
2005 – Lisbon

Thanks to great generosity and hospitality of the Calouste Gulbenkian Foundation the ECP could hold its 4th session in Lisbon 2 – 4 December 2005.

The theme of the fourth session was *“How can European Culture promote European Cohesion?”*

The general theme was addressed in the plenary session by various speakers, including speakers, such as the Portuguese President Jorge Sampaio (opening speech), the Portuguese philosopher Dr Eduardo Lourenço, the President of the EU Commission, Mr José Manuel Barroso and the Director of the European Cultural Foundation, Mr Gottfried Wagner. There were also two sub-groups addressing:

“Culture, Government and Civic Society”

“Culture and Business”.

Some ECP projects in the pipeline were discussed and developed.

- “The Nomadic University of Philosophy, Art and Business” (included in the culture-business group)
- “Music and Health”
- “A European Architectural Internet Contest”
- “A European Academy for Contemporary Arts”
- “Directors across Borders”

These projects have the ECP as Patron.

At the end of the session the ECP Members adopted the **“Lisbon Declaration”** in response to the call by the guest speaker Mr José Manuel Barroso for socially committed artists and thinkers to mobilize. About 80 ECP Members and over 30 observers from 38 European countries attended the session.

This was the most important ECP session so far.

Karl-Erik Norrman
Secretary General

Lisbon declaration, December 2005

*A healthy economy allows us to live,
but culture makes life worth living.*

*We need the language of passion
to go alongside the language of reason.*

Jose Manuel Barroso, European Commission

In response to the call by its guest speaker Jose Manuel Barroso for socially committed artists and thinkers to mobilize, the European Cultural Parliament (ECP) affirms that:

Culture is the driving force for Europe in the 21st century, creating

- an inclusive, open and progressive civil society,
- added economic value, wealth and prosperity
- quality in education, transfer of values to the young
- sustainable communities and
- quality of life for its citizens.

People of culture and the arts are a strong human resource in making Europe “the most competitive and dynamic knowledge-driven economy by 2010” (Lisbon Agenda 2000).

Culture anticipates and explores. As the language of passion, compassion and creativity it vitalizes political dialogue and vision and brings Europe closer to its citizens by providing opportunities for expression, reflection and intercultural dialogue.

Therefore the ECP celebrates 2008 as the year of the intercultural dialogue by creating and participating in a dynamic discourse that stimulates artists, thinkers and their communities to explore new possibilities to enhance cohesion inside and between nations and cultures. As a platform for dialogue the ECP stimulates equal opportunities between cultural workers from all European countries, big and small.

The European Cultural Parliament is the patron for Member initiatives such as “Breakthrough Design for Living”, the “European Nomadic University for Philosophy, Art and Business”, “Music and Health”, the “European Academy for Contemporary Arts” and the film festival “Directors across Borders”.

Programme

Fourth Session in Calouste Gulbenkian Foundation,
Lisbon, 2-4 December 2005.

Theme: *How can European Culture promote European Cohesion*

Preliminary Programme

Thursday 1 December (Portuguese holiday!)

Afternoon/ evening

Arrival of Members (about 80 persons) and Senators (10 persons who will meet early Friday morning and during Sunday)

Friday 2nd December

08.30

Senate meeting led by Minister Pär Stenbäck.

09.00

Registration in the Calouste Gulbenkian Foundation.

**ECP Session Report
2-4 December 2005 in Lisbon**

- 10.00** Opening with Portuguese President Jorge Sampaio. Dr Emilio Rui Vilar presents the Calouste Gulbenkian Foundation.
- 10.45** Keynote speech by Dr Eduardo Lourenco on the theme Culture and European Cohesion.
- 11.15** Plenary: Plenary introduced by SG Karl-Erik Norrman. Interventions by ECP-members: Moderator Leonidas Donskis, Lithuania. Speakers: Jude Kelly, UK, Marina Koldobskaya, Russia, "Sjon", Iceland, Joe Friggieri, Malta, Jasenko Selimovic, Sweden, Alexandra Reininghaus, Austria, Bert Mulder, Netherlands, Yuri Andrykhovych, Ukraine and Marie-Luise von Plessen, Germany.
- 13.00** Lunch break
- 14.15** Plenary: Presentation by Dr Emilio Rui Vilar of the project A Soul for Europe. Presentation by ECP-member Krzysztof Czyzewski, Poland of the project "New Agora" (Borderland Foundation). *A European Academy for Modern Art*, presented by Boyko Kadinov, Sofia.

**ECP Session Report
2-4 December 2005 in Lisbon**

	<p>Working groups and project groups: Presentation of two conference papers for the working groups</p> <ul style="list-style-type: none">- <i>Culture, Government and Civic Society</i>, moderators Teresa Patricio Gouveia, Portugal and Ove Joanson, Sweden- <i>Culture and Business</i> (Including “Nomadic University”), moderator Simonetta Carbonaro, Italy- <i>Music and Health</i>, moderator Gunilla von Bahr, Sweden- <i>Open doors – How to live in Europe + European Architectural Internet Contest</i>, moderators Verena Huber, Switzerland and Eugene Asse, Russia.
14.45 – 17.30 (with short coffee break)	
17.30	<p>Plenary: ECP-members: Andreas Pantzis, Cyprus, Kresimir Rogina, Croatia, Patricia Portela, Portugal, Mikhel Mutt, Estonia, Lidija Merenik, Serbia & Mont, Peter Pakesch, Austria.</p>
19.00	<p>Concert: The Gulbenkian Orchestra presents works by Mozart, Brahms and Shostakovich.</p>
After Concert	<p>Light super</p>

Saturday 3rd December

09.00	Plenary: ECP-Members: Nils Erik Forsgård, Finland, Jennifer Jennings, Ireland, Jahangir Selimkhanov, Azerbaijan, Stelios Virvidakis, Greece, Anja Susa, Serbia & Mont.
10.00	Key-note speech by EU Commission-President José Manuel Barroso, followed by questions.
10.30	Coffee break
10.45	Plenary: ECP-members: Barbara Hendricks, Sweden, Michelangelo Pistoletto, Italy, Jaroslav Rudis, Czech Rep., Karsten Alnaes, Norway, Danis Tanovic, Bosnia, Antonio Ribeiro, Portugal, Txuma Sanchez, Spain, followed by group and project sessions and an editorial group preparing a possible "Lisbon Declaration".
13.00	Lunch break

ECP Session Report 2-4 December 2005 in Lisbon

14.00

Plenary: Key-note speech by Gottfried Wagner, Director of the European Cultural Foundation, followed by ECP-Members: Olivier Assouly, France, Magda Carneci, Romania, Bernard Foccroulle, Belgium, Goran Pristas, Croatia, Katia Guerriero, Portugal, David Lordkipanidze, Georgia.

15.30

Final Group and Project sessions.

17.30

Plenary: *Music and Health* – A message and an event presented by Rector Gunilla von Bahr, scientists and musicians.

19.00

Reception offered by the Mayor of Lisbon, Prof. Antonio Carmona Rodrigues, at the Castelo de S. Jorge.

Sunday 4th December

**9.00-12.30 (with
short coffee break)**

Plenary: Special Guests: Venu Dhupa, NESTA, London, Ilona Kish, EFAH, Brussels, ECP Members: Nina Hoss, Germany, Ricardo de Cala, Spain, Alexandrina Pendatchanska, Bulgaria, Manuel Salgado, Portugal, Erzen Shkololli, Kosovo. Group and project reports -“Lisbon Declaration of the ECP”.

12.30

End of the Session, press conference and visit to the
Gulbenkian Museum and the Modern Art Center.

Afternoon

Departure of Members and Senators

Moderators

Leonidas Donskis, Klaipeda

Teresa Pinto Basto Gouveia, Lisbon

Ove Joanson, Stockholm

Simonetta Carbonaro, Milan/Karlsruhe

The ECP expresses its gratitude to the Calouste Gulbenkian Foundation, Lisbon, for hosting and financially supporting the fourth session.

Culture, Government and Civic Society

Moderators: Teresa Patricio Gouveiea & Ove Joanson

The working group on "Culture, Government and Civic Society" concludes the following:

The European Cultural Parliament strives to build a cultural and value-based foundation to pursue the European project.

To further this aim the ECP offers to serve as a bridge between civil European societies and European Governments, including the European Commission.

Additionally, in order to strengthen the cultural perspective in all aspects of the European project, the individual members of the Parliament will contribute their expertise and

commitment in any relevant sector of European integration. Enclosed are some of the thoughts and ideas presented to the group in the course of its work.

Enclosure 1.

Individual input made during the workshop on friday. (Notes by Nik Dahlstrom)

Launching from the paradox; You can not base identity on difference. We are diverse and that is not going to separate us from those who are diverse from us.

Are we in the need of developing a European identity? If so, why?

Identity has changed over the last 50 years from being something to becoming something.

We need the process of finding inner identity. Three ways of doing this are;

- 1.) We can anchor ourselves in history for a common future.
- 2.) Anchor our self in space, geographical boundaries.
- 3.) Develop a notion of quality.

We have to base on tolerance and tolerance. We can't disregard the issue of our European diversity.

If European historical education could be implemented in our national curriculum that could be a practical example on how to start building a common identity within our diversity.

Identity is the curse of the modern world. Identity is built by a sense of belonging. When nobody is behind you can't fall back on origins and history. Identity is now therefore created by self fulfillment. We have to make a choice. Europe is an existential system. The moment we can define what Europe is, Europe is... over / finished.

Is there borderless art? There are different reasons for creating borders. We can actively communicate a set of common values rather than start defending/protecting ourselves.

Defending nationality is defending variety.

Our daily task as artists is to communicate. Culture has its task to remind us that we are all human beings. To see each other without deciding who the other is. Each one should be able to decide for themselves. We got to dare to be political. Use culture as a tool towards cohesion.

Culture and education should be part of every civic society and political framework. Offer a cultural language towards our politicians.

How do we share our culture and values to our younger generations? If I was running a country I would put my priorities towards education, culture, health-care, and in that order.

History is still very nationally defined. Could we demand a European perspective on this within our national curriculums? Public service/private market. What should the steering guidelines be? Can we evolve in discussing with the broader masses ignoring religious matters? How do we address religious questions in a secular society?

Enclosure 2.

Individual input made during the workshop on saturday. (Notes by Nik Dahlstrom)

ECP is currently only coming into physical existence in our annual conference. Should the ECP be a body producing a lot of ideas without the muscles to implement them or should we take a further step towards practical actions?

Can we interconnect all the contacts within the now existing network of the ECP? We need to work presenting language for both in formal parliament political spheres and the informal, the civic, people at grass root level.

We should happily recommend the European commission, parliament. Improve their visibility and doors of communication

The independent and nomadic identity of the ECP – the best way of promoting European identity. Could we make this coincide with the European cultural cities? Could we invent cultural politicians? This could be a possible future role of the ECP.

This is a forum for free thinkers. We must preserve our independence. Should we be institutionalized? We would like to have groups of intellectual exchange but we currently lack the funding. On the invitation from Barosso we would like to be involved bearing in mind that it is a challenge to combine an institutionalized body like the European Commission and the independent structure of the ECP.

Enclosure 3.

Points raised under the session, summary made by Bert Mulder, Netherlands.

We recognize that...

- Culture is at the heart of European identity
- European identity is a set of shared values
- Identity is a process for both individuals and societies
- The process requires representation, diversity and reflection
- Our policy stimulates culture in society in general and the young in special culture is at the heart of European identity
- Culture creates and reflects value for individuals and societies

European identity is a set of shared values

- A set of shared sensibilities that allows us to communicate and be inspired by our differences

Identity is a process for individuals and societies

- Identity as a process needs
- Expression and representation
- Diversity
- Reflection
- A European identity rooted in culture acts as a basis for communication and inclusion and collaboration instead of exclusion

Culture finds its roots in expression

- Representation
- To allow cultural expression and differences to be visible
- To ensure representation for all individuals, groups and societies culture is rooted in expression and reflection

- We stimulate and develop reflection
- A grammar based on respect...

Policy

- We recognize culture as essential to the quality of society
- A space for culture
- We will ensure a public domain
- Inspire society as a whole
- The renewed interest in culture requires: funding for projects, integration of culture in other domains in society, a notion of quality
- Address the young > education
- Stimulate cultural participation
- Stimulate reflection

Enclosure 4.

Summary made by Marie-Luise von Plessen

European culture is to build up...

Curiosity for neighborhoods

Openness of minds

Heritage of diversity respected

Education for tolerance

Sustainability of peace

Identify of democratic values

Otherness granted

National thought

To overcome

- National thought

Culture and Business, including “Nomadic University”

Moderators: Simonetta Carbonaro and (for the NU-initiative) Bengt Kristensson-Uggla and Pierre Guillet de Monthoux.

Workshop: Culture and Business:

...we affirm that:

There is only one way to reach a European competitive advantage – through integrating the cultural dimension into the European design of a new and sustained model of wealth and prosperity. This means that the interplay of art, culture and economy should be activated as the driving force for innovation in Europe.

By showcasing already existing role-models among successful European companies and innovative communities, we encourage European institutions to empower the creative industries in order to develop:

- a competitive advantage based on diversity and uniqueness,
- a new leadership of excellence and cultural entrepreneurship,
- and the direct economic contribution of culture in sectors such as media, music, film, literature etc.

Identification and investments in local cultural resources, necessary for European cohesion and competitiveness, need a new European leadership based on philosophical reflection.

In order to realize the above aspirations, The Nomadic University for Philosophy, Art & Business has been created. NU is a joint initiative of the European Cultural Parliament and Åbo Akademi University in cooperation with, amongst others, Cittadellarte (Biella, Italy), Center for Art & Leadership (Copenhagen Business School, Denmark). NU is a mobile learning laboratory offering future European leaders creative platforms for dialogue between art and business. By exploring practical field experimentations as well as innovative and productive cultural processes, the NU aims to contribute to creative human action and responsibility from a glocal point of view.

Breakthrough Design for Living

Architecture and living environment

1. Verena Huber (Switzerland) presented the project, patronized by ECP, “Open doors – How you live, how others live?” – 30 case studies of living conditions in six European countries (Switzerland, Slovakia, Romania, Russia, Latvia, Belorussia). Traveling exhibition of photos, descriptions, interviews and drawings started to be on show in each country, starting from Poland, where it was presented last month at a big event of the organization MitOst.

The project documents demonstrate a wide range of differences as well as similarities in daily life culture and living environment in different European cities. The project provoked a very interesting and fruitful discussion concerning urban environment and housing development in Europe. The section members express extremely positive opinion on the project and regrets that it was not presented in the plenary session.

2. Eugene Asse (Russia) presented the concept of European designers contest, which could be managed under the ECP patronage. The section members have discussed the preliminary ideas in advance by e-mail correspondence. There were rather different views on the competition theme and format. This meeting was planned to conclude the discussion.

The project's final version is as follows:

The project is in two stages -

stage one – EUROPEAN INTERNATIONAL COMPETITION

- Patron: European Cultural Parliament
- Status: open, international, over-European
- Participants: students, architects and designers under 30
- Theme: Breakthrough design for living (optional)

- Program: any architectural and design proposals providing improvements in the daily living environment in Europe (cities, countryside, landscapes, roads, housing, public spaces, transportation systems, etc.)
- Registration: no registration, free of charge
- Jury-selection committee: architects – members of ECP
- Announcement: via internet, publications, schools, institutions
- Presentation: via internet four A4 pages in JPEG or PDF format sent by email
- Result: selection of 10-15 students for the workshop
- Awards: 10-15 stipends for participation in the workshop
- Presentation: exhibition of the best projects during the ECP session, catalog

stage two – WORKSHOP EUROPE

- Patron: European Cultural Parliament
- Place: host-city of ECP next session
- Participants: the selected students
- Theme: project connected to the local problems of the host-city
- Moderator: the foremost local architect
- Term: one week before the ECP session opening
- Presentation: exhibition and report during the ECP session, catalog
- Budget: from the city

The project:

- Involves many young designers in discussion of European problems
- Connects them to ECP activity
- Gives a chance for creative solutions for the host-city

Lisbon Declaration (part on urbanism and citizenship).

Addition:

The recent events that took place in the suburbs of Paris and other major cities of France can be viewed from many different social and cultural angles, but urbanism is certainly one of them. We realize that in general, the uncontrolled growth of the post-industrial European city has created a split between the privileged city centers and poor suburbs.

The peripheries of our large cities have built ghettos of cheap housing to accommodate foreign workers and migrants from the dismantling of our rural economy. While the city centers are organized, infra-structured, beautified and clean, the suburbs are increasingly chaotic in their lack of urbanity and public space. For most people, to live and grow in social housing has become a stigma, when it should be the opposite; we should be able to produce housing and urbanization that can blend and reduce the gap between rich and poor. For that we need to rethink the new urbanism; we need to have clearer and better defined public spaces, we need to create “neighborhoods” instead of “zones”, we need to avoid mega-scale operations, we need pedestrian rather than car-oriented systems, and we need an architecture that does not further the stigma by spelling the words “social housing” on the facades.

On the whole, and if we want a better future for all, we need to be able to express the idea of community and citizenship not only through our beautiful and classical cities, but through our suburbs as well.

European Academy for Modern Arts

Main directions for the activities of the European Academy for Modern Arts

A project in Sofia

The most correct term to describe the future aspects of the European Academy for Modern Art is as multifunctional. It will be a meeting point not only for the arts but also a crossing point of different types of activities in the sphere of cultural policies and the forms of ongoing education in the field of arts. The structure of this complexity includes the following directions:

-The creation of a permanent Forum for modern arts through the organization of international conferences, meetings and competitions with the aim of expanding the information for the

professional circles and the wide public in the field of the contemporary state of different arts

-The creation of a permanent Gallery with a renewable exposition which will represent different examples of modern arts and will contribute to the dialogue between artists.

-The development of different types of ongoing education in the field of arts (architecture, visual arts, photography, computer graphics, installations, etc.): postgraduate studies, postdoc specializations, artistic workshops, courses for amateurs, etc.

-The establishment of a permanent Atelier developing its activities on the basis of creating a synthesis between the arts and the virtual forms of artistic creation.

-Promoting cooperation with renowned international artists and art critics who will deliver lectures and will organize master courses.

Text for the declaration of European Cultural Parliament

“The European awards for Bulgarian architecture “VIZAR” were created with the active support of the European Cultural Parliament. Their successful development gave the opportunity for establishing a European Academy for Modern Arts with headquarters in Sofia - considered as a significant chance for the synthesis of arts and development of the processes for extension of the European Union.

We are convinced that this is a real step in the direction of overcoming the boundaries between the different arts and in the creation of a dialogue between European cultures.”

Notes and Photos from the Plenary Session

How can European Culture promote European Cohesion?

4th session of the European Cultural Parliament

Notes from plenary sessions :

(By Nik Dahlstrom)

FRIDAY:

Opening – President Jorge Sampaio

My warmest greeting and welcome. Welcome to be a direct input of Portuguese culture and its peers and colleagues. The mission of ECP is to reflect on the European situation. It is through questioning that we move forward. To give a voice to culture/arts. We have to preserve arts for public access. Create the political atmosphere of humanity. To contribute towards peace and harmony between people. Work against dilution of our national identities and the forces pushing Europe towards one big financial consuming market. We must look towards things that are uniting us – we share a joint heritage of science/scientists and our philosophy/philosophers. Allow us to shape the future. Right now Europe is challenged with a lot of change. Europe has to be in the future hands of multicultural influence and not fatalism. ECP is a project towards civilization and we wish you best of luck.

Dr Emilio Rui Vilar – The Gulbenkian Foundation

Warm welcome Lisbon – A city open to the world, welcoming people. A city of poets. Our founder Calouste Gulbenkian pioneered in the oil industry. He was building bridges between cultures. His collection is a reflection on this. I hope that the ECP, while being here, will find and create input for a future path within Europe.

Pär Stenbäck, Finland

This parliament is an experiment and this time here in Lisbon at fulfillment with a good and fulfilling host. The Gulbenkian founder was a true European. There is a need for a common platform. We need culture in the current European somewhat challenging situation, our task is to contribute towards this European thinking. Thank you to the Gulbenkian Foundation.

Keynote speech by Dr Eduardo Lourenco “Culture and European Cohesion”

This is an exercise of mythology. Each European nation is individual. None looks through genuine European glasses. What is the meaning of being European? We have to share European existences but we can't define a European culture. This is hard and it is part of the European crisis. This is a sleeping bomb within the system.

The world is a system of cultures in conflict with unknown outcomes. The Greeks had an early influence on shaping a European identity. Philosophy was the cradle of science and arts. We, as Europeans, see ourselves as heirs of this heritage. The Greeks invented “non identity par excellence” and we only have this imaginary Greek perception because we imagine ourselves differently today. We still look to the universal values of time and beauty. There is a common European cultural heritage despite a lot of raised critical voices and the roots of Greek philosophy, Christianity, Judaism is still a strong influential power on and in our identities.

We gave the idea of freedom to the US and they made a statue of it and the formalized American cultural identity presented so strongly in the “American cinema” endangers a lot of our multiculturalism. There is no such thing as a European cinema if there is, it is so pluralistic. We have to be aware of not being swallowed by the global influence of American Culture.

Dr Eduardo Lourenco with Fado singer Katia Guerreiro

Karl-Erik Norrman, SG

Thanks to Gulbenkian Foundation

Leonidas Donskis, Lithuania,

Culture survives, succeeds when politics and other forces fail. It is building bridges.

Jude Kelly, UK

Artistic director of the artistic venue of South banks in London. As a child I went to ballet at a west Indian center. In Liverpool there was a teaming world view. I have traveled from a Liverpoolian to European citizenship. We should work for the propaganda of imagination. I am now the Chair of the Olympic planning committee since London won the bid. The Olympic Games are a symbol of all nations coming from and through the same door. We

must stay in the pleasure of doubts and make visible the voices and languages that are invisible.

Jude Kelly with audience

Marina Koldobskaya, Russia

St. Petersburg; the city that created Russian literature. Talking on the changes going on in the city moving towards Europe rather than Russia. Artists of the new generation, 20-35 years are interested in humanism. Some voices are criticizing that art has lost its mission and now are more the tools of education and entertainment.

"Sjon", Iceland Writer.

In Iceland we have no aspects towards politics we only like to tell stories.

Sjon was telling a story about a boy whose early mission was to sing for the world.

"We should live in an Archipelago of old ladies because where there are old ladies there are villages. Where there are villages, there is culture."

Joe Friggieri, Malta

I am representing Malta with its 400+000 inhabitants. Artists are bridge builders by profession and makers of creation and harmony. As artists we inhabit two worlds, reality and imagination. We must have a vision and bring hope to the world for the future. We are inventors. Poetry is when a word meets another word for the first time.

Jasenco Selimovic, Sweden

Artistic director of the Gothenburg theater.

European culture was seen as a threat towards national identity. We had to learn from our experience. We can start thinking in European terms if we keep our regional identity. A problem is that we never created a European identity. Identity is built on "we who are the same" and the nature of European culture is multiculturalism. You can not base identity on difference. However, there is no reason to despair, in the beginning of the collective process we usually start off being different. Do we want to base our identity on "we who are the same"? What happens with those who are different? These are problems that we are here to solve.

Alexandra Reininghaus, Austria

Journalist, art critics.

I, as an Austrian, feel like a mixture of many cultures, perhaps like a European. Artists can change the nature of national identity and values. Contemporary artists work a lot in modern media, internet, film, video crossing borders and different languages. The idea of a new Europe is a matter of cultural definition.

Bert Mulder, Netherlands

Are we at the closure of a 2500 years cycle from the Greek philosophers? In the last 500 years we have had cycles of 4 generations and then a crisis. We are now in such a crisis, a time of transition. Culture will be the key in shaping this new world and what is our individual place in that? How do one build a constructive identity and not constrictive? I hope that the ECP will be playing an active part in this transition.

Yuri Andrykhovych, Ukraine

Writer.

The “e-ukrainian” revolution was a break-throw towards becoming more European. It was a miracle and an aesthetic phenomena. Music, poetry, lights... Nobody knows who the author was or is? A revolution made by European cultural values. It is for me a good sign, the possibilities that artists can recreate Europe again and again. Despite friction in our political elite I find that we have reached a greater openness. How can Europe become bigger via another culture; the Ukraine, and how can Ukraine become bigger by European influence? Welcome to Ukraine and influent us!

Marie-Luise von Plessen, Germany

The museum of Europe opening in Brussels 2007 Presenting this upcoming project. “Looking towards the past for a common future in European culture.”

Leonidas Donskis

The leisure of doubts – you can never take yourself too seriously.

Andreas Pansies, Greece

It is interesting that in ancient Greece everybody could have doubts unlike the Egypt kingdom where everybody believed in every word from the Pharaohs. Andreas was sharing

some thoughts on different myths giving perspective on doubts and its influence on the European soul.

Karl-Erik Norrman

Quote from Voltaire; "The only hope for the society is from the artists and the intellectuals."
During the conference, we will work on input towards a "Lisbon Declaration".

Dr Emilio Rui Vilar

"A soul for Europe"

Initiate common cultural projects within Europe.

Taking care of the European soul.

Started in Berlin in 2004 Reinforces structures of all regions – solidarity.

See that Europe is using its cultural assets more effectively and are rooted in civil society.

The development of Europe depends on the power of culture, which must be used in a sustainable manner. This will help ensure that we have a Europe of Europeans, and not just a Europe of institutions, administrations and regulations.

Krzysztof Czyzewski, Poland

"New Agora" (Continuing from the input last year in Genoa.)

How can we develop new thinking in a situation of general crisis in multicultural society?

Year 2008 has been introduced as the European year of intercultural dialogue. How can we do that? How can we as the ECP be an instrument of providing tools towards this? My call to you is to share and gather ideas and experiences on how this can be done. Gather activities of intercultural character. Let us brainstorm on this within the forum of the ECP.

Boyko Kadinov

Architect

European Academy of modern arts in Sofia. Presentation of the progress of the programme.
Creating a meeting point of arts and activities, education, competitions etc.

Andreas Pantzis, Cyprus

There is not one European culture, there are many European cultures. We need to understand the needs of a multicultural Europe. Culturally, linguistically, religiously. We can

not look at our people as consuming masses, as consuming objects. The cohesion of Europe lies in its poetry, music, dance, literature, film etc. 3 principles of the old Greeks are still alive;

- 1.) the right of doubting,
- 2.) the value of the old,
- 3.) the principle of justice.

We need to subsidize, for example, film in smaller countries in order to maintain a variety of our cultures because of the financial strains of expensive production costs and a small population/audience.

Patricia Portela, Portugal

We live on a new notion of time. More and more we are not bound to space. We belong to our time and that can't be taken away from us. Let's introduce the idea of the beginnings; there is so much talk about endings. Lets try and fail and start over and over and over until we finally succeed and get things right. Let's get rid of the notion of space. Time is the one thing we can't trade. Let's give our time here and now without constantly looking back into 2000 years of history. Let's start our journey and travel on into the future Europe.

Mikhel Mutt, Estonia

What influence does our group the ECP have on the great bulk of our populations? How do we influence this group? When I watch other artists working it doesn't bring the two of us personally closer it just looks like it. I also question the global cultures, football etc. Does it really bring people closer?

Lidija Merenik, Serbia&Mont

Talking of the Gulbenkian collection as a good example of European cohesion. I'm not sure that culture can be the right tool for European cohesion. The culture of eastern and southern Europe is very little seen or acknowledged. Creating an environment for better education is a key towards cohesion.

Peter Pakesch, Austria

Director of a museum that has started to do a lot of educational work. Invest in institutions that work also educationally towards our schools. This has really vitalised my institution. To be a social sculpture.

SATURDAY:**Nils Erik Forsgård, Finland**

Historian of ideas, presenting the picture of Europe as an insula surrounded by water.

The Mediterranean has become a border towards other cultures. The Baltic Sea region has been a unique experience in fruitful development during the last 5 years. I am working on a masters program in the Baltic Sea at the University of Berlin. This has so far been very successful. However most of our students consider work in the US. Do we have European values of our own or only when compared with the US.

Jennifer Jennings, Ireland

Ireland has during the last decade faced dramatic change. The challenge has been of vast extent. There has been a lot of resistance towards the variety of the non national citizens. Irish theater has not got involved in tackling these issues. Minorities are still not included. Ireland is new to the immigrant issue but can use this position in order to learn and work to become a good example.

Jahangir Selimkhanov, Azerbaijan

Summoning some reflections of what has been said so far. Identity is of a changing character, so European identity probably needs to be revised every 5 year, and should not be protective but projected towards the future and not looking back in history. European culture should be constructive and not constrictive. Respect for the individuality and celebrations of diversity. What should the functions of the ECP be? How does this body position itself towards other European bodies? What is Azerbaijan's place in European contexts?

Stelios Virividakis, Greece*Professor of philosophy.*

You can not have a universal perspective without individual particularity. Cohesion can be reached by the skill of critical thinking; and I would urge the ECP to recommend and encourage studies of philosophy within Europe. I would like to see a gathering of different initiatives, summer schools, good curriculum etc. to be presented towards national governments. There is a need to cultivate the right emotions; drawing on psychological research fostering love and humanity.

Anja Susa, Serbia & Mont

Notion of common European values. I don't think they exist.

Book suggestion: "Essay by the second direction".

We, Europeans, are younger than ever because some parts have not yet been born but some of us are already tired when we wake up in the morning. Should the starting point of the future Europe be in the old "tired" parts? I don't have any answers to all questions that have been raised here and I think that we must keep asking. The moment we are very sure of an answer we are probably very wrong. In my position I feel like a second class European – alternative quote from Animal Farm: "some Europeans are still more equal than others". How can Europe promote cultural cohesion? Try to increase the mobility of artists within Europe. I think it is wrong to compare European culture with American culture. We should not define our identity by denying others. No matter what the answer is, the question will always remain.

Barbara Hendricks, Sweden

I wasn't born in Europe but in the US but do feel at home in Europe. I think that countries deciding to come together in order to "not go to war again" is a fascinating phenomena. I became a European citizen to enable me to participate and contribute towards this. Art is as essential to life as the air we breathe. Artists have to be at service to their art and ask themselves why. We need to strive towards beauty, truth and perfection knowing that we never fully arrive but keep walking towards. Above all we must always remember that we are human and standing on the shoulders of those who have been raising their voices before us. Why cohesion? Well we can't survive with the alternative of cohesion. How can we promote cohesion? How can we inspire particularly the young towards a universal European unit.

How can we give our children access to art and culture? We need to dare to be up-close to the political side. Public Service is a service to all of us that we ought to take care of.

Michelangelo Pistoletto, Italy

M. Pistoletto was unable to turn up and had a stand in. (Apologies, no name given.)

Presenting the work of the center. Individual artwork moderated within an interdisciplinary group with focus on local civic implementation. Use art for social transformation. An example is our project; "Love difference", a Mediterranean initiative, promotion of an interdisciplinary work and networking over the Mediterranean countries.

Jaroslav Rudis, Czech Republic

Writer

An expos  of the Czech pub, the birthplace of the Czech literature, a sacred place where nobody lies. A partly true clich  is that a Czech knows his origins by the pub he feels at home at. The only problem is how to be seen or heard outside the pub...

Karsten Alnaes, Norway

The Barents region, a good example of cohesion and peaceful living. "The ocean of peace" A Barents institute has been decided to be built. Focusing on oil research and research on peaceful coexistence – philosopher Kant will be a fore figure for this work. The aim of the institute is to find solutions to ethnic problems, knowledge that can be used in other regions. First conference will be held in June 2006.

Antonio Ribeiro, Portugal

It is so important to learn from history. We live in a new world with a lot of problems to be solved. What is the collective memory of the people living today? History was written by the conquerors; we must also study and listen to the history of the defeated. I'm talking about finding a new public space. The new poor are the techno less. I propose special attention to visual culture, spread via the new forms of distribution. The intellectuals have to intervene and also use these new media.

Keynote speech by EU-commission President Jos  Manuel Barroso

Commandments of the Gulbenkian Foundation and the many foundations in Europe.

Culture is more important than economy. There is an increased need for intellectual, artistic input in our political work. Europe is right now in a battle of our common values and imagination is needed for decision makers and encouragement towards long term solutions. We need the help of intellectuals and artists. We can look back at the role models from the renaissance where medieval students were a European mobile elite.

I expect a healthy dose of provocation from the ECP concerning the central issues of the future of Europe. Building Europe is a never ending story. Europe needs to reform, we are at a crossroad with 20 million unemployed. We can't ignore these matters.

During the last 50 years a lot of focus and mind has been put on European thought; now we have to focus on the European hearts and make a move from multicultural to intercultural; towards the becoming of "Citizens of Europe". Culture and art are a necessity. More passion than reason with future ideas and input from the intellectuals. Co coordination of different European cultural networks, initiatives and projects is needed. The economy is necessary for our lives but culture makes life worth living

Questions from ECP members:

Could you invite an artist in residence to the European commission?

Reply: In fact we are doing that. We are listening to the great thinkers of Europe. We have a brainstorming meeting now in January.

How can we help artists and intellectuals towards a quality life in order to get them to stay and work in Europe?

Reply: Cultural inspiration from the thinking of Rudolf Steiner... We have a lot of programmes like the Erasmus, the exchange programmes etc. I am working to provide finance for these. We need money. We need the European dimensions. Create a network of the best in Europe competing with the best of the rest of the world. The brightest minds now all go to financially strong players within the US.

How can health and music be included within the EU?

Reply: Get in touch with our health department.

Can artists and thinkers be invited to enter the political arena?

Reply: I try to do this all the time. In Spain they have put footballers, intellectuals, artists, creators as role models, addressing European issues. The pioneers of Europe are less passionate now, bring in the newer members and give them space to share their enthusiasm. I'd like to see a mobilization of this body for the future of Europe.

Could 5 % of the coming budget become invested in culture? You would be sure to see a great return on investment . Would you support the ECP making such a suggestion?

Reply: We are a super national institution. It is not good to reopen the new package of the budget of 2007. It will not be accepted. Let's do a closure looking and revising the spending in order to be used for the next budget. Suggestions can also be put forward to the parliament. 1% is our total spending. I promise more resources for culture investments but we are now short of time.

What can we do to help you to mobilize towards the bigger companies in cultural cooperation?

Reply: Contribution of bigger companies is being done. Put suggestions towards companies wanting a European label.

You mentioned Passion and I would like to suggest Passion with compassion.

Reply: I couldn't agree more.

Key-note speech by Gottfried Wagner, Director of European Culture Foundation

Let's leave the idea of European Identity and instead talk about European Responsibility. We need some modest action to win the confidence of our citizens. One example of actions taken is the 3 million euro invested in the Anna Lind Foundation focusing on the relation with the Islamic state.

A proposal of some possible shared actions:

A lot of big cultural operators work across the borders, now we need to encourage small operators who are willing to do the same. One opera house has the same budget as the total EU-budget for this and the cultural administrative staff and back up is so small within the European commission.

Balkan needs our support, what can we do?

We need to invest in the creative industry. There is a great need for a public space. We need an increasing activity addressing governments, the European Union and different private foundations. Foundations are spending very little on cultural projects over borders. Could we raise greater interest towards this kind of activity? There are different initiatives/conferences talking on what needs to be done. Recent meetings in Berlin provided 6 recommendations, in Paris 8. All very good but for one minor detail; who is going to pay and implement?

I like practical and constructive procedure – can we, the ECP and the European Culture Foundation, join forces in lobbying towards parliament members? We mustn't forget the inclusion of our vulnerable members and regions. Could we focus some of our activities towards one goal? For example synergies in work toward 2008 with the intercultural European theme stressing diversity and competence? If so we need to start thinking towards this now and invite the media so we don't end up talking to ourselves.

Comments:**K-E Norrman**

- 1.) Yes, let's look together towards 2008.
- 2.) Lobbying is not our strength but we encourage this through the ambassador responsibility to bring back the ECP experiences to their home countries
- 3.) I do support extra focus on our vulnerable regions.

Rui Vilar

New initiatives are needed on a somewhat cloudy European sky. Some will flourish, some will fade. We can't rely on governmental cultural support. Private support is needed towards civic initiatives. I am in favor of coordination but also independence. Don't go the Brussels way, all cooperating. We however need a co-coordinator. Let our different experiences grow for some years and then evaluate.

Pär Stenbäck

I will respond positively on the issue of lobbying. I think we should all go home with a specific message and do lobby activities there.

??

I don't see the opposition to collaborating with each other and Brussel the "Brussel way".

Christina Doctare

Could we formalize "being ambassador" to get this clarified in order for us to take this on more officially?

Caroline

Could the ECP adopt a vulnerable region?

Andreas

I have no speak, so many countries without a voice! The smaller nations within Europe must be given a platform, a space to be seen and heard.

Illona

We need to become visual.

Magda Carneci, Romania

Rumanian poet.

"The concern for my soul." I moved to Paris to teach. Felt lost; lost my identity, close to being nobody. Also felt I was losing my soul, nothing connecting me to my fellow world. I started researching why. What is our soul in all its complexity? Reference made to a platonical description of the 3 parts of the soul. A society that can satisfy all parts will be prosperous. Artists have a task to restore and heal the inadequacy of our societies. An exposé of the soul and its implications on our society, life and cohesion.

Bernard Foccroulle, Belgium

Opera director, Brussels

Opera – 400 years of European network. Now facing major challenges, financial, social, and educational. Are we a museum, elitist, only for the old? What are we doing to face all these challenges? We have a lot of networking activities, learning from each other, and collaborating. This is my 4th weekend on European focus. My experience is that we talk a lot but without media coverage we come too short. We don't reach our politicians and furthermore the people and grass root level. We should collaborate on one or possibly a few projects.

Goran Pristas, Croatia

About replacing the idea of European Identity with Responsibility. In our regions of Eastern Europe artists spent a long time being regional until they felt it didn't matter where they were coming from. They adapted the "non identity strategy", I am coming from "whatever". An expose on eastern European art and its new strategy ... Eastern European art, only existing as a linguistic phenomena.

Katia Guerriero, Portugal

Many of our national human resources and cultural valuables are abandoning our country. We need to even out the differences between living standards and possibilities or else turn into a sterile continent of 2nd hand people. Wherever I travel with my fado singing I bring my culture to all my audience and so I participate in European cohesion. We all have to take our responsibility towards the education of our children.

David Lordkipanidze, Georgia

I came to the ECP 2002 as a scientist and was greatly influenced; now I am in charge of the biggest Georgian cultural museum. Our strength is 2 million fossiles. How can we create creative competitive clusters? Finding historical roots and making stories linking us to Europe. Making "it" visual gives us good publicity. We should look for the story behind the story and the ECP can learn from our little bones.

Gunilla von Bahr, Sweden

A global commitment to music and health. The power of music has always fascinated me. Music has a spiritual dimension. The balance between body, mind and soul is important for our well-being and promotes health. In the European context with increasing mental health problems and violence, the healing effect of music should be used. The Swedish Royal College of Music has taken the initiative to create an international conference on "Music and Health" in Stockholm, May 13, 2006. Welcome!

Cristina Doctare, Sweden

Music and health. Can music actually heal a person? Well, I am prone to think so but more research is needed. I strongly believe in the integrated approach where we use all kinds of arts to restore health. Music is a powerful intervention for health. Music and health are two

profound aspects of human life, and they are forever linked. An expos  on the effect music has on our brains.

Paul Robertsson, England

We can musically learn from the birds. They seem to be singing; "Here am I, where are you?" At the same time singing "come and love me" and "this is my territory keep out". This is an example of diversity and harmony. There is no joy in tuning all strings in a piano to the same note. Can we find and imply something of that in our work and search for cultural cohesion?

SUNDAY:**Venu Dhupa, NESTA, London**

NESTA, the single most potent catalyst in the UK. Creativity as the foundation for Innovation and Enterprise. This program listens and learns from Europe and the rest of the world. Provides funding for work, research and learning from outstanding overseas leaders and anchors this with a local UK project. We want to increase diverse input on leadership from other sources than the American

Ilona Kish, EFAH, Brussels

Established in 1992. A cultural active lobbying body with 85 organizational members. Lobby and influence on the EU parliament. Working towards a deep and profound understanding on how the European Union institutions work and function. The EU budget is giving 50% towards the agricultural program, 30% towards the regional program but only something like 0.1 – 0.01% toward the cultural program. We work towards increasing this budget politically and technically. Mr. Barosso, president of the European Commission, has a great passion for the culture but is politically isolated and does need support. We need to be visible and present at all EU levels; the council, parliament and Commission.

Ricardo de Cala, Spain.

Teach in University, culture starts in the family. A change of mentality is needed. This is a long process. We need to share one message, and get it out through the media.

Alexandrina Pendatchanska, Bulgaria*Opera singer*

Reflections of what has been said. We talk about culture as art and entertainment. The meaning of the word culture is "all human doings". Most of us are artists and that is in some ways the highest form of culture. We should recharge the meaning of the word. I don't believe in a common identity. Be ourselves as individuals. That is the only way I think we can reach cohesion in Europe.

Erzen Shkololli, Kosovo

Transition: three photos of mine. My different given identities.

- 1.) Religious,
- 2.) Political/national,
- 3.) European.

My experience of this and how I have been affected by this.

Photo presentation on restoration programme in Kosovo.

Conclusive thoughts and input:**Miran**

Thoughts collected during these days.

Notion of identity. The idea of identity is a dangerous idea. I prefer the idea of cultural responsibility. We have to rethink what culture is. I would prefer and propose 'curiosity and interference' rather than 'tolerance and political correctness'. We need to focus; I can't remember what we talked about three years ago. We, the ECP need a voice, a group that would strategically do some concrete actions. Are we at that stage now? I would hope and wish so.

Karl-Erik Norrman,

Reply: We are working towards this. One example is introducing a programme group of 6-8 people that can meet between the annual sessions and in doing so start forming a body that can strive and help to give focus to our work.

Marie-Luise von Plessen

Culture is not always charming. I like to be charmed but realize that is not always apt. If there is a mission then that mission ought to be focused on the fact that Culture is an endangered issue in Europe. Embrace in this the need for striving towards other essential values; culture should be the tools for peace, stability and equal rights. Political and economical people ought to be included in our parliament.

Christina Doctare

What is the soul of Europe in a secular society? How do we protect culture from exploitation?

Barbara Hendricks

I suggest that each member should be able to put forward proposals. I would like to meet in smaller groups to discuss rather than allowing so many to talk and squeeze depth into 5 min.

Karl Erik Norrman

Comment: Please put forward proposals towards our procedures. Be active in promoting our work on your return back home. Please contact us in the steering group between the annual conferences. Keep the idea of participation via the exchange of ideas also during the year.

Pär Stenbäck

We don't have a structure, we don't have a budget. We need the help of all our members specifically looking towards the year 2008.

Next conference, 2006, has been secured. Date will be in September and placed in Finland, _bo/Turkku. Funding received from the city of Turkku, Swedish culture in Finland and the Finnish parliament? Thanks expressed toward these contributors. Further thanks are expressed towards the Gulbenkian Foundation, Rui Vilar and board members.

Presentation of workshop groups and Lisbon Declaration (Se separate documents).

Culture, Government and Civic

Society

Culture and Business

Music and

Health

The Nomadic University
European Architectural
Internet Contest

Finally presentation of the Lisbon Declaration

Final thanks for all effort, thought and input and the closing of the 4th session of the European Cultural Parliament, Lisbon 2005.

Nik Dee-Dahlstrom 051204

Preparatory Conference Papers

[1. Culture, Government and Civic Society by Susana Gaspar and João Amaro, Lisbon, Portugal](#)

[2. Facing the Future by Ilídio Nunes, Lisbon, Portugal.](#)

[3. Nomadic University – ECP Schwungseminar for European Creativity by Pierre Guillet de Monthoux, Geneva, Switzerland.](#)

[4. New Agora – Quest for New Ideas and New Intercultural Practices. A Proposal by the Borderland Foundation for the European Culture Parliament, by Krzysztof Czyzewski, Sejny, Poland.](#)

Culture, Government and Civic Society

By Susana Gaspar and João Amaro, Lisbon, Portugal.

Culture is not merely the sum of several activities but a way of life.

T.S. Eliot

We are all cultures. When said in this way, what is qualifiable, that which cannot be measured, becomes quantifiable. We shelter in a definition of culture unreflected gestures which associate our everyday freedom – perhaps emanating from something ancestral,

informed by life itself - with the more heavily pondered decisions of our behavior as citizens both free and conscious of the acceptance of this freedom. A statement totalitarian and containing no true analysis of what is or not *culture* does not lead us to any conclusion on what culture is. We do however arrive at a myriad of perspectives which characterize the entire cultural debate in Europe.

Diversity.

Two questions, which we are the basis of this intervention, should be asked in the exploitation of the current meaning of the concept of diversity in Europe:

1. Are we contributing to the diversification of cultural goods and services?
2. Is Europe deepening the knowledge of its diversities and in effect creating conditions to enable diversity to be its uniting element?

Our awareness of culture impels us to act politically. As T.S. Eliot states that, “awareness transformed the problem of **education**, *both in terms of identifying culture with education and in terms of making education the only instrument that can improve our culture*”. This note by T.S. Eliot draws our attention to the need for education to be the driving force of cultural sensitivity. A sensitivity which vitalises our heritage and makes it truly present in us all, to ensure it is not an “*archived vitality*”. The times in which we live, particularly favorable to the somewhat arrogant specialization of the “*great high priests*”, can result in a pernicious consequence of increasing the distance between the *subject* and the *object*. The subject is the citizen who accesses cultural goods and the object the cultural good itself, the fruition of which is no longer straightforward but operated through those who control the specificities of cultural languages – this being applicable to both art and science.

Education must have a sense of the everyday citizen, proclaiming the extremely rich cultural heritage of Europe to enable all citizens to fulfill their lives according to the choices and decisions they make throughout their lives. Education is therefore the safety capital which can ensure individual decisions are responsible, with obvious social and economic benefits for states. We reject cultural state directed development and ideological impregnation of education but we demand a supply, by states, of an education which does

justice to our valuable European heritage. This long term and demanding effort will be the most reliable driving force of an increasingly wider market of cultural goods and services which will result in a greater range of choices for citizens and, in turn, will sustain a more diverse cultural supply. Still in the area of education another profound problem is that of the coexistence of the many languages with which we communicate. This has a direct influence on the essential instruments governments have at their disposal to maintain and strengthen cultural policies – the *audiovisual*. Our very rich European Babel is the first difficulty which the effort to integrate cultural industries is faced with.

Still in the area of the supply of cultural goods and in the present circumstances we see that it is necessary to support certain artistic activities without questioning the free competition of the internal market. The market is insufficient when it comes to the needs of artistic production as it does not have the necessary nor sufficient scope to cover the diversity of events in the Union. States are therefore obliged to act both upstream and downstream of artistic production in terms of both the promotion of cultural industries in the respective country and in the training of audiences to raise their awareness of a Europe rich in multiple identities.

If upstream we have already mentioned the priority which should be given to an education which prepares for the exercise of citizenship and the freedom of choice based on responsibility, downstream the role of the states is decisive in maintaining European cultural diversity. Diversity, in addition to differences between the countries which are part of the Union, diversity is also the plurality of interests, disciplines and fields of research in the cultural domain. If on the scientific level we all agree on the ineluctable investment of states – through different strategies in which the articulation between scientific investigation and society is enhanced with a view to the production of technologies – on the artistic level the equivalent weight of the state is not consensual and is often the cause of disputes between cultural agents. We think that this has been happening due to lack of clarity in the political options assumed, due to the confusion which is unavoidably caused between those who feel supported by and those who are excluded from the state support networks.

In addition to what we consider to be the anachronism of the polemical issues of the simple conservation of the heritage which some defended or of the blind, ungrounded support given to whoever appeared before the government entities supporting creation, we think we can all

agree that governments have responsibilities in these areas. And if the resources should not be merely transferred for the maintenance of the stones which make up our built up memory, with limited budgets the ministries of culture will have to be more careful in the support granted to artistic and cultural production. But this alone is not enough and the cyclical controversies will inevitably return to the cultural supplements of the press. That is why those elected should fulfill the promises they make, as these can never be determined by questions of *taste*. As supporting creation is a risk, this risk should be taken on board with no complexes nor should state support be made into a political weapon. As the cultural question is structural for the Union, we believe that governments should intervene in cultural, scientific and artistic domains, transforming them into a strategic sector as others are and which are more visible on the inter-governmental agendas. For this it is not enough to simply list everyone's good intentions but to accept the risk which is a way to invest in what is new in the field of culture. We are going to fail many times but by accompanying Beckett we shall learn to fail better. Because culture is the way we see and live the world.

But let's now look at the urgent need to take the concept of diversity further, trying to understand to what extent Europe is really in agreement with what it lays down in its policies. Faced with complex and ever-changing processes of cultural evolution, the discussion should be constantly reformulated in its directions and concepts of reality.

In this way, we can address the second question raised at the onset of this text. It is common among intellectuals of various areas to write reflexively about cities: about the cultural specificities of each one, about the culture generated from confrontation/conviviality between urban communities, about each urban community specifically, with their own crossroads and references. Another common debate is that of a culture between cities which has been the main point of reflection to find solutions of political intervention for culture in Europe, conceived as imminent and developed in urban or suburban environments (capitals, medium and small sized cities).

In this assumption a very important question is lost: if on the one hand most of the European population lives in urban areas then there is on the other hand an immense space (increasingly more unoccupied) which is losing its own culture, closely linked to the characteristics of the geophysical environment and which brought original variants to urban culture in each country through migratory flows which came to increase the population. In Portugal and probably in many countries in Europe rural communities reacted to the lack of

conditions and to the desire to access the cultural values of the modern world by leaving their own space for good (for cities or other countries) or on a daily basis to go to work. In this outbound movement they associated the possibility of conquering quality of life outside the scope of the need to reformulate their cultural values, by running after a form of identification with the whole world, in opposition to the feeling of reclusion and remoteness lived in the rural space. At least culturally people wanted to leave those spaces where they felt limited, essentially due to poor living conditions (sanitation, leisure areas associated with their past and customs, accesses, employment...) and possibilities to enter into contact with the rest of the world. In this way, rural environment is a loosely developed and paradoxical mixture between ancestral knowledge of the elements and activities associated with this knowledge which exist in people as a part of their bodies and gestures and the attempt to create a new identity with what is brought from outside in terms of customs and global formulas of life which, in the exercise of this transposition, only contribute to worsen the poor living conditions.

Social and economic evolution, with all the demands and possibilities brought to everyday life in rural societies, has nevertheless created gaps in its culture resulting from the lack of political investment from local councils and governments and from a serious lack of dialogue and consultation of the worries of rural communities, which as an alternative end up by pursuing the more immediate forms of cultural survival. In this perspective, the European Union should urgently reflect on mechanisms to compensate for these differences, as a strategy to trigger true development of all its wealth and diversity. It should integrate the perspective that diversity is related to both the preservation of the right to development in rural environments and to the integration of emigrant communities and risk communities in cities. That is why there is a question of particular interest in the rural space. Paul Conerton refers to the village as a cultural universe in which “*up to a great extent individuals remember in common*”, due to lack of distance in the physical space or space of activity. From this condition, villages and some towns become places where the bodily social memory, according to his concept of communal remembering, is deeply preserved in current bodily performances – the body not only as discourse or manifestation of discourses but especially as a culturally modulated object in its daily practices and rituals. This is a field whereby the culture of a community is difficult to analyze and to immediately recognise is manifested. That is why it has been kept within the field of non-recognition as a potential for study and dialogue with populations, in terms of the creation of cultural policies. By resorting once again to the example of Portugal, unlike music (with the research work of Michel

Giacometti and Fernando Lopes Graça's initiative, still recreated by new creators today) the work on the body has never been started.

The body includes an underlying force marginal to our awareness of culture, present in dances and commemorative celebrations, but not only: there is a whole culture of rhythms, working positions, relationship with the characteristics of the land, popular beliefs, physiognomies, voice (which is really the extension of the body in space). These are bodily practices which because they are identified with rurality, as a socio-cultural bias and symbol of under-development, they were always sent back behind the mountains, never being sufficiently identified to raise the hypothesis of their artistic exploitation by contemporary creators (except by a few creators, such as Madalena Vitorino or Carlos Afonso Dias, among others).

Do we know how much our ankles or our wrists placed on our waists weigh? Just like us, does Europe know the culture which lies beyond urban limits? Will this be the unavoidable path to development or are we ignoring any intervention in this field as it demands from Europe, in its ambiguity, diversity and dispersion, new strategies of true decentralization? How can one touch on this sub-identity without going back in time, creating bridges of recognition of our bodies in rural space and between the latter and urban culture? In triggering this reflection, a question raised by Conerton should be considered: we have to distinguish social memory of historical reconstitution and in this assumption to avoid at all cost creating a kind of "*imagined communities*" (making use of Mike Featherston's concept) as a strategy "*to conserve that which they consider to be a local culture (...) transforming it into a simulation of itself*". The reformulation of a cultural intervention in Europe which includes the rural environment should not exist just to create a kind of shop window for tourists to gaze into the past. Ethnographic museums and handicraft shops are extremely opportune but it is not this that one is talking about when reconsidering the relationship of rural communities and their bodily social memory.

We can therefore start with two basic questions: firstly, how to continue encouraging cultural creation in the rural space, without forcing people to return to practices which are no longer essential to them; and on the other hand, how to introduce outside culture in the cultural life of rural communities?

In the pursuit of answers it is important to bear in mind that decentralizing cultural politics does not mean moving a festival normally held in the capital to a medium sized town right next to it. Many solutions can also result from discussions with the artistic community, challenging it to create, in addition to artistic objects, intervention solutions in rural communities and integration projects for these in creative acts of a greater or lesser involvement. Nevertheless, we will only have mobile artistic communities if the displacement is accompanied by the creation of professional rights in all Europe on the one hand and a more liberal municipal management, both in terms of integration of creative strategies, as in investing in the creation of all basic infrastructures in rural areas, on the other. What can in fact be concluded is that an in-depth intervention to safeguard culture in the rural environment has to be integrated into a wide range of meaningful options. Even though the European Union is not limited to a kind of supra-national Welfare State type of action, the opportunity it has to intervene in the disappearance of differences in conditions of access to culture and cultural creation must be recognised by the multiple societies that make it up. The acceptance of its profound diversity is the only perspective of common culture conceivable in a Europe with a sustainable future.

Cultural diversity in Europe results from the integration of 25 culturally different countries, of the movement of people and cultural goods, of the possibility of the existence of a cultural goods' market based on different conditions under which they are created and disseminated within each country and here too the relationships each country establishes with its own culture and the need each society feels to continue to have space for this relationship. In this way, the cultural politics of Europe should be based on an increasingly more *diversified specific* viewpoint by trying to find specific solutions for each problem, without losing sight of the ripening of European societies.

Facing the Future

The Technological New Economy and Cultural Business Models

By Ilídio Nunes, November 2005, Lisbon, Portugal.

Abstract

As a young manager of a Portuguese (European) independent jazz label, each day I face a number of challenges for which I feel unprepared. I therefore decided to share this

experience with you, in this parliament, by making a small list of topics I believe anyone who intends to enter the music or movie industry, be it as producer, editor or even as an artist, should be able to master.

My academic studies on Cultural Management in the early 90's did not fully prepare me for the problems I am facing today. We have talked about the Internet, the digital advent of the new-networked society and discussed how this new media was going to change our lives. We read Levy, Negroponte, Baudrillard, Virilio and many others and learned cultural management, marketing and the basic concepts of economy.

In the meantime, almost ten years have passed by and I am now challenged with dramatic changes. A new world has emerged and with it too many equations that need to be solved. Key aspects of the business models are changing. In the last five years, several new links on the chain of value are introducing a new lexicon – a word list we were used to listening to only when our computers crashed and we needed to take them to some repair shop. Nowadays it is odd to witness Apple and Microsoft talking about the music and movie industry and even more surprising is to see them expanding and becoming key players in the business.

It is odd but not necessarily bad. It is really like growing up and making new friends. It means that those of us who have already been in this business for some time will have to reshape and readdress everything. There are lots of new things out there we still need to learn. For those who are just starting it will be easier if they begin their activity with a previous understanding of what it may entail.

Keywords

New Economy; Technology; Software; Copyright. Table of contents

1. New Economy
2. Facing the Future – Prospects and obstacles
 - Copyright laws
 - DRM (Digital Rights Management)
 - Catalog and discovery
 - CRM (Customer Relationship Management)
 - Broadband

Notes

References

1. New Economy

This is merely a small exercise: I have collected a number of major principles of *New Rules for the New Economy*(1) and tried to verify whether or not they would apply to my label (Clean Feed).

How has a Lisbon based independent jazz label survived during the last 5 years?

... "Explosive compounded growth." Technically, n^2 growth should be called polynomial, or even more precisely, a quadratic; a fixed exponent (2 in this case) is applied to a growing number n . True exponential growth in mathematics entails a fixed number (say 2) that has a growing exponent, n , as in 2^n . The curves of some polynomials and exponentials look similar, except the exponential is even steeper; in common discourse the two is lumped together.(2)

We understood this concept only after we innocently embraced it in our own business model. Our first manifesto said:

Clean Feed was founded in 2001. It was born from an urgent need to change the "grey" Portuguese jazz scene and to release the most creative international artists. From the first, Clean Feed set out on a mission to record unsuspected music by recording Portuguese and foreign musicians in separate or cooperative projects.(3)

Unaware that joining artistic communities and exploring mid-size niches in a global environment was a vital thing to do if we were to play by the rules of the new economy, we released our first record, a live performance of musicians from two different places (3 from New York + 2 from Lisbon).

Every one of these musicians had his own local community, friends, partners, students and fans. What we were in fact doing was establishing the links between them or, in other words, we were connecting nodes in a network.

Increasing the network value of the label was mainly done by inviting as many different musicians as we could. At present, we have 148 artists on our roster.

$N = \text{musicians}$ $N * N = \text{musicians network value}$ $148 * 148 = 21.904$

What does this mean? It means that Clean Feed's network has more or less 21.000 persons; this is among musicians established links alone.

This strategy not only allowed us to make some money out of being an independent jazz label, but it dramatically increased our artistic and creative network as well, forcing us to refuse projects that we once dreamed of recording. Metcalfe's theory about increasing returns was beginning to work for Clean Feed.

We never expected to have one of our CDs reviewed in the New York Times, nor did we anticipate to frequently read reviews of our work in the trade magazines, or to receive dozens of projects from all over the world to release. Having customers from Tokyo, L.A. and Sydney visiting our website store or having 40.000 hits per month on our website was indeed beyond our expectations. As it is, increasing sales per project was inevitable.

Only recently we realized that *as physical proximity (place) is replaced by multiple interactions with anything, anytime, anywhere (space), the opportunities for intermediaries, middlemen, and mid-size niches greatly expand.*(4)

Reading Kevin Kelly's *Ten Radical Strategies for a Connected World* or the *Long Tail* concept by Chris Anderson was something that we only did after we had already started to become overwhelmed with our own success.

We do not know if the Clean Feed strategy was an intuitive perception of the rules of the new economy or if we were just moving across the late 90s euphoria. I am personally convinced that all of us who are connected to the artistic and cultural background perfectly understand some of the basic rising concepts. As far as we are concerned the new rules of the new economy are just common rules.²

Facing the Future – Prospects and obstacles

How do we face the future? Excited. There is a brave new world coming our way. The software industries do not cease to surprise us with their new developments. The gadget industry is trying to keep up the pace and communication technologies are more important and stronger than ever as they work on making these innovations ubiquitous.

There will be obstacles to overcome, especially those generated by the gap between the adjustment rhythms of some key players and their old business models.

Copyright Laws – If there is one problem that worries me the most is how long it will take politics and major copyright owning companies' cartels to understand that the existing copyright law does not fit new business models. The one thing accomplished by these laws is to keep other players at a safe distance from participating in a chain of value. Granting monopoly status for such long periods does not increase creativity nor does it protect artists. Therefore, these laws are far from their primary objectives, i.e., to defend author's rights and to promote creation. These days, they are just means for giant corporations to defend their profits and candy land for lawyers.(5)

CRM (Customer Relationship Management) – *As the soft trumps the hard, the most powerful technologies are those that enhance, amplify, extend, augment, distill, recall, expand, and develop soft relationships of all types.* If there is something else that we, in the cultural business, do understand is the importance of a long and stable relationship with our customers. Proximity with the nodes in your network is fundamental. Business is moving up from selling goods to strangers to providing services to members.

Catalog and Discovery – Google changed the way we relate to the Internet. The new generation browser will do it even more by narrowing our search results with a filter that learns from the user's navigation experience. Intelligent logarithms will rank pages based on client-side compiled metadata digitally stored in our PCs. This will allow us to save time while searching for the contents we really want. At present you just have to add collaborative filters and you will have small on-line communities thousand miles apart sharing common interests.

Question: If you narrow the search results to a personal or even collective experience (which is an amazing instrument to browse catalogs) will there be room for "discovery"?

DRM (Digital Rights Management) – *The process of standardization is always a political struggle, with winners and losers*(6). From railroads to screws, from UNIX to DRM these are few examples of fights to establish a standard. It is crucial for us to see the end of a war between software companies that intend to become the holders of the DRM standard. We refuse to be a part of this war but our business models depend on it. If no standard is achieved the lesser the attention from mobile phone companies, ISP and digital content providers will be. They are, at this point in time, the ones who are going to connect us to the world.

Broadband – There is not much to say on this subject as I think it is quite evident. If you intend to set up your business plan and follow the rules of the new economy you will need broadband. We have been talking about networks, CRM, download, upload, streaming and other technologies commonly known as the 'net' or the 'web', so we really need to be connected. It is vital for Europe's cultural roadmap that it should be considered a top priority for all.

Notes

1. Kelly, Kevin; *New rules for the New Economy*; Penguin Books, New York (October, 1999).
2. Kelly, Kevin; *New rules for the New Economy*; Penguin Books, New York (October, 1999).
3. Cleen Feed's first press release.
4. Kelly, Kevin; *New rules for the New Economy*; Penguin Books, New York (October, 1999).
5. Lawrence Lessig comments about MGM vs. Grokster, during his presentation *Clearing the Air About Open Source* at the Open source business conference 2005.
6. Surowiecki, James; *Turn of the Century*; Wired Magazine, issue 10.01; Jan 2002.

Nomadic University – ECP Schwungseminar for European Creativity

By Pierre Guillet de Monthoux, Geneva, Switzerland.

This proposal describes the rationale for organizing an European Cultural Parliament (ECP) Schwungseminar as a NOMADIC UNIVERSITY (NU). The seminar would yoke students and industrial partners in creative cultural projects in European cultural institutions. ECP Schwungseminar at NU would provide future business leaders the opportunity to participate in a living learning laboratories connecting campus and community, an offering unique yet pivotal to true European management education for the new creative class.

Why Nomadic University Schwungseminar?

Current management research reveals that economic success depends on an organization's sensitivity to the cultural pulse of its environment. Therefore, developing a sustainable connection between European management and European culture would improve economic growth while providing a fresh outlook on human resources and technologies. In *The new spirit of capitalism* (2005), Boltanski & Chiapello echo three of the most famous prophecies of the German artist and professor of sculpture Joseph Beuys. The prophecies reveal how Beuys wants us to rethink the economy on the basis of an enlarged concept of art.

Through its emphasis on Schwung, the proposed Nomadic University Schwungseminar would update Beuys. Schwung is a term from the German aesthetic philosophy of Schiller. It describes a managerial playful performance of virtuosity as a joyful pendulum movement between forms of thought and matters of experience. The Schwungseminar, meeting for five intensive day blocks on at least four different locations of the Nomadic University, would follow a triadic Beuysian design for exploration, reflection and experimentation explained below.

Exploration of Social Sculpture in Art and Business

Beuys, a trained sculptor, defined leadership as Soziale Skulptur, and this is why Nomadic University students would explore living cases in European cultural projects and institutions—as social sculpture. Replacing obsolete industrial templates of management and efficiency with cases from culture and art affords an innovative and practical opportunity for a truly European management education. Art at work gives rise to a social process where people communicate, exchange, and connect the new ways much in demand in future business.

The time to rethink business efficiency along this European model of social sculpture is now. Social sculpture evolves out of traditions and revitalizes communities into making playful jumps coached by the kind of aesthetic leadership that today is in demand far beyond the borders of the fine arts (Guillet de Monthoux et. al). NU- students should explore culture

not as consumers of entertainment but as investigators of backstage-insights into how art works and develops as the serious play (Jacobs & Statler, Letiche & Statler) of social sculpting.

Reflections on Artistry and Management

Beuys' slogan for a democratic capitalism, Jeder ist ein Künstler, aimed at rediscovering the creative potential in humans. He never meant that we are potential Einsteins or Picassos; they were geniuses of the past. Contemporary creativity – the kind increasingly appreciated in business and industry, is not a matter of individual geniality but is connected to collaborative virtuosity.

A virtuoso knows how to reshape a familiar existing theme into a fresh and surprising idea. The virtuosity within our grasp is not about creating something absolutely new; it is rather about creating interesting interpretations. Instead of looking at innovation from a “newness”-perspective, we focus on how the shaping of new values rests upon interpretation and repositioning of old traditions, processes which are ever present in European cultural landscapes. After exploring living cases, participants and guests of the Schwungseminar would reflect on their observations and develop their interpretations of what such artistry means for human resource management. The faculty of the NU, constituted of members of the European Cultural Parliament, abounds with competence in such practical hermeneutics.

Experiments in art="Capital"

Long regarded as a mere provocation, Beuys' third prophecy has slowly but surely gained respectability as a statement of fact. His famous equation kunst="Kapital" certainly does not mean that a Chagall or a Christo is a secure investment. The point is that art—when discovered and interpreted by the public as a societal resource- becomes a dynamic factor in economic value-making. The managerial lesson is that value-production, which once focused on products and processes, is increasingly about performance. When spectators and onlookers play the central part, goods and services become secondary bonuses or sideshows. Economists used to discarding art and culture as “unproductive” labor need to conceive of management as valuing performance as central to business as it has always been to cultural production. The final mission of the NO Schwungseminar is to become an

experimental lab for new value-making,, using the kunst="Kapital" principle to design concrete art-business projects fueled by rich European culture .

Nomadic University; Euro-City-Scape learning

The Schwungseminar of NU is the first management school to strategically integrate new cultural thinking in its curriculum and at the same time link its students to concrete urban cultural entrepreneurship. There is amongst managers and increasing awareness of the importance of the city and its art and culture to economic creativity (Florida 2002, 2004). The seminar enables future European managers to connect to aesthetic wealth of the European cultural city-scapes that reap values far beyond those traditionally associated with tourist attractions, status symbols, and relaxing entertainment. Through the NU and its Schwungseminar the ECP gains a twofold benefit: it not only shapes a place for new student learning; it can also enhance its position in Europe's managerial and economic development.

Members of ECP are active in most of Europe's dynamic cultural city-scapes, which would be ideal for the traveling NO Schwungseminar. By going to e.g. Copenhagen, Åbo, Lissabon, Berlin, Graz or Biella students will experience dense milieus with operas, theaters, concert halls, museums, and art spaces, all within walking distance. They will profit from European faculty from university centers that were part of the cradle of aesthetic philosophy. Most European centers connected to the NU Schwungseminar have rich historical traditions of fruitful partnerships between art, science, and economy. The NU Schwungseminar will forge an ECP link to European assets impossible to experience in campus environments modeled after the US campus.

Europe is made up of hot spots for new avant-garde cultural action. The European city is known globally as an exciting melting pot for cultural projects and institutions. Mediated by the Schwungseminar, NU offers ECP a living laboratory to rethink management education and company creative practice. The Schwungseminar at NU would help ECP to follow the advice of many serious scholars (Czarniawska, Steyaert, Florida) who strongly believe European metropolitan areas are the powerhouses of creative energies for future economic development.

The Nuts and Bolts of the Nomadic University

The NU Schwungseminar can only work as a long-term commitment. Its positive effects on ECP and its beneficial implications for European cultural capitals must be insured by a strong structure made up of research and formally supported by local and international personalities. The NU should work as a network of hot spots monitored and discovered by the ECP. The ECP annual assembly has organically developed into a showcase for good art and cultural practices amongst which NU can single out the stops for next year's traveling Schwungseminar. The ECP annual meeting is also an ideal place for holding annual faculty meetings to monitor the NU Schwungseminar and its possible future stops.

The NU should ideally be managed by an educational institution responsible

- for housing the NU secretariat responsible for budgeting the fundraising for the Schwung seminar. NU should ideally cover local costs for running a five-day seminar expected to 6000 Euros per Schwung Seminar-stop. Costs for traveling and lodging should ideally be covered by the participants themselves.
- for advertising and recruiting candidates for the NU Schwung seminar using ECP members for the diffusion of information
- for selecting students for each Schwung seminar round, an ideal group for such a Schwungseminar is around 20 students
- for selecting the stops for NU Schwung Seminars
- for coordinating the traveling between the stops of the NU Schwung seminar

Each stop is responsible for scheduling and carrying out a one week program showing living cases of art and cultural management typical for the location. For instance Michelangelo Pistoletto has suggested to offer Cittadellarte in Biella as a stop for the NU Schwungseminar, Peter Hanke has suggested the Centre for Art and Leadership at Copenhagen Business School and Pierre Guillet de Monthoux is prepared to host a stop at the European Centre for Art and Management in Stockholm.

Connecting European Cultures for tomorrow's European Management

Creative management today is more often referred to in terms of design rather than engineering (Boland) and as curating (Lindqvist) for artful making rather than executing and controlling operations (Austin & Devin). When industry and trade become art-based, creative business needs to understand the aesthetic leadership (Guillet de Monthoux et. al.) that artists use to run their successful art firms (Guillet de Monthoux). These research-documented trends reveal the consequences of changing industrial structures, of slimming corporations to a few full time people able to safeguard business culture. Clear-cut inside-outside boundaries of firms and environments dissolve when business shifts from institutions to temporal projects. Firms exist as brands and signatures on imaginary plateaus (Deleuze & Guattari) in network societies (Castels) where potential economic resources lie scattered over vast cultural landscapes. Social competences requisite to successful management careers develop not on the job, but in multitudes (Virno) of cultural experiences. The experience economies (Pine & Gilmore) we live in no longer depend on metal-bending but rather on mental-bending to accommodate ideas like the fact that architectural atmospheres (Böhme) and elaborate styles (Postrel) do add value.

Competitive quality for future Euro-firms hinges then on elusive and volatile subjects that have not been formerly treated explicitly in any management education. Still we know that Europe has a lot of artists with unique competences in organizational learning and business development far beyond the traditional image of the “commercial artist” (Brellocks & Schrat). If given a forum like the ECP NU Schwungseminar they are prepared to connect to business and value-making in ways profitable to both European commerce and culture. In this situation ECP and the NU Schwungseminar offers a unique opportunity to prepare contemporary managers to be in tune with European culture.

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New Agora – Quest for New Ideas and New Intercultural Practices**A Proposal by the Borderland Foundation for the European Culture Parliament**

By Krzysztof Czyzewski, Sejny, Poland.

NEW AGORA is a response to the challenge of today's Europe facing complex problems with multicultural society, integration and identity. The program is based on two different spheres of activity: reflective – the Mobile Academy, and practical – the Inter-Cultural Workshop.

Clearly visible to the naked eye, there is an ongoing social crisis of the European multicultural society. It turns out that a dose of tolerance, which a decade earlier sufficed the peoples of various nationalities, cultures and denominations to co-exist in one body of society, today is no longer satisfactory. Moreover, it appears that European openness towards the otherness has been built, in many cases, on a concept of political correctness understood superficially and absolving the citizens from any attempt at a deeper understanding and closeness to the Other.

The process of integration and opening of borders needs to be accompanied by growing tolerance, especially if no work on transformation has been carried out in the sphere of culture and mentality. Europeans have too long lived in closed national states, too many of them experienced religious conflicts, too many are entrenched in their own separate cultural identities (which are defended in the name of cultural variety) therefore the opening, experienced by them through European integration, globalization and migration, evokes in them frustration and attitudes radically averse to the Other.

The title of the program “New Agora” refers to the community space which is not just a sum of separate features, but grows out from the wealth of separateness understood as unique quality. It determines for the cultures their point of juncture, the central place, the place of meetings, common work and dialogue. The borderlands are like the land crossed with the waters of rivers, whose inhabitants must unceasingly build bridges and seek alternative ways of forcing their way from one bank onto the other to be able to live and develop. Today, it is necessary to rephrase the question about the rules and values which should organize life in such communities and about the knowledge and methods of building bridges, i.e. the relations with the Other.

The “New Agora” program proposes a long-term cycle of activities concentrated on seeking new ideas and on working out new inter-cultural practices. It will be realized in different places in Europe in the form of a **Mobile Academy**, engaging outstanding representatives of humanistic thought, and **Inter-Cultural Workshops**, engaging the young, educators, social activists and artists. Special stress will be laid on the forms of dissemination of the results of the meetings and workshops as well as their continuation in local communities.

The Borderland Foundation is inviting the European Culture Parliament members to discuss the proposal and to consider a partnership in the realization of the program.