Howe, we're on the verge of a fourth turning – a crisis – and their book partly is a guide to dealing with that fact for the different generations currently active. A time that is characterized by major upheaval, and a basic reshaping of all our systems: economic, technical or social.

MILLENNIAL SAECULUM

American High (1946-1964)

Consciousness Revolution (1964-1984)

Culture Wars (1984-2005?)

Millennial Crisis? (2005?-2026?)

Following the pattern of generations they predicted (10 years ago!) that American society would now experience a cataclysmic event that would start a mood of crisis. The question for us is whether these cycles cover all of our European histories or that they even cover all cultures.

And then we have to add another linear development to the cyclical: although we may go through the same cyclical moves, the game is getting more complex.

In the beginning of a century and living in a simpler world, we call our future 'modernism' and create modern cities, modern buildings and modern furniture. When these plans don't hold up we relieve ourselves by calling a newfound complexity 'post modern' and busy ourselves building a postmodern world. Now that seems to get out of hand we're into 'post post modernism' or just generally at a loss.

To survive we have to reinvent ourselves and we cannot do it the same way. Adding reflection to reflection cannot be done in the same way two times over.

To survive we have to create new meaning. That is why our systems suddenly appear meaningless to us: educators don't know why they educate, hospitals are not full of care and governments seem to lose their citizens.

We have to create new meaning. And since, during the last four generations, we avidly build up experience in continuous reflection we will understand our predicament and design

meaning. Meaning will not grow on us, it will not emerge, we will design meaning. That is why, in essence, the information society is no longer what it says it is, but is turning into a meaning society and culture will be at the heart of as long as it contributes to that process. The information revolution turns into a cultural revolution.

The dynamics of that process are two fold: diffusing existing cultural forms into other domains of society, and growing new cultural contributions to answer new needs. Both of which we see happen. That is one of the reasons we see artists working in schools, in neighborhoods, in businesses. They create a new sense of meaning. Culture as entertainment is one example of the first, the task before us will be our contribution to the second.

Artists Rights

The main purpose of the workshop was to map out and discuss the current state and developments in copyright/authors rights protection. In addition, some case studies focusing mainly on new media art works were presented to highlight some of the recent challenges facing the existing system of rights protection and remuneration schemes.