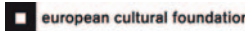
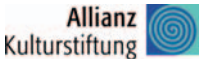


Culture and the Policies of Change
Conference Reader

Brussels, 6-7 September 2010



Culture and the Policies of Change Conference Reader



CultureWatchEurope Conference 2010
“Culture and the Policies of Change”

Conference Reader

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Foreword

by Robert PALMER, Director of Culture and Cultural and Natural Heritage, Council of Europe

This report is a digest of the discussions that took place during the conference “Culture and the Policies of Change” that was held in Brussels on 6-7 September 2010. It is a document that contains various presentations, papers, summaries of workshops, and a general résumé of the issues and broad conclusions of the conference. The event took place within the framework of CultureWatchEurope, a platform initiated by the Council of Europe to monitor and evaluate trends relating to culture across Europe.

Our society is moving through a set of significant transitions, and depending on how the lens is focused, different components of this transition are evident – economic restructuring and the reductions to public sector expenditure, major shifts in demographics that in some societies are presenting new challenges for living together, the severity of environmental and climate change, and the increasing recognition of the inadequacies of many of our existing governance structures. Changes of this scale are all taking place at a time when there is a strong political force for reform and modernisation. Although such an array of issues can be construed as ‘cultural’ in the broadest sense, there also needs to be a closer examination of the impacts of such profound economic and societal shifts on the cultural sector itself, provoking a re-shaping of its current models. Some might say that further development of the cultural sector will be primarily a question of its own ability for adaptation and invention.

Diminishing public resources for cultural practice in many countries is adding urgency to the imperative for change. There is a current debate about the relative value of much of the existing cultural practice, as well as the relevance of our present institutional and organizational structures that historically have been created to support and manage culture. Policies for culture may require a significant overhaul in both ‘western’ and ‘eastern’ European countries; the challenge is pan-European in nature.

For this reason the Council of Europe, along with other partners, took the initiative to organise this conference – certainly not the first one dealing with the subject of cultural change, and I guarantee it will not be the last. The conference was intended to be part of a collective process of re-examination. Many specific topics could have been debated, but logistics required the prioritisation of several major themes that reflected the key interests of the organising partners. These themes were grouped around three broad subject areas – mainstreaming culture, cultural diversity and resources for culture. These were further developed into nine workshops, offering significant ‘open space’ for conference participants to re-define and deal with more specialist interests.

Many hundreds of insights were voiced and discussed at the conference, based on the experience of those involved, and these needed to be collected and distilled. The following report is only the first stage of this process of analysis. There has been an attempt to point out major pre-occupations and possible conclusions that were expressed at the conference. Deliberately, the conclusions had not been 'pre-cooked' by the organisers, and so the report is not organised as a neat and orderly set of easily digested proposals. In any case, big changes in society are not made through a unified simplistic action. They are invariably a result of many hundreds or thousands of initiatives by numerous different players.

A major question now is 'what next?' Often, debates are had, duly recorded and then forgotten after the publication of the results. On this occasion, each of the partners appears committed to the challenge of continuation and follow up. The Council of Europe will organise another conference in 2011. However, more important will be the actions that will lead up to the next event through planned and unplanned conversations, and taking advantage of new connections and synergies. Whether anything practical comes of the hours of conference discussion is a matter for all of us.

I want to enthusiastically thank our conference partners – The European Commission, The European Economic and Social Committee (EESC), European Union National Institutes for Culture (EUNIC), La Communauté française de Belgique, Culture Action Europe, International Federation of Arts Councils and Culture Agencies (IFACCA), European Culture Foundation and LabforCulture, the Allianz Kulturstiftung, the Ministry of Culture of Slovenia and the Budapest Observatory. Of course, it is the people inside and behind these organizations whose energy and commitment makes things happen. For this conference, special thanks must go to the participants for embarking so openly and honestly on a process of re-examination and getting to grips with the imperatives for change.

Contribution on the Conference: Culture and the Policies of Change

by Jan TRUSZCZYŃSKI, Director-General for Education and Culture, European Commission

A striking common thread ran through the wide range of critical observations and opinions voiced in this conference; culture is a driver for positive change in our societies. But its potential as a motor for change will be reached only if we are capable of fully integrating the cultural dimension into other policies for social prosperity, cohesion and well-being.

The shock-waves of the economic and financial crisis continue to make themselves felt across Europe – and beyond. In such challenging times, the capacity of culture to combat poverty and social exclusion is particularly relevant. Indeed, through its proven contribution in the fields of both social inclusion and economic development, culture will play a crucial role in the implementation of the Europe 2020 strategy for an economically strong and socially inclusive European Union.

The adoption in 2007 of the European Agenda for Culture has proved to be the impetus for fresh thinking on the role of culture and the benefits of cooperation across traditional "policy borders". Whether through creative partnerships between schools and culture institutions, or in the context of local and regional development strategies, evidence is growing of the benefits of cross-sectoral partnerships and of integrating the cultural dimension into a wide range of policies.

Preparation of the next Workplan for Culture 2011-2014 is naturally a time for formulating new aspirations for culture. But it is also a time to recall one of the lessons learned through practice so far; progress depends on our joint efforts, whether policy maker, activist, academic or artist.

Report on the Conference

by *Steve GREEN, EUNIC*

I

The Council of Europe's CultureWatchEurope and its partners attracted over 200 participants to its conference in Brussels. They included State Secretaries responsible for the political distribution of cultural budgets, cultural managers who influence the direction and objectives of public sector budgets, cultural managers of institutions, consultants, a few actual practising artists and a few from the private sector (perhaps too few).

They met for two days, spending most of their time in specialised workgroups, interspersed with keynote presentations in plenary.

They came from over 30 countries, mostly in Europe but with several from further afield including Australia and the USA.

The aims of the event were clearly set out in the invitation: participants were invited:

..to launch a process of re-examining current approaches to cultural policy and cultural practices in the light of major world changes – including the impact of economic restructuring and the reduction in public spending in culture, but also other shifts that are occurring in relation to demography, issues connected with diversity, the impact of new technologies, and preoccupations with environmental change and security.

Such changes are provoking widespread discussion about the role of government and the private sector in culture in European countries, but also how cultural institutions function, the type and scale of support required for artists and new forms of partnerships and multi-stakeholder approaches to address the challenges facing European cultural policy in its widest sense, at local, national and pan European levels."

This report attempts to summarise these intense debates and reflexions, and the millions of words spoken in plenary, in workgroups and in the corridors. I have been immeasurably helped by the summaries from the working group moderators, the interviews posted online and the keynote speeches.

My aim is not to report on everything but to bring out the connections and the similarities which emerged, to highlight differences, and most of all to identify the "policies for change".

II

Nine working groups formed the core of the conference. This is where the real work took place. Spread over two days, they facilitated in-depth debates, once the introductions and personal presentations were covered. Plenary sessions enabled everyone to sit back and reflect or, as we shall see in the case of Jeremy Rifkin, to be “taken apart”.

The thematic areas of the working groups left no one in any doubt that “culture”, or more specifically, the cultural sectors, now affect a very wide spectrum of society. At times the wider definitions of culture crept in, but overwhelmingly this became a *debate about the arts and creative sectors*. Each of the specific topics would warrant at least one conference in its own right. The essential aim of this report is not to look at each one separately from the others but to see them as a whole. The groups were:

Mainstreaming culture:

- culture and competitiveness
- local and regional development
- culture and international relations.

Cultural Diversity

- cultural diversity, policies, institutional outreach, minority participation, social inclusion
- culture, democracy, ownership, new media, new forms
- culture and education, participation, excellence.

Resources for Culture

- responding to cutbacks, investment tools, incentives, copyright
- new management and governance models
- spill-over and evaluation.

III

The report begins by looking at the challenges, the rationale for the event itself. It then moves on to review how the working groups explored these challenges, and ends with those recommendations and comments which point to change – in line with the conference title; the policies of change. Most of the groups provided short summaries: the quotes in italics come from those summaries.

IV

The stark invitation seemed controversial. Why the sudden emphatic need to change? Why should we re-examine current approaches? Why, in the words of the background paper of

Francois Matarasso , “Why re-think cultural policy?” The last fifteen to twenty years have seen a significant expansion in the artistic and cultural sectors worldwide. The cultural landscape has changed beyond all recognition. A comparison with say, 1990, in any arts sector, in any country, will show a major expansion of the supply of cultural output: more festivals, museums, galleries, theatres, cultural spaces, a boom in the creative, heritage and cultural industries, of publications large and small, of employment in the sectors in question, of academic and vocational courses and students, of consultants, and of networks.

As the supply and availability of creative output has increased, so demand has also increased: higher visitor and audience numbers, increased cultural tourism, more books purchased, more requests for a cultural component in an ever-increasing range of sectors. New art-forms have emerged. The cultural sectors are probably one of the most mobile sectors in Europe notwithstanding the hurdles.

And in more recent years the digital cultural world has introduced new dimensions.

The expansion is evident at the formal governmental and intergovernmental level with major agreements, conventions, “Years of” and “Agendas for”. Conferences and seminars on the arts and culture have become a growth industry in their own right. This conference would not be the last this year for many participants. Even as this conference took place another was being held in the same building on “culture and regional development”; the following week would see a conference under the Belgian EU Presidency on culture and poverty, and in the previous week in New York the European Union had successfully joined others in pushing to include a cultural component in the Millennium Development Goals.

A success story by any standards. Why re-think policy indeed! But as one working group summed up:

“As revealed by the current crisis the political status of culture in urban and regional Europe is still relatively low – despite two decades of transversal, horizontal and integrated local and regional cultural policies, and after a large number of studies demonstrating the economic and social impacts of culture, and the establishment in many European cities of cross-sectoral partnerships in which cultural affairs are supposed to play a central role. Why is culture so vulnerable and exposed to cuts in public funding?”

What’s gone wrong?”

That became the leitmotif for the conference and for this report, because for all its successes in recent years, for all the lobbying and evaluations, the cultural sector across Europe is facing a major financial crisis. The expectation is that as governments declare their 2011 and 2012 public sector budgets, the arts and cultural sector will fare badly. Few economists and commentators think public sector funding will regain the levels seen a few years ago. Austerity budgets will also impinge on box office and audience income; corporate sponsorship is expected to be harder to obtain as organisations seek to replace public funding. Foundations, the final pillar of funding, are also under increasing pressure.

The cultural sector suffers most where it is dependent on public funds. It needs stability and coherence to flourish - which at this time is not given.

This *cri de cœur* is, of course, common to all sectors of public administration. The issue the participants had to face was whether the cultural sector has the resilience to readjust to the changing times, or rather which parts of the sector are best placed to adjust.

V

The financial crisis has an instant and visible impact on the arts and creative sectors. It did not take long for the groups to identify further crisis and challenges.

The cultural sectors are by their very nature embedded in society. European society is facing a series of challenges. *“Many societies are breaking, or at least changing”*. The impact of living with the consequences of migration, of increasing diversity in cities and towns is well-known, and was the subject to be addressed by one of the working groups. Other groups soon expanded the list of society's ills:

The erosion of people's trust in politicians, indeed in trust generally.

The growing threats of widespread illegality and organised crime in some parts of Europe.

The growing alienation and exclusion of young people from labour markets and civic networks.

Young Europeans are the most highly educated for their age group in history, and yet youth unemployment far exceeds that of adult unemployment. The rising numbers of 16-25 year old “NEETS” (“Not in employment, education and training” in English; “ni-nis” in Spanish) are forming a new generation of Europeans who are not following in the footsteps of previous generations, which makes them a new specific cultural grouping. At the same time the ageing of European societies introduces a new dynamic with an increasing number of citizens of post working age.

Cultural policies in Europe are not immune from changes in the world.

The need for new strategies in the context of Europe's economic crisis and of the growing competition from China, Brazil and India.

Any visitor to the major cities of these countries will instantly see the difference in dynamism, confidence and sense of purpose. The international dimension continued with another view which adds to the feeling of uncertainty for many and of opportunity for others.

Europe sees itself very much as the knower, the supplier of expertise, the holder of important values which need to be exported. It needs to be aware that there are a variety of value systems in the world, different ways of thinking.

VI

Financial and societal challenges were joined by another challenge put forward by the opening keynote speaker. It did not take long for the conference participants to be jolted into facing another crisis. Jeremy Rifkin's quick-fire delivery was a challenge to the interpreters and an equal challenge to his audience. His peremptory "we are at the end of the modern era and doomed" provoked close attention to detail as he unrolled his forecast of the future unless radical changes took place starting now. The impact of the changing climate and the ruthless use of the earth's fossil fuels and other finite resources require a fundamental change in behaviour which ripples throughout society. Rifkin spared no arena from an uncompromising need for change: education, business, and of course culture. The cultural sector itself has a considerable carbon footprint: what is it doing to reduce it (fewer conferences?). His own solution: of a move to an empathic civilisation, is highly regarded, and equally highly controversial (especially, in view of the comment in the previous paragraph, outside the American-European space).

VII

At this stage it was difficult to take on board any further challenges, but one did emerge. The rise of the digital economy and processes, virtually unknown 20 years ago, is challenging the business models of established cultural industries seeking to cling on to market and profitable shares in a radically new environment where newcomers play by different rules for different times (A Rifkinesque scenario). New concepts of copyright are emerging, more suited to the 21st century. Digital technology affects virtually everyone in the cultural sector. The specific discussions on the digital revolution soon morphed into a wider institutional uncertainty: are existing institutions fit for purpose, is *my* institution fit for purpose, in the second decade of the century? There was a concomitant suspicion that cultural policy frameworks had become frameworks for institutions and not for culture, namely the intermediary and not the outcome. To use the new jargon, how resilient am I? "I crave certainty and stability in an age when uncertainty goes hand-in-hand with opportunity."

Financial, societal, behavioural, environmental and digital: the challenges were set.

VIII

The financial crisis led the way. It was clear, as Peter Inkei's scene-setting report made clear, that the reductions in taxpayer funding for the arts will differ from country to country, and indeed within many countries, between the national and regional budgets. The main changes were expected in 2011 and 2012 and in many countries had not been announced in detail at the time of the conference. However the expectations were very clear. Cuts policies came under review, and a common view was that:

In a time of public funding cuts, the focus is on the preservation of traditional cultural institutions.

A further aspect arose concerning governments which seek to continue to support major cultural building projects: as support for the ailing construction industry as much as support for the arts.

These and other examples raised the uncomfortable but real issue of competition between the various cultural sectors for the dwindling resources. This is in part a reflection of the sheer size and diversity of the sector; in times of reduced funding political prioritising becomes more visible. The gist of the discussions was that the reductions will not be short-term or reversible. There is a fundamental re-evaluation at a political level in many countries on the role of the state, and the general direction is that the state should do "more for less". This ideological movement alters the impact of arguments and the responses which many in the cultural sector have made in recent years. This will be further developed in the advocacy section later in this report.

This realisation prompted some recommendations for radical change. This was not the time for gradual incremental changes. The very structure of organisations and cultural players were closely scrutinised.

The financial crisis/devastation/clashes of culture creates new opportunities for exploring more appropriate structures, partnerships and models for supporting culture.

This led to ideas along the lines of:

Enterprises that co-operate with their clients, audiences, and other enterprises seem to fare well in the marketplace, hence the term "co-opetition" is gaining ground. This suggests that new business models emphasising clustering and networking are emerging.

Seek to support new models of 'distributed' culture with less focus on centralised institutions... like a new "grid" model of power supply.

Institutional outreach is not enough; cultural work outside institutions is important. I like the idea of distributed culture.

The international cultural organisations were also swept into this structural change, triggered by finance but with a positive impact outcome:

The way that institutions currently provide and promote culture needs to be turned on its head, and also the way we define culture. We need to move with the times, relinquish some control, and become facilitators and co-ordinators rather than needing to organise everything. Projects designed by cultural and social entrepreneurs, grassroots activity, need to be facilitated and supported.

This latter point, greatly increasing the engagement and active participation of more stakeholders, the local community, citizens etc., was a regular theme in many groups and includes:

the need for more systematic involvement of children, young people, the elderly and ethnic minorities in the mapping of cultural activities and resources in different cities and regions;

the opportunities offered by digital technologies to encourage wider and more systematic citizen participation in cultural policy-making.

This led to several recommendations; these two incorporate most of the ideas:

the setting up of a pilot project to define an 'electoral college' for the cultural sector in some European cities and regions, and elect one or more local cultural leaders to sit as cultural representatives on urban and regional strategic partnership bodies. The election should preferably be preceded by a campaign with manifestoes prepared by different candidates. The proposed system would hopefully contribute to strengthening the legitimacy of local cultural leaders, and could lead in time to the creation of European conferences and networks of urban and regional cultural leaders.

The commissioning of a study to summarize and analyse existing experiments (in Europe and beyond) to encourage local citizens' engagement and participation in cultural activities, through the use of citizens' juries, as well as participatory budgeting and programming of the activities of cultural institutions like museums and theatres (see, for example, the nouveaux commanditaires scheme, supported by the Fondation de France).

The often divided structure of the cultural sector came in for emphatic criticism (*the independent sector often mistrusts cultural institutions*), but positive proposals were also forthcoming, with comments along the lines of:

Close the gap between institutionalised and non institutionalised cultural organisations; promote collaboration between the two (level of collaboration could be a criterion for funding), with common criteria for funding for public and private organisations based on: quality of production, mobility patterns, artistic excellence, collaborative mentality, visible commitment to intercultural projects.

The "closing of the gap" could well be triggered by financial necessity forcing greater engagement between arts organisations, whether in terms of back-office functions or programmes.

One of the concrete ideas mentioned was the need to invest in cultural consultancy, much needed for smaller and less developed organizations, coming from economically and socially deprived areas.

An imaginative approach to matching up the potentially divided sectors with the need for change consisted of a novel way of allocating taxpayer funding. Discussions centred on the need to review the public-service remit of cultural institutions.

Reform and restructuring of public institutions to enable them to be more accountable.

This in turn opened up the approach to the functioning of cultural policy, moving it beyond process and structures and institutionalisation.

There is a choice between opening up traditional cultural institutions and scaling them down to put money elsewhere. A "third way" can be to open them to tender and to create the possibility for vested interests to face competition from new interests.

From the institutional level the discussions moved into location, and there was a remarkable consensus in many working groups that:

Real innovation always happens on the local city level and is already adapted to local circumstances.

The future is not to be defined in Brussels at a macro-level, but at local level, in the cities.

Need to think more about linking cities and regions rather than working on the national level – it is more efficient and effective.

Funding for cultural institutions should be made dependent on them opening up to new citizens.

This in itself presents challenges in cultural policies: if the innovation, and indeed the need, for cultural policies takes place in cities and regions: where is the money allocated?

Decentralisation of responsibilities to local and regional authorities is often unaccompanied by a transfer of financial resources.

One aspect of the financial squeeze in the public finances is that in some countries the cultural sector will face a double hit as national and regional/local budgets are reduced.

Cities were the focus of the debates on societal issues. It is in cities that the sense of belonging is most keenly felt. Many working groups were concerned with the excluded and less engaged in society. This was still seen as a major challenge for the cultural sectors: indeed the debate on the public-service remit of cultural institutions was driven by the fact of the greater diversity of society not being reflected in their policies. Emerging views from those working in intercultural dialogue and cohesions are moving beyond support for interest groups to a more holistic solution based on preferred outcomes rather than programmes to support those interest groups' individual aims. A similar more rounded viewpoint found expression both from a cultural competitiveness viewpoint and when looking at education.

Harnessing the competitiveness of cultural and creative enterprises calls for a wide appreciation of the whole cultural ecosystem and the understanding of the interconnectedness of e.g. arts education and training, organisation, management, and support of professional arts and artists, and the operating environment of cultural enterprises. Without the well-being

of the creative core of culture and arts, the capacity to produce excellent content will be compromised and without viable enterprises, there are limited possibilities to exploit that content and create income and jobs.

Competitiveness is to be understood here as something going way beyond its economic dimension and including the viability of a society as a whole. From this perspective, it includes broader issues such as democracy, equality, civil society, health, and empowerment and well-being of people.

We see education as a holistic process, from cradle-to-grave. It is learning which is interdisciplinary rather than fragmented, reflecting society as a whole. This type of education which includes full participation from all parts of society needs to include media as part of its content as well as a partner in diffusion and in ensuring participation. To achieve this type of vision, more creative approaches are needed.

Cultural education actually is present in every second of formal and non-formal education, but it is implicit in the behaviours, formats and content. These aspects should be made more explicit in order for teachers, learners and participants to become more sensitive to cultural aspects.

This was further developed by discussions around the balance of funding between projects, often smaller-scale and community-based and institutional funding. Again a closer working relationship was sought, with the institutions becoming more open and engaged in their communities as well as with their visitor numbers. Defining those communities prompted long analysis and in general, ideas floated around extending the audience beyond its current scope.

The need for policies aimed at people who are elderly, less mobile and often afraid to go out at night.

This was one of the few specific recommendations concerned with the changing demographics of Europe. On current trends Europe will have radically different age structures in 10-15 years' time, which will probably have as great an impact on the cultural sectors as the forthcoming financial crisis. Reports from the USA museum sector have indicated that the forecast changing demographics over the next 20 years will result in a radically different audience for museums and one not catered for by current institutions. Will the same occur in Europe?

IX

Policies, or at least areas, for change were emerging. Many were based within the cultural sectors themselves. Could they take responsibility for changing themselves?

Self-analysis is a prerequisite for change, and various expressions of change became visible throughout the conference.

A great deal of discussion was devoted to the need for thinking out of the box, and a call was expressed for institutions to open up to innovative practices, even if it means taking risks. One of the participants mentioned the need to invest in new and innovative practices as necessary experimentation; whether it is certain or not that the experiment will succeed.

This raised the issue of risk. Change requires risk-taking. The cultural institutions' approach to the financial challenges will entail taking risks. Moving to sustainable low-carbon management will mean taking risks; engaging in societal programmes will inevitably entail risk. Will the management culture of the last decade, with its focus on "ticking boxes", ever-longer application forms and processes and evaluation of the micro level be conducive to moving on to a more risk-taking, rather than risk-averse, culture? This is a major challenge for donors, funders and policymakers, and not least for cultural sector managers.

Risk and change came together in this statement:

The way that institutions currently provide and promote culture needs to be turned on its head, and also the way we define culture. We need to move with the times, relinquish some control, and become facilitators and co-ordinators rather than needing to organise everything. Projects designed by cultural and social entrepreneurs, grassroots activity, need to be facilitated and supported.

This change of focus was clearly expressed by another group, which has considerable implications for management culture, and reflects back on a recent cultural policy pamphlet "what is the point of investing in cultural leadership if the cultural institutions remain unchanged":

allow new forms of management (change mentality of "what is not allowed is forbidden" to "what is not forbidden, is allowed").

the opportunities offered by digital technologies to encourage wider and more systematic citizen participation in cultural policy-making (both vertical and horizontal); a EUR 2m prize for supporting innovation – a need for increasing the visibility of innovative and interesting projects was expressed through a suggestion of establishing an on-line platform for visibility of cutting-edge cultural projects.

A "reality check" was introduced in the international group.

There was agreement that there needs to be a greater focus on multilateral cultural co-operation/exchange rather than traditional cultural diplomacy. However, there is also recognition that we are still in the era of the nation-state, and that national governments do expect national cultural institutes to promote the nation's culture. So there will always be a mixed economy.

X

There was no shortage of opportunities for change on offer. Many, of course, are already in the toolkit and the pipeline; they just haven't been adopted yet. They will remain topical. The core question persisted: what has gone wrong with the intensive lobbying, evaluations, reviews etc.? Because when it comes down to it in so many countries, it is clear that they have not been as persuasive as their proponents hoped and believed. Have the arts and cultural sectors been taken in by their own PR? What may be self-evident to the cultural sectors has clearly not been seen as so obvious to others. Has the sector become too introverted? This was the reasoning behind the calls for a new narrative for the arts.

The key question as identified by the group is "What can be done for society and well-being by harnessing its cultural creativity?"

We need to get better at thinking about the impact of cultural projects on people's security and prosperity, of making the links between the two and telling the story better - monitoring and evaluation is still weak.

The refinement of existing qualitative indicators to assess the role of culture in civil society (building on the ideas of Stiglitz, among others).

A closely related issue concerns how creative and intangible assets can be valued. Most current competitiveness criteria struggle with this and it is obvious that grasping the multitude of values generated by culture call for tools, including a new take on auditing.

This question was picked up by many of the groups. There were several common conclusions. One seized on the age-old debate:

develop and refine legitimacy arguments – the intrinsic and instrumental values of culture should be made clear once and for all.

The intrinsic worth of culture was fully recognised especially in the keynote interventions of Stojan Pelko and Horia-Roman Patapievici. Several groups wondered whether cultural policy needed to engage with all of societies' ills or doubted the cultural sectors capacity to make an effective change. The intrinsic value of the arts was adequate in itself.

The arts do include specific qualities which lend themselves to understanding cultures in the way we are describing here. Art is an enabling process, not leading to a predetermined outcome but to unforeseen ends. Experience with the artistic process thus helps people to become more comfortable with uncertainty. Experience with artistic processes include the phases of research, critical observation, analyzing differing perspectives and learning about emotions and empathy.

Other groups thought that this was not enough:

The current discourse is about "cultural entrepreneurship", "economic performance" and "public-private partnerships";

The overall language is wrong - one should (for advocacy) talk about "cultural investment" instead of "support to culture" - thus a change of perspective is required;

'Facilitate rather than sell culture' – policy needs to create the conditions for flourishing cultural exchange.

The calls for "Ambassadors" to support the lobbying campaigns introduced a shift away from the usual leading arts personalities, to what might prove a more effective approach, less likely to be dismissed as vested interests:

The preparation of a report comprising case-studies which would highlight advocacy of the importance of culture by senior figures from other policy sectors (e.g. health, tourism, economic development, housing, social services, and business).

It was this introduction of other sectors which highlighted a major strand for many groups: the role of "culture and...." and in some cases "culture for....".

Although still limited, the understanding that culture contributes and adds value to several other policies and policy objectives is spreading. However, in order to really mainstream culture so that its potential to add value outside the traditional cultural policy field is both recognised and utilised, cultural policy makers and practitioners need to be able to better communicate what that added value actually means.

the group felt that culture and cultural narratives can, at least in principle, have a significant role in questioning some of the current underlining assumptions and help think outside of the box. If a world based on sustainable use of its resources and preservation of its biosphere can be imagined, new concepts can be both developed and communicated; concepts that can create new expectations leading to drastically different behaviour.

This was clarification that the language of advocacy, which is more suited to the current political situation, is biased towards the instrumental.

We need to develop what the group called "Culture and agendas"; to develop concrete and convincing arguments about what culture can bring to the development of civil society, of economy or to health and well-being, etc. Urban regeneration and development policies are (relative) success stories in developing "Culture and agendas" and lessons learnt in these instances should offer useful examples.

A concrete proposal to establish a platform or network to collect "Culture and -agenda" success stories and make them available was made by the group. That should be followed by a collaborative effort to harness the different "Culture and -agendas" into clear visions and propositions that both policy makers, practitioners and other stake holders can use to mainstream culture and to have a genuine impact on other policy agendas.

The arts do include specific qualities which lend themselves to understanding cultures in the way we are describing here. Art is an enabling process, not leading to a predetermined outcome but to unforeseen ends. Experience with the artistic process thus helps people to become more comfortable with uncertainty. Experience with artistic processes includes the phases of research, critical observation, analyzing differing perspectives and learning about emotions and empathy.

In so doing, the advocacy needs to look outside the cultural box. Other claimants on the public purse are also in competition for the dwindling funds. The question becomes not "does culture contribute, say, to urban regeneration or well-being?", but "does it do so more effectively, more productively, than other possible choices placed before a decision maker?" The cultural sector has become so important, and indeed so widespread and large, that it has become part of a mixed solution not an exceptional item. Lobbying and advocacy needs a radical change to appeal beyond its committed supporters and make its point to those who are at best indifferent and at worse almost hostile. The vast numbers of voters who take part in the arts are not taking that support for the arts into the political arena. The sector needs to demonstrate it has changed and is changing.

The arts and culture sector needs to open up to the values, practices and professional characteristics of other sectors. We might consider this as Lifelong Learning or even call this 'retraining' - the need to open up to the realities of our partners in order to secure the capacity for working with them collaboratively.

the importance of training, to enable the cultural sector to have a dialogue with professionals in other sectors: e.g. social workers, town planners, the police, and environmentalists.

the need for a new, campaigning European cultural NGO, with a broader remit than Culture Action Europe, which would encompass both the arts and the creative industries, and learn from successful NGOs in other sectors.

XI

To conclude we need to return to the objectives of the conference. Where are the policies of change and how can they be supported?

The conference provided a platform for debate; for acceptance of the changing landscape over the next decade. Its messages vary for different audiences. The recommendations in the report indicate

areas for change for the conference partnership and many others to take up. The responsibility for change only rarely rests with someone else.

The common thread was that changemakers need support and encouragement. Change is taking place. The broad geographic distribution of the participants enabled many examples to be mentioned. “The future is already with us, it is just unevenly distributed” to use a modern cliché. Whether it is pioneering new forms of advocacy as the more recent ones are not seen as effective; or managing flexibility in an increasingly uncertain financial environment, changing a ministry’s funding systems to encourage change or reducing an organisation’s carbon footprint: in each area there are the “angry activists”, the innovators. The focus could shift to those who are taking responsibility. In a time of experimentation, of innovation, of crisis, awareness that there are those tackling the same challenges is crucial. As one participant shrewdly put it “I need solutions; I know the analysis.”...

And the next CultureWatchEurope conference? Perhaps one led by those who can sit on a panel and say “My organisation faced these financial/environmental/societal / advocacy challenges and we changed; we made mistakes, we are succeeding.”

Work Group Session Notes

Introductory Note by the Secretariat

During the CultureWatchEurope Conference 2010 (Brussels, 6-7 September), participants divided up into a number of open space work groups to address –from different perspectives– the main conference theme of “Culture and the Policies of Change”.

Work group topics were organised under three main pillars (A: “Mainstreaming Culture”; B: “Cultural Diversity” and C: “Resources for Culture”) and included the following themes:

- Culture and Competitiveness (A1)
- Local and regional development (A2)
- Culture and international relations (A3)
- Cultural diversity policies, institutions outreach, minority participation, social inclusion (B1)
- Culture, democracy, ownership, new media, new forms (B2)
- Culture and education, participation, excellence (B3)
- Responding to cutbacks, investment tools, incentives, copyright (C1)
- New management and governance models (C2)
- Spill-over and evaluation (C3)

The conference organisers provided a briefing document for all work group moderators that set out the main questions orienting the two days of debates as follows: “What are the opportunities and dangers that policy makers need to understand so that European cultural life can flourish and fulfil its potential in the next 20 years?” (Day 1); “What immediate steps should governments and public bodies take to protect the creativity, vitality and diversity of European cultural life in the next three years? What are the policy actions recommended?” (Day 2). Work group moderators operated within this framework from different approaches, which led to diversity in the debates and consequently, discussion results.

The heterogeneity of these results in their form, specificity and style, as presented in the following summary is seen as an asset, proving the diversity and openness of the debates and making a refreshing difference to traditional conference settings. Clearly, the more open a conference format, the less predictable the results. In this sense the work group findings perfectly complete the conference report by Steve Green and seen together, provide a substantial information package on current cultural policy thinking for policy makers and cultural practitioners, as well as academicians.

We want to invite work groups to carry on the debates begun at the September conference in an open way such as through virtual discussion groups, with the contribution of the group moderators if agreeable to all. The enclosed results from the work groups and the report produced by Steve Green from EUNIC may serve as a basis from which to carry on further debates and build a longer-term reflection process.

The Council of Europe and the conference partners are happy to be part of this process and informed of any further insights and recommendations generated from this approach. The Secretariat will constantly feed-back insights and developments to its governmental stakeholders and policy makers (i.e. the Ministries of Culture).

Any further reflections by work group members and moderators will also be helpful in preparing for the CWE 2011 event. This will carry on from the work achieved in 2009 and 2010, with a strong focus on the impact of the financial crisis and subsequent governance issues, also related to democracy. The findings of the conference evaluation carried out in Brussels in September 2010 will be duly taken into account when preparing the following conferences. The preparatory work envisaged will allow the 2011 event to concentrate on formulating practical recommendations.

We want to warmly thank again all the participants, moderators and partners for their substantial contribution to a vivid and fruitful conference experience in 2010 and look forward to further co-operation!

A – “Mainstreaming Culture”

A1. Culture and competitiveness

Moderated by Kimmo Aulake, Deputy Head of Division, Directorate General for Cultural, Youth and Sports Policy, Ministry of Education and Culture, Finland and Vivien Blot, Public Affairs Manager, IMPALA, Independent Music Companies Association

Summary Range of participants¹

UK 2, NL 1, CY 1, RO 1, ML 1, BE 1 + moderators FI & FR

Main themes of discussion²

The main theme that everyone also agreed upon was "Culture and (...) agendas" meaning the elaboration of how culture can contribute and add value to other policy objectives and agendas such as economic, employment, development, and social policies.

Main conclusions of the group³

1) Harnessing competitiveness within the cultural sectors

- From the perspective of cultural enterprises and other actors who create cultural goods and services as well as rights relating to them, competitiveness stems from the excellence of that content, i.e. how good and compelling that content is for its audiences.
- Enterprises that co-operate with their clients, audiences, and other enterprises seem to fare well in the marketplace, hence the term "co-opetition" is gaining ground. This suggests that new business models emphasising clustering and networking are emerging.
- Harnessing the competitiveness of cultural and creative enterprises calls for a wide appreciation of the whole cultural ecosystem and the understanding of the interconnectedness of e.g. arts education and training, organisation, management, and support of professional arts and artists, and operating environment of cultural enterprises. Without the well-being of the creative core of culture and arts, the capacity to produce excellent content will be compromised and without viable enterprises, there are limited possibilities to exploit that content and create income and jobs.

¹ Detailed Information was asked, e.g. by job, by employer, by country.

² The report template asked for three or four, no more, of the principal issues discussed, even if no agreements were achieved.

³ This was asked in relation to the conference aims and questions. Three or four conclusions were requested.

2) Harnessing competitiveness outside the cultural sectors proper

- Competitiveness is to be understood here as something going way beyond its economic dimension and including the viability of a society as a whole. From this perspective, it includes broader issues such as democracy, equality, civil society, health, and empowerment and well-being of people.

- Although still limited, the understanding that culture contributes and adds value to several other policies and policy objectives is spreading. However, in order to really mainstream culture so that its potential to add value outside the traditional cultural policy field is both recognised and made use of, cultural policy makers and practitioners need to be able to better communicate what that added value actually means.

- The key question as identified by the group is "What can be done for the society and well-being by harnessing its cultural creativity?"

- In order to reply to the question, we need to develop what the group called "Culture and (...) agendas"; to develop concrete and convincing arguments that culture can bring to the development of civil society, of economy or to health and well-being, etc. Urban regeneration and development policies are (relative) success stories in developing "Culture and (...) agendas" and lessons learnt in these instances should offer useful examples.

- A closely related issue concerns how creative and intangible assets can be valued. There is a struggle with this in most current competitiveness criteria and it is obvious that grasping the multitude of values generated by culture calls for tools, including a new take on auditing.

3) Based on the keynotes of Jeremy Rifkin and Stojan Pelko, the group felt that culture and cultural narratives can, at least in principle, have a significant role in questioning some of the current underlining assumptions and help think outside of the box. If a world based on sustainable use of its resources and preservation of its biosphere can be imagined, new concepts can be developed and communicated; concepts that can create new expectations and lead to drastically different behaviour.

Specific conclusions⁴

- A concrete proposal to establish a platform or network to collect "Culture and (...) agenda" success stories and make them available was made by the group. That should be followed by a collaborative effort to harness the different "Culture and (...) agendas" into clear visions and propositions that both policy makers, practitioners and other stakeholders can use to mainstream culture and to have a genuine impact on other policy agendas.

- The group felt that the Council of Europe and other conference partners should pursue this idea without delay.

⁴ Here the question was about active recommendations and who should take them on board (e.g. group members that already agreed to take an issue further). If further consideration was required: by whom, given the range of conference partners and possible new partners.

A2. Local and regional development

Moderated by Franco Bianchini, Professor of Cultural Policy and Planning at Leeds Metropolitan University and Claudio Baffioni, Chief Manager, Environmental Observatory, Municipality of Rome

Day One (Monday 6th September 2010)

The workshop was introduced by its moderators, Claudio Baffioni and Franco Bianchini. Baffioni raised the issue of the definition of 'culture' used in local and regional development policies. The broad consensus in the course of the workshop was that this definition should be broad, and not limited to the arts, the media and heritage. Baffioni also argued that horizontal/integrated (rather than vertical, art-form based and sectoral) cultural policies are needed in order to make an effective contribution to achieving the economic, social and environmental goals of local and regional development strategies. The workshop concluded that both vertical/sectoral and horizontal policies were required. Sectoral policies were seen as important to nurture the creativity of cultural producers, and to develop audiences. These policies are often a precondition for the success of horizontal approaches.

Bianchini highlighted the 'cultural planning' approach as an example of horizontal policy, which seeks to value culture as a resource for public policy-making at local and regional level, in areas ranging from place marketing to tourism, economic development and urban design. He added that this approach – developed in the US in the '80s and now relatively common especially in Australia, Canada and Sweden – had to some extent been inspired by green thinking. Bianchini also listed a series of challenges the cultural sector has to face at local and regional level:

- a) the erosion of people's trust in politicians;
- b) the growing alienation and exclusion of young people from labour markets and civic networks;
- c) the need for imaginative new local and regional development strategies (in the context of Europe's economic crisis and of the growing competition from expanding economies like China, India and Brazil);
- d) the fact that the decentralisation of responsibilities to local and regional authorities is often not accompanied by a transfer of financial resources;
- e) the needs for resources and political will for cities and regions to value openness, cosmopolitanism, intercultural exchange and international relations;
- f) the growing threats of widespread illegality and organized crime in some parts of Europe.

The workshop highlighted:

- i) the opportunities offered by digital technologies to encourage wider and more systematic citizen participation in cultural policy-making (both vertical and horizontal);
- ii) the need for policies aimed at people who are elderly, less mobile and often afraid to go out at night;

- iii) the need for a new, campaigning European cultural NGO, with a broader remit than Culture Action Europe, which would encompass both the arts and the creative industries, and learn from successful NGOs in other sectors;
- iv) the limitations of the 'Bilbao model' of culture-led regeneration (focused on flagship buildings, place marketing, tourism, and attracting inward investment), and the need for urban and regional cultural policies based on values (for example, resilience, sustainability, inter-generational equity, solidarity, intercultural exchange and internationalism).

Day Two (Tuesday 7th September 2010)

The participants in the workshop were concerned by the fact that (as revealed by the present crisis) the political status of culture in urban and regional Europe is still relatively low - despite two decades of transversal, horizontal and integrated local and regional cultural policies, and after a large number of studies demonstrating the economic and social impacts of culture, and the establishment in many European cities of cross-sectoral partnerships in which cultural affairs are supposed to play a central role. Why is culture so vulnerable and exposed to cuts in public funding? What's gone wrong?

The practical aim of the discussion was to suggest ways in which the political status and media visibility of culture could be raised at local and regional level, and citizens' engagement in, and commitment to, cultural activities could be enhanced.

The following proposals emerged from the workshop:

- i) the setting up of a pilot project to define an 'electoral college' for the cultural sector in some European cities and regions, and elect one or more local cultural leaders to sit as cultural representatives on urban and regional strategic partnership bodies. The election should preferably be preceded by a campaign with manifestoes prepared by different candidates. The proposed system would hopefully contribute to strengthening the legitimacy of local cultural leaders, and could lead in time to the creation of European conferences and networks of urban and regional cultural leaders.
- ii) The establishment of local cultural platforms linked with regional and European platforms.
- iii) The commissioning of a study to document the characteristics and effects of campaigning by the cultural sector in Europe and beyond for higher political status and more financial resources.
- iv) The simplification, wherever possible, of local government administrative structures, to facilitate listening to the grassroots.
- v) The commissioning of a study to summarize and analyse existing experiments (in Europe and beyond) to encourage local citizens' engagement and participation in cultural activities, through the use of citizens' juries, as well as participatory budgeting and programming of the activities of cultural institutions like museums and theatres (see, for example, the *nouveaux commanditaires* scheme, supported by the Fondation de France).

- vi) The preparation of a report comprising case-studies which would highlight advocacy of the importance of culture by senior figures from other policy sectors (e.g. health, tourism, economic development, housing, social services, business).
- vii) The organization of conferences and other opportunities for city and regional authorities, well known for cultural innovation and excellence, to exchange ideas and best practices with their counterparts which have achieved recognition in cognate fields: e.g. infrastructure and levels of participation in sports, quality of parks and open spaces, and “child-friendliness”.
- viii) The refinement of existing qualitative indicators to assess the role of culture in civil society (building on the ideas of Stiglitz, among others).

The debate in the workshop also highlighted the following points:

- i) the risk of ‘desertification’ of cultural infrastructure in many European cities and regions;
- ii) the need for more systematic involvement of children, young people, the elderly and ethnic minorities in the mapping of cultural activities and resources in different cities and regions in Europe;
- iii) the importance of training, to enable the cultural sector to have a dialogue with professionals in other sectors: e.g. social workers, town planners, the police, and environmentalists.

A3. Culture and International relations

Moderated by Martin Hope, Director of British Council Brussels and Sumi Ghose, Cultural Programme Director, Asia House

Summary Range of participants

Large group of approx 25 participants including:

National Culture/Heritage institutes e.g. British Council, English Heritage

Government ministers

Think Tanks

International relations consultants

Cultural Programmers

ASEF

EESC

Countries – wide range of EU and outside EU including Russia and Georgia

Main themes of discussion

- Cultural diplomacy vs. Cultural cooperation/exchange
- The shift from bilateral to multilateral international relations
- National vs. EU agendas in culture – how culture operates at local and regional as well as national and trans-national levels
- The EU agenda – culture as an instrument – for integration, fighting poverty and social exclusion
- Cultural values – whose culture? For whom?

Main conclusions of the group

- Agreement that there needs to be a greater focus on multilateral cultural cooperation/exchange rather than traditional cultural diplomacy. However, recognition that we are still in the era of the nation state, and that national governments do expect national cultural institutes to promote the nation's culture. So there will always be a mixed economy.
- Europe sees itself very much as the knower, the supplier of expertise, the holder of important values which need to be exported. It needs to be aware that there are a variety of values systems in the world, different ways of thinking, and be open to learning about these. Many of these are represented within Europe, and we need to make use of them.
- Connected to the above, the European education system needs to develop a greater international focus, support multilingualism and foster intercultural competencies, using the recommendations of the Council of Europe.

- The way that institutions currently provide and promote culture needs to be turned on its head, and also the way we define culture. We need to move with the times, relinquish some control, and become facilitators and coordinators rather than needing to organise everything. Projects designed by cultural and social entrepreneurs, grass roots activities, need to be facilitated and supported.
- We need to get better at thinking about the impact of cultural projects on people's security and prosperity, of making the links between the two and telling the story better - monitoring and evaluation is still weak.
- Given that the EEAS has no immediate plans to form a cultural section, there is an opportunity for cultural institutes to work more together to represent Europe as a whole externally, working on building civil society and bringing European and non-European people closer together through programmes and projects.
- We need to think more about linking cities and regions rather than working on a national level – it is more efficient and effective.
- We should not limit discussions about Europe to the EU, but incorporate the wider CoE European countries which have a European heritage.
- It is important to nurture and promote multilingualism.

Specific conclusions

- A knowledge exchange could be set up – activating partnerships, empowering artists and policy makers – and guidelines on good practice and policy recommendations for larger institutions drawn up. (The existing Language/translation framework is a good model)
- Existing initiatives need to be promoted and evaluated
- 'Facilitate rather than sell culture' – policy needs to create the conditions for cultural exchange to flourish

Any other remarks moderators wish to add or other conclusions not related to the conference theme

In response to Jeremy Rifkin's alarmist/utopian keynote speech the question must be asked – why should cultural policy makers and practitioners be called on to solve the problems of climate change? Or are artists the only people capable of saving the planet?

Can social enterprise and entrepreneurship offer a model for cultural development?

B – “Cultural diversity”

B1. Cultural diversity policies, institutions outreach, minority participation, social inclusion

Moderated by Sabine Frank, Secretary General of the Platform for Intercultural Europe and Daphne Tepper, Policy Analyst, Culture Action Europe

Summary Range of participants

The participants have their work base in the following countries: Belgium (4), Bulgaria (1), Croatia (1), France (3), Germany (1), Italy (1), Netherlands (2), Russia (1), Slovenia (1), Spain (2), UK (2), Ukraine (1) and are from the following fields: Government (5), cultural institute (3), foundation (1), international organisation (1), national NGO (2), international NGO (2), independent (researcher or artist, some with organisational affiliations) (6).

Main themes of discussion

The starter questions for the discussion were:

Do you agree that we are in an acute phase of transformation and that this conference has therefore particular urgency - an urgency beyond continuing ‘old’ policy debates?

And if so, what exactly is there to warrant a rethinking of cultural policy and policies for cultural diversity in particular? How much more than a shortage of public money is there to warrant a rethinking?

What cultural diversity policies do you see in the contexts within which you work and live?
Who makes diversity policies in your experience?

What outreach efforts of cultural institutions do you know of? How well do they work? Are enough efforts being made?

How big is the role of cultural policy, cultural institutions and projects in enhancing social inclusion?
How much of it do you experience or know of?

Main conclusions of the group

There were no group conclusions as such, but the spoken contributions of the first session could be grouped as follows (participants endorsed this summary at the beginning of the second session):

Traditional cultural institutions and the task of their transformation

- In a time of public funding cuts, the focus is on the preservation of traditional cultural institutions. (Robert)
- Good practice of cultural social integration work has been axed because of the financial crisis. (Isabella)
- Publicly financed culture (e.g. in the Netherlands) is mostly for established elites; it does not appeal to new generations and migrants. Many cultural institutions resist the implementation of the UNESCO Convention. (Vladimir)
- When cultural institutions 'reach out' it is often in order to tap into other budgets. Sometimes it is about 'ticking boxes', i.e.; satisfying requirements, which are in political demand. (Isabella)
- Social inclusion can't be imposed. It needs many drivers. (Cecile)
- 'Outreach' is often the responsibility of a specialised department in an organisation when it should permeate its entire activities. (Isabelle)
- Public institutions cannot be equated with public interest. Opening national cultural institutions to tender avoids establishing new institutions but opens the playing field. (Stojan)

Mainstreaming/transversality

- Cultural policy needs to be made transversally, across policy departments. (Oleksandr)
- All fields that create value – economy, science, art should be brought together (Henrik)
- Culture and education need to be linked more strongly. (Marta)
- We need to think cultural policy from the perspective of other sectors. (Daphne)
- We mustn't lose the specificity of arguments about arts and culture by working inter-sectorally. (Stojan)

Non-institutional/independent cultural work

- We need more culture of value and participation than consumption of culture. (Marta)
- Institutional outreach isn't enough; cultural work outside of institutions is important. I like the idea of 'distributed' culture. (Henrik)
- The crisis of democracy and disaffection with politics also concerns cultural policy. (Marta)
- The independent cultural sector often mistrusts cultural institutions. (Sanja)

Specific conclusions

There was broad recognition that our cultural institutional landscapes are inadequate for the promotion of cultural diversity. The discussion therefore centred on the need to review the public service remit of cultural institutions with a view to bringing it in line with evolved 'public interest' based on greater diversity in our societies. While bottom-up dynamics were expected (e.g. new citizens claiming their cultural rights), 'enlightened' commitment to change 'from above' was also called for:

- The 'presence' of immigrants/citizens with a migration background in public media needs to be enhanced via media policy measures. (Oleksandr)

- Funding for cultural institutions should be made dependent on them opening up to new citizens. (Carla, Vladimir, Isabella)
- There is a choice between opening up traditional cultural institutions and scaling them down in order to put money elsewhere. A 'third way' can be to open traditional cultural institutions to tender and to create the possibility for vested interests to face true competition from new interests. (Nina, Stojan)

The way forward was sketched around the theme of 'joining up': **Co-operation, co-ordination, comparison, exchange and interaction** were the most frequently used words in this discussion. Participants underlined the need to build on experiences and experimentation and demonstrated broad support for the idea of a European cultural (policy) endeavour. Some examples (addressees of recommendations in bold):

- Policies of outreach are at very different stages of development in **national cultural institutions** across Europe; direct practice comparison is therefore difficult. However, the decision-making process behind outreach can and should be compared across Europe in order to understand drivers, ownership and impact potential. (Isabella)
- **National cultural institutions** despite their problems of representation still offer advantages, which make them essential (talent-spotting, capacity-building, etc.). Yet their interactions with the independent, grass-roots arts scene should increasingly thrive and outside pressure must be applied. (Tony, Vladimir, Isabella)
- **National governments**, and especially cultural ministries, should make a bigger effort (the Italian government being a case in point) to co-ordinate the implementation of cultural diversity policies between regions and cities – not leaving the field to social policy makers and ensuring that there is investment in public cultural spaces and recognition for the work of associations through appropriate funding regimes. (Carla) National governments (e.g. France) should not just 'accessorize' local artistic initiatives for cultural diversity at the time when they are obliged to report on progress, but achieve a more systematic co-ordination between local initiatives and national policy. (Sanja)
- **National cultural institutes**, e.g. British Council and Goethe Institute, need to enhance their co-operation not just at EU level, but on the ground in the countries where they operate, e.g. Ukraine. (Oleksandre)
- While **artists** are not cultural policy-makers, they should have more contact with politicians (who often get into cultural policy-making positions with no prior relationship with the arts) in order to 'educate' them about the arts so that they champion them instead of relying on enlightened administrators (who are often able to build up significant expertise on the arts thanks to long experience in the field). (Henrik)

Addressing the challenge of defending culture in a climate of financial crisis, participants were also moved by the questions “Are we making the right arguments for culture?” and “Are we speaking to the right people about culture?”. Deepening the conversation with other sectors and educating policy-makers were highlighted as crucial.

B2. Culture, democracy, ownership, new media, new forms

Moderated by Jean Hurstel, President of Banlieues d'Europe and Katarina Pavic, Coordinator, Clubture Network

Summary Range of participants

This group consisted of a relatively small number of people that had fairly different profiles – both in terms of professional and societal backgrounds: from representatives of policy officers, to directors of foundations, international CSOs, to project directors, a campaign coordinator, and a young woman who just began her professional life working as an intern in an international association. Participants came from several European countries: Germany, Italy, France and Belgium.

Main themes of discussion

Since the topic was set-up in a very broad manner with a variety of sub-topics, main themes were gathered around diversity, i.e. the necessity to develop new ways of thinking about diversity. Participants also had a long discussion on the connection between culture and the sense of belonging (how culture contributes to the development of the community). A lot of the discussion on the second day of the conference was dedicated to finding a much needed balance between projects and institutions, i.e. finding ways to reduce the discrepancy between major public institutions and smaller scale projects that involve local communities and contribute to the development of the society as a whole.

Main conclusions of the group

A strong need to focus on supporting existing and developing new projects, especially ones that tackle local communities, as opposed to servicing vast numbers of representative institutions was expressed, as well as the need to balance out means between different types of institutions. A lot of discussion was dedicated to the need for *thinking out of the box*, and a call was expressed for institutions to open up towards innovative practices, even if it means taking risks. The need to invest in new and innovative practices was called by one of the participants, a need for experimentation, whether it is certain or not that the experiment will succeed. Innovation is a powerful tool that can directly impact development, not only economic development, but also the development of a sustainable society, as one participant said. One participant expressed the need for Europe to leave paradigms of the old world, for there is a real danger it will become a historical amusement park.

Specific conclusions

In later stages of the discussion the group shifted more towards concrete ideas and discussed what can be improved in concrete policies, and concrete grant schemes. Everyone agreed that the EC needs to take the responsibility to ensure a maximum level of widely dispersed information about its existing programmes and opportunities. One of the concrete ideas was the need to invest in cultural

consultancy, which is much needed for smaller and less developed organizations, coming from economically and socially deprived areas. A very concrete recommendation was the establishment of a 2 million Euro prize for new and innovative projects. In the light of supporting innovation, the need for increasing the visibility of such projects was expressed and the suggestion made to establish an on-line platform for visibility of cutting-edge cultural projects.

Any other remarks moderators wish to add or other conclusions not related to the conference theme

The sub-group had an extremely broad range of topics that could hardly be dealt with in the short time available. A pre-conference meeting between all moderators would have been helpful to balance their methodological approaches and help to more rapidly produce quality outcomes.

B3. Culture and education, participation, excellence:

Moderated by Mary Ann DeVlieg, Secretary General of IETM (Informal European Theatre Meeting)

“Diversity is difficult; you have to keep working on it!”

Main points:

- We see education as a holistic process, from cradle-to-grave. It is learning which is interdisciplinary rather than fragmented, reflecting society as a whole. This type of education which includes full participation from all parts of society, needs to include media not only as part of its content but as a partner in diffusing and in ensuring participation. To achieve this type of vision, more creative approaches are needed.
- Cultural education actually is present in every second of formal and non-formal education, it is implicit in different behaviours, formats and content. These aspects should be made more explicit in order for teachers, learners and participants to become more sensitive to cultural aspects.
- Education systems must be prepared for a plethora of cultures, their priorities and their values.
- We should not be “prisoners of our culture”. Civic and cultural education need to go together at all ages and levels, and this includes appropriate education on human rights and social justice beginning at an early age.
- We need to teach ‘today’: in other words, to teach the current political and social contexts so that at all levels of children and adults are aware that they are part of an explicit, specific, historic moment in time.
- To learn differently, we have to teach differently. Teaching and learning should be based on curiosity, on a thirst for knowledge or on a ‘thirst for cultures’.
- The arts and culture sector needs to open up to the values, practices and professional characteristics of other sectors. We might consider this as Life Long Learning or even call this ‘retraining’ – the need to open ourselves to the realities of our partners in order to have the capacity to work with them collaboratively.
- The arts do include specific qualities which lend themselves to understanding cultures in the way we are describing here. Art is an enabling process, not leading to a predetermined outcome but to unforeseen ends. Experience with the artistic process thus helps people to become more comfortable with uncertainty. Experience with artistic processes include the phases of research, critical observation, analysing differing perspectives and learning about emotions and empathy.

- Arts education should comprise three possible pathways, which may overlap, but also lead to different ends (and thus greater, more diverse participation):
 - General appreciation and understanding of the arts
 - Developing professional practice and technique
 - Developing creative processes
- And a final rhetorical question, which the group asked itself – does current cultural policy have anything to do with any of this?

C – “Resources for culture”

C1. Responding to cutbacks, investment tools, incentives, copyright

Moderated by Cécile Despringre, Executive Director of the Society of Audiovisual Authors and Emmanuel Wallon, Professor, University Paris X⁵

- The cultural sector suffers most where it is dependent on public funds
- What prevails are mostly short-term interventions without a longer-term strategy or idea of cultural policy
- The cultural sector needs stability and coherence to flourish - which at this time is not given
- How to re-organise financing? There are some promising public-private models being developed at this moment
- Sectors that are less dependent on public finance will more quickly regain their economic performance or even benefit (example of advertising sector) from the crisis
- Overall, the cultural sector will feel the full effects of the crisis in 2011
- The interesting question (beyond looking at budgets) is: what kind of regulations have been put in place to face the crisis?
- The interaction of the commercial and public sector is important
- The division between public and private sectors is not always useful, but key in all this is: promoting creativity! (example of music, of literature, etc.)
- In the UK, loans are given to stimulate creativity. Many other models are available as well
- Sometimes the situation facing the financial crisis is better at local than at national level (example of Italy)
- For any strategic action: the reasons why one should not cut on culture must be stressed
- Civil disobedience is required vis-a-vis political decisions on shutting down institutions
- Culture is usually a very weak lobbyist as a sector; celebratory speeches are given – but not followed up by dedicated action
- The cultural sector has not been good at developing agendas and strategies, but often simply asked for more funds
- A good strategy would be to engage with other sectors to make the case for culture – see the example of linking-up with the tourism agenda in the Netherlands, which brought extra funds to museums
- One could also more often bring together the culture and education agendas and sectors
- Cultural statistics are important, but numbers alone are not a policy
- It is about quality as well
- What do we want from the arts, the artists?
- In France, the question of creation is now rather neglected; but there is a focus on audiences (e.g. theatre) and the relations between culture and media

⁵ Notes by the Secretariat presented here in the absence of a report

- 20% cuts are to come to the cultural sector of the Netherlands // the matching law worked out well (governmental support to independently raised funds by institutions) // but now this model is under threat // as well as the traditional support to visual artists
- Ireland offers a support system for visual artists, but this is not very effective
- The rationalisation of planning, managing and evaluation should not happen at the cost of ensuring/ promoting diversity – currently there is such a risk!
- The role of Ministries and Ministers is very important (as Rifkin said). There are examples of very strong Ministers, such as J. Lang in France; W. Veltroni in Italy // "A dynamic Minister always achieves good results and moves things")
- Culture should become a key theme also in the President's and Prime Minister's offices (the example of Obama supporting the national endowments is applaudable)
- The overall language is wrong – one should (for advocacy reasons) talk about "cultural investment" instead of "support to culture". A change of perspective is thus required
- Small arts organisations are not good at gathering funds and accessing larger funding streams – but larger bodies and consortia find it easier
- A solution can also be found in strengthening the links between different levels of government (example of France was quoted; but this model is under threat as well and might be simplified or reduced)
- The current discourse is about "cultural entrepreneurship", "economic performance" and "public-private partnerships"

Summary remarks by Cecile Despringre at the end of work group debates:

- We need a change of paradigm, not only because of the financial crisis
- An end of the "exception culturelle", is indeed required
- All cultural workers should show their market value and act accordingly
- More private/public partnerships are coming up, with different models available
- At the same time the cultural sector needs more stability and security
- But the question is still about the strategic direction: in many countries it is relatively unclear, where culture is going

Summary remarks by Emmanuel Wallon during the report of work group debates:

- National governments and European institutions address a serious contradiction while seeking the enhancement of creativity in all sectors, but asking for cuts in the field of culture and research.
- There is a risk that the public choices about art and culture will be mostly decided under pressure from the private interests of the entertainment industry.
- The cultural sector must advocate before officials when seeking funding for the arts and education, as an investment for the very next future, not only for the growth of the economy, but also for the health of society.
- Meanwhile, both authors and producers must shift from protesting to proposition, by elaborating new models to finance the creation and new ways to diffuse art works.

- A priority for the cultural sector should be to think in a European framework about the best solutions to protect intellectual property on the Web without reducing the freedom of access and initiative on the Internet.
- Improving creativity cannot be the only motto for artists and cultural practitioners. The aim for the public authorities should also be to strengthen an inventive and a critical mind among all categories of the population.

C2. New management and governance models

Moderated by Marko Brumen, freelance cultural operator / project manager (New Times New Models for Pekarna Magdalenske mreže) and Sarah Gardner, Executive Director, IFACCA

Day 1

What are the opportunities and dangers that policy makers need to understand so that European cultural life can flourish and fulfil its potential in the next 20 years?

- ➔ Seek to support new models of 'distributed' culture with less focus on centralised institutions... like the new "grid" model of power supply
- ➔ Need for greater democracy in policy making and engagement with communities
- ➔ Reform and restructuring of public institutions to enable them to be more accountable
- ➔ Networking and mobility are powerful and cost effective ways to learn and develop and be more competitive ... and need more recognition and support at all levels
- ➔ Financial crisis/devastation/clashes of culture are creating new opportunities for exploring more appropriate structures, partnerships and models for supporting culture

Day 2

What immediate steps should governments and public bodies take to protect the creativity, vitality and diversity of European cultural life in the next three years? What are the priority actions recommended?

- ➔ Endorsing importance of inclusive, participative, environmentally and socially conscious cultural projects by COE and EC
 - joint statement
 - funding criteria
 - more €€€ support to outreach and audience building activities, incentives and participative art projects
 - naming (national?) advocacy champions/ambassadors
 - support for watchdog and advocacy organisations and broad coalitions
- ➔ "Listen to the field!"
 - real innovation always happens on the local (city) level and is already adapted to local specifics; support sharing of good practices on national, regional and EU levels; innovative models need to be detected, tested, advocated and promoted
 - support cities/cultural representatives from NGOs to join EU networks
 - bi-annual/bi-monthly meeting of EU and national policy makers and NGOs to speed up policy feed-back loop
 - governments and EU need to listen to the needs from "the field"
 - any cultural policy changes should involve consultations with ALL stakeholders on an equal level (public institutions, NGO's, experts, ...)

- ➔ Close the gap between institutionalised and non institutionalised cultural organisations
 - promote collaboration between two (level of collaboration could be a criteria for funding)
 - equal criteria for funding for public and private organisations based on: quality of production, pattern of mobility, artistic excellence, collaborative mentality, visible commitment to intercultural projects
 - enable NGOs to professionalise their management (i.e. fund capacity building)
- ➔ New management/governance/financing
 - enable NGOs to professionalise on the management level (fund capacity building)
 - open up/speed up changes of rigid, institutional(ised) systems
 - allow new forms of management (change mentality of “what is not allowed is forbidden” to “what is not forbidden, is allowed”)
 - support new forms of international co-operation (trans-sectoral, art and science)
 - mechanisms and legislation to allow different models of institutions
 - support links and collaborations with other industries (education, cultural industries, etc.) and their hybrid financing models
 - more stimulus for partnerships with public, private and the community
 - aid funding on EU level
 - allow alternative financing models/structures; crowd-financing i.e. people deciding directly where their portion of tax is going for culture
 - lower taxes for cultural goods and projects, support private investments (sponsorships, donations, developments, buying artwork)
- ➔ Policy and politics, policy making
 - involve more public officials with the direct cultural production experience and an understanding of the arts ‘field’ (“clone Stojan Pelko and Nina Obuljen”)
 - distance direct political power from the culture sector (lack of continuity!)
 - what could shared values across EU institutions be?
 - use funding criteria that support relevance, resilience and responsibility in arts organisations
 - develop and refine legitimacy arguments – intrinsic and instrumental values of culture should be made clear once and for all.
 - transparency of the system; there should be a clear explanation or ‘wiring diagram’ of cultural funding and support relations from EU level down to individual national institutions – i.e. the ecology of the system and how it works
 - more €€€ support to outreach & audience building activities, incentives and participative art projects
 - young audiences need to be educated/involvement of educational system is key

C3. Spill-over and evaluation

Moderated by Kseniya Khovanova, Independent consultant and Martin Piber, Professor, Innsbruck University

Summary Range of participants

Five participants including moderator and co-moderator, coming from Ukraine, Austria, Latvia, France, Spain and representing Academia, Government, Cultural Institutions and Civil Society.

Main themes of discussion

1. Cultural spill-overs (economic, social)
2. Why do we need evaluation of cultural activities/projects?
3. Methodologies for evaluating culture
4. Available data for conducting quality culture evaluations

Main conclusions of the group

1. Culture can play a key role in Europe's economic recovery. Cultural industries stimulate marketing, communication, human resources and product development. Economists agree that creative industries like film, design, television broadcasting, the music industry and advertising are derived from basic types of art (the basis for which is creativity), and in this sense, art and creativity influence the entire economy.

Richard Florida described creativity as "the basic characteristic of the future economic and social order." He believes that, while previous crises led to increased emphasis on industrial production, which in turn brought welfare characterized by high consumption, in the aftermath of the current crisis, the economy will probably depend on creative thinking and innovation. In the "new" economy, firms will have to learn to capitalize on all of their employees' abilities, including their creative potential. For instance, culture can contribute to the development of creative solutions in the workplace (via social innovation e.g.) or to the creation of new services and products. In a way it is an important generator of economic activities and jobs in a knowledge-based world, creativity becomes an economic asset in today's society.

2. Evaluation has become closely linked to the policy process through providing an independent opinion on the relevance, consistency, efficiency and effectiveness, of the evaluated policy, programme or activity. In the time of crisis, evaluation becomes even more crucial as a tool for learning about challenges and potentials of a certain sector, policy, or programme. Evaluation methods are numerous and a mix of them is applied in the evaluation of culture, although they do not capture the essence of the latter.

3. How to evaluate culture, the value it has for a society? Except for input/output measures for cultural programs, activities and products, can we measure feelings, emotions (empathy, e.g. as discussed by J. Rifkin), moods?

Should we use 1) economic/financial (quantitative) measures (suggested by our participant from Spain), descriptions (qualitative); 2) judgment oriented evaluations, best-practice study (Jolanta Treile); or 3) should we regard evaluation as a process that includes contextual elements of the evaluated activity, interests of its stakeholders, and capture the “state” of affairs” of the cultural field while relying on most appropriate techniques from the above list (Khovanova-Rubicondo). The workshop’s participants concluded that the 3rd approach would be the most suitable for culture evaluation.

4. Given that culture and creativity enter almost every aspect of modern society and represent valuable assets for its sustainable functioning, awareness and analysis of social and cultural issues have gained considerable importance. The collection of comparable data is necessary and remains a demanding task. The Council of Europe’s *Compendium* project (focused on national-level of analysis and cultural policy updates and priorities in specific countries, pulls together more than 40 national perspectives, opinions and cultural policy data accessible to all) increasingly contributes to inform policy decision-making. Moreover, the recent *CultureWatchEurope initiative will offer a broader spectrum of data and services (associating the HEREIN cultural heritage information system and the European Audiovisual Observatory) and provides* local/regional issues analysis, introducing case-studies and an interactive exchange platform for governments and civil society representatives. These databases should be further publicised and experienced researchers should be invited to conduct empirical studies and expand scholarly heritage in the field of culture.

Specific conclusions:

1. The task for the cultural stakeholders, and in particular, evaluators, is to pursue a multidisciplinary approach in cultural activities/programmes evaluation. This means borrowing evaluation methodologies from other disciplines, aptly applying them in the field of culture while tracking those methodologies that work best for the field and may be, as a result, recognized as main approaches for culture evaluation.
2. Cultural actors have to teach the “cultural language” to policy-makers (suggestion by Martin Piber), since experience shows (reported by Jolanta Treile) that those policy-makers who had personally practiced cultural activities are much easier to understand the situation, and to work with productively.
3. *CultureWatchEurope on-line* databases should be further publicised (among the public, in different universities), and experienced researchers/evaluators should be invited to conduct empirical studies and expand scholarly heritage in the field of culture, and in this way, build a new cultural paradigm.

4. *The moderator's suggestion: a guided research project within "new cultural paradigm" framework could be conducted using the CultureWatchEurope databases to result in a book of thematic empirical studies.*

Any other remarks moderators wish to add or other conclusions not related to the conference theme

It was a great stimulating event. The only remark is about workshop participation: It would be good to have a more or less even number of workshops participants, which could be achieved through a guided registration procedure.

Background Papers

The Empathic Civilization by Jeremy RIFKIN

—An Address Before the British Royal Society for the Arts—

March 15, 2010

Part I: Rethinking Human Nature and the History of the Human Journey on the Cusp of the Biosphere Era

Two spectacular failures, separated by only 18 months, marked the end of the modern era. In July 2008, the price of oil on world markets peaked at \$147/ barrel, inflation soared, the price of everything from food to gasoline skyrocketed, and the global economic engine shut off. Growing demand in the developed nations, as well as in China, India, and other emerging economies, for diminishing fossil fuels precipitated the crisis. Purchasing power plummeted and the global economy collapsed. That was the earthquake that tore asunder the industrial age built on and propelled by fossil fuels. The failure of the financial markets two months later was merely the aftershock. The fossil fuel energies that make up the industrial way of life are sunsetting and the industrial infrastructure is now on life support.

In December 2009, world leaders from 192 countries assembled in Copenhagen to address the question of how to handle the accumulated entropy bill of the fossil fuel based industrial revolution—the spent CO₂ that is heating up the planet and careening the earth into a catastrophic shift in climate. After years of preparation, the negotiations broke down and world leaders were unable to reach a formal accord.

The problem runs deeper than the issue of finding new ways to regulate the market or imposing legally binding global green house gas emission reduction targets. The real crisis lies in the set of assumptions about human nature that governs the behavior of world leaders—assumptions that were spawned during the Enlightenment more than 200 years ago at the dawn of the modern market economy and the emergence of the nation state era.

The Enlightenment thinkers—John Locke, Adam Smith, Marquis de Condorcet et. al.—took umbrage with the faith based Medieval Christian world view that saw human nature as fallen and depraved and that looked to salvation in the next world through God's grace. Many—but, not all—preferred to cast

their lot with the idea that human beings' essential nature is rational, detached, autonomous, acquisitive and utilitarian and argued that individual salvation lies in unlimited material progress here on Earth. The Age of Faith was subsumed, at least in part, by the Age of Reason.

The Enlightenment notions about human nature were reflected in the newly minted nation-state whose *raison d'être* was to protect private property relations and stimulate market forces as well as act as a surrogate of the collective self-interest of the citizenry in the international arena. Like individuals, nation-states were considered to be autonomous agents embroiled in a relentless battle with other sovereign nations in the pursuit of material gains.

It was these very assumptions that provided the philosophical underpinnings for a geopolitical frame of reference that accompanied the first and second industrial revolutions in the 19th and 20th centuries. These beliefs about human nature came to the fore in the aftermath of the global economic meltdown and in the boisterous and acrimonious confrontations in the meeting rooms in Copenhagen, with potentially disastrous consequences for the future of humanity and the planet.

If human nature is as many of the Enlightenment philosophers claimed, then we are likely doomed. It is impossible to imagine how we might create a sustainable global economy and restore the biosphere to health if each and every one of us is, at the core of our biology, an autonomous agent and a self-centered and materialistic being.

Recent discoveries in brain science and child development, however, are forcing us to rethink these long-held shibboleths about human nature. Biologists and cognitive neuroscientists are discovering mirror-neurons—the so-called empathy neurons—that allow human beings and other species to feel and experience another's situation as if it were one's own. We are, it appears, the most social of animals and seek intimate participation and companionship with our fellows.

Social scientists, in turn, are discovering previously hidden strands of the human narrative which suggests that human evolution is measured not only by the expansion of power over nature, but also by the intensification and extension of empathy to more diverse others across broader temporal and spatial domains. The growing scientific evidence that we are a fundamentally empathic species has profound and far-reaching consequences for society, and may well determine our fate as a species.

What is required now is nothing less than a leap to global empathic consciousness and in less than a generation if we are to resurrect the global economy and revitalize the biosphere. The question becomes this: what is the mechanism that allows empathic sensitivity to mature and consciousness to expand through history?

The pivotal turning points in human consciousness occur when new energy regimes converge with new communications revolutions, creating new economic eras. The new communications revolutions become the command and control mechanisms for structuring, organizing and managing more complex civilizations that the new energy regimes make possible. For example, in the early modern age, print communication became the means to organize and manage the technologies,

organizations, and infrastructure of the coal, steam, and rail revolution. It would have been impossible to administer the first industrial revolution using script and codex.

Communication revolutions not only manage new, more complex energy regimes, but also change human consciousness in the process. Forager/hunter societies relied on oral communications and their consciousness was mythologically constructed. The great hydraulic agricultural civilizations were, for the most part, organized around script communication and steeped in theological consciousness. The first industrial revolution of the 19th century was managed by print communication and ushered in ideological consciousness. Electronic communication became the command and control mechanism for arranging the second industrial revolution in the 20th century and spawned psychological consciousness.

Each more sophisticated communication revolution brings together more diverse people in increasingly more expansive and varied social networks. Oral communication has only limited temporal and spatial reach while script, print and electronic communications each extend the range and depth of human social interaction.

By extending the central nervous system of each individual and the society as a whole, communication revolutions provide an evermore inclusive playing field for empathy to mature and consciousness to expand. For example, during the period of the great hydraulic agricultural civilizations characterized by script and theological consciousness, empathic sensitivity broadened from tribal blood ties to associational ties based on common religious affiliation. Jews came to empathize with Jews, Christians with Christians, Muslims with Muslims, etc. In the first industrial revolution characterized by print and ideological consciousness, empathic sensibility extended to national borders, with Americans empathizing with Americans, Italians with Italians, Japanese with Japanese and so on. In the second industrial revolution, characterized by electronic communication and psychological consciousness, individuals began to identify with like-minded others.

Today, we are in the early stages of another historic convergence of energy and communication—a third industrial revolution—that could extend empathic sensibility to the biosphere itself and all of life on Earth. The distributed Internet revolution is coming together with distributed renewable energies, making possible a sustainable, post-carbon economy that is both globally connected and locally managed.

In the 21st century, hundreds of millions—and eventually billions—of human beings will transform their buildings into power plants to harvest renewable energies on site, store those energies in the form of hydrogen and share electricity, peer-to-peer, across local, regional, national and continental inter-grids that act much like the Internet. The open source sharing of energy, like open source sharing of information, will give rise to collaborative energy spaces—not unlike the collaborative social spaces that currently exist on the Internet.

When every family and business comes to take responsibility for its own small swath of the biosphere by harnessing renewable energy and sharing it with millions of others on smart power grids that

stretch across continents, we become intimately interconnected at the most basic level of earthly existence by jointly stewarding the energy that bathes the planet and sustains all of life.

The new distributed communication revolution not only organizes distributed renewable energies, but also changes human consciousness. The information communication technologies (ICT) revolution is quickly extending the central nervous system of billions of human beings and connecting the human race across time and space, allowing empathy to flourish on a global scale, for the first time in history.

Whether in fact we will begin to empathize as a species will depend on how we use the new distributed communication medium. While distributed communications technologies-and, soon, distributed renewable energies – are connecting the human race, what is so shocking is that no one has offered much of a reason as to why we ought to be connected. We talk breathlessly about access and inclusion in a global communications network but speak little of exactly why we want to communicate with one another on such a planetary scale. What's sorely missing is an overarching reason for why billions of human beings should be increasingly connected. Toward what end? The only feeble explanations thus far offered are to share information, be entertained, advance commercial exchange and speed the globalization of the economy. But what if our distributed global communication networks were put to the task of helping us re-participate in deep communion with the common biosphere that sustains all of our lives?

The biosphere is the narrow band that extends some forty miles from the ocean floor to outer space where living creatures and the Earth's geochemical processes interact to sustain each other. We are learning that the biosphere functions like an indivisible organism. It is the continuous symbiotic relationships between every living creature and between living creatures and the geochemical processes that ensure the survival of the planetary organism and the individual species that live within its biospheric envelope. If every human life, the species as a whole, and all other life-forms are entwined with one another and with the geochemistry of the planet in a rich and complex choreography that sustains life itself, then we are all dependant on and responsible for the health of the whole organism. Carrying out that responsibility means living out our individual lives in our neighborhoods and communities in ways that promote the general well-being of the larger biosphere within which we dwell. The Third Industrial Revolution offers just such an opportunity.

If we can harness our empathic sensibility and establish a new global ethic to harmonize the many relationships that make up the life-sustaining forces of the planet, we will have moved beyond the detached, self-interested and utilitarian philosophical assumptions that accompanied national markets and nation state governance and into a new era of biosphere consciousness. We leave the old world of geopolitics behind and enter into a new world of biosphere politics, with new forms of governance emerging to accompany our new biosphere awareness.

The Third Industrial Revolution and the new era of distributed capitalism allow us to sculpt a new approach to globalization, this time emphasizing continentalization from the bottom up. Because renewable energies are more or less equally distributed around the world, every region is potentially amply endowed with the power it needs to be relatively self-sufficient and sustainable in its lifestyle,

while at the same time interconnected via smart grids to other regions across countries and continents.

When every community is locally empowered, both figuratively and literally, it can engage directly in regional, transnational, continental, and limited global trade without the severe restrictions that are imposed by the geopolitics that oversee elite fossil fuels and uranium energy distribution.

Continentalization is already bringing with it a new form of governance. The nation-state, which grew up alongside the First and Second Industrial Revolutions, and provided the regulatory mechanism for managing an energy regime whose reach was the geosphere, is ill suited for a Third Industrial Revolution whose domain is the biosphere. Distributed renewable energies generated locally and regionally and shared openly—peer to peer—across vast contiguous land masses connected by intelligent utility networks and smart logistics and supply chains favor a seamless network of governing institutions that span entire continents.

The European Union is the first continental governing institution of the Third Industrial Revolution era. The EU is already beginning to put in place the infrastructure for a European-wide energy regime, along with the codes, regulations, and standards to effectively operate a seamless transport, communications, and energy grid that will stretch from the Irish Sea to the doorsteps of Russia by midcentury. Asian, African, and Latin American continental political unions are also in the making and will likely be the premier governing institutions on their respective continents by 2050.

In this new era of distributed energy, governing institutions will more resemble the workings of the ecosystems they manage. Just as habitats function within ecosystems, and ecosystems within the biosphere in a web of interrelationships, governing institutions will similarly function in a collaborative network of relationships with localities, regions, and nations all embedded within the continent as a whole. This new complex political organism operates like the biosphere it attends, synergistically and reciprocally. This is biosphere politics.

The new biosphere politics transcends traditional conservative/liberal distinctions so characteristic of the geopolitics of the modern market economy and nation-state era. The new divide is generational and contrasts the traditional top-down model of structuring family life, education, commerce, and governance with a younger generation whose thinking is more relational and distributed, whose nature is more collaborative and cosmopolitan, and whose work and social spaces favor open-source commons. For the Internet generation, “quality of life” becomes as important as individual opportunity in fashioning a new dream for the 21st century.

The transition to biosphere consciousness has already begun. All over the world, a younger generation is beginning to realize that one’s daily consumption of energy and other resources ultimately affects the lives of every other human being and every other creature that inhabits the Earth.

The Empathic Civilization is emerging. A younger generation is fast extending its empathic embrace beyond religious affiliations and national identification to include the whole of humanity and the vast

project of life that envelops the Earth. But our rush to universal empathic connectivity is running up against a rapidly accelerating entropic juggernaut in the form of climate change. Can we reach biosphere consciousness and global empathy in time to avert planetary collapse?

Part II: The Transition from the Age of Faith and the Age of Reason to the Age of Empathy

The British Royal Society for the Arts (RSA) can play a critical role in generating a much needed global conversation around rethinking human nature and preparing the groundwork for a globalized society in a biosphere era. We need only be reminded that the RSA performed a similar role over 200 years ago when it brought together theologians, philosophers, economists, political leaders, and social reformers in deep discussion around preparing a transition from a feudal society to the modern market economy and nation-state era, and from the Age of Faith to the Age of Reason. The Enlightenment recast our notions about human nature and the meaning of the human journey in fundamentally new ways that have continued to influence every aspect of modern life to the present century.

Today, however, at the outset of a global economy and the biosphere era, a new generation of scientists, scholars, and social reformers are beginning to challenge some of the underlying assumptions of both the Age of Faith and the Age of Reason, taking us into the Age of Empathy.

The empathic advocates argue that, for the most part, both earlier narratives about human nature fail to plumb the depths of what makes us human and therefore leave us with cosmologies that are incomplete stories—that is, they fail to touch the deepest realities of existence. That's not to dismiss the critical elements that make the stories of faith and reason so compelling. It's only that something essential is missing—and that something is "embodied experience."

Both the Abrahamic faiths—Judaism, Christianity, and Islam—as well as the Eastern religions of Buddhism, Hinduism, and Taoism, either disparage bodily existence or deny its importance. So too does modern science and most of the rational philosophers of the Enlightenment. For the former, especially the Abrahamic faiths, the body is fallen and a source of evil. Its presence is a constant reminder of the depravity and mortality of human nature. For the latter, the body is mere scaffolding to maintain the mind, a necessary inconvenience to provide sensory perception, nutrients, and mobility. It is a machine the mind uses to impress its will on the world. It is even loathed because of its transient nature. The body is a constant reminder of death, and therefore, feared, disparaged and dismissed in the world's great religions and among many of the Enlightenment philosophers.

Most of all, the body is to be mistrusted, especially the emotions that flow from its continuous engagement with and reaction to the outside world. Neither the Bible nor the Enlightenment ruminations make much room for human emotions, except to depreciate them as untrustworthy and an impediment either to obedience to God in the first instance or to the rational will in the second instance.

In the modern era, with its emphasis on rationality, objectivity, detachment, and calculability, human emotions are considered irrational, quixotic, impossible to objectify, not subject to detached evaluation, and difficult to quantify. Even today, it is common lore not to let one's emotions get in the way of sound reasoning and judgment. How many times have we heard someone say or have said to someone else, "Try not to be so emotional . . . try to behave more rationally." The clear message is that emotions are of a lesser ilk than reason. They are too carnal and close to our animal passions to be considered worthy of being taken seriously—and worse still, they pollute the reasoning process.

The Enlightenment philosophers—with a few notable exceptions—eliminated the very mortality of being. To be alive is to be physical, finite, and mortal. It is to be aware of the vulnerability of life and the inevitability of death. Being alive requires a continuous struggle to be and comes with pain, suffering, and anguish as well as moments of joy. How does one celebrate life or mourn the passing of a relative or friend or enter into an intimate relationship with another in a world devoid of feelings and emotions?

New developments in evolutionary biology, cognitive science, and psychology, are laying the groundwork for a wholesale reappraisal of human consciousness. The premodern notion that faith and God's grace are the windows to reality and the Enlightenment idea that reason is at the apex of modern consciousness are giving way to a more sophisticated approach to a theory of mind.

Researchers in a diverse range of fields and disciplines are beginning to reprioritize some of the critical features of faith and reason within the context of a broader empathic consciousness. They argue that all of human activity is embodied experience—that is, participation with the other—and that the ability to read and respond to another person "as if " he or she were oneself is the key to how human beings engage the world, create individual identity, develop language, learn to reason, become social, establish cultural narratives, and define reality and existence.

If empathic consciousness flows from embodied experience and is a celebration of life—our own and that of other beings—how do we square it with faith and reason, which are disembodied ways of looking at reality and steeped in the fear of death?

When we deconstruct the notion of faith, we find that at the core are three essential pillars: awe, trust, and transcendence. The religious impulse begins with the sense of awe, the feeling of the wonder of existence, both the mystery and majesty. Awe is the deepest celebration of life. We marvel at the overwhelming nature of existence, and sense that by our own aliveness, we somehow fit into the wonder we behold.

Although faith is set in motion by a feeling of awe and requires a belief that one's life has meaning in a larger, universal sense of things, it can be purloined and made into a social construct that exacts obedience, feeds on fear of death, is disembodied in its approach, and establishes rigid boundaries separating the saved from the damned. Many institutionalized religions do just that.

It is awe that inspires all human imagination. Without awe, we would be without wonder and without wonder we would have no way to exercise imagination and would therefore be unable to imagine another's life "as if" it were our own. We know that empathy is impossible without imagination. Imagination, however, is impossible without wonder, and wonder is impossible without awe. Empathy represents the deepest expression of awe, and understandably is regarded as the most spiritual of human qualities.

But faith also requires trust—the willingness to surrender ourselves to the mystery of existence at both the cosmic level and at the level of everyday life with our fellow beings. Trust becomes indispensable to allowing empathy to grow, and empathy, in turn, allows us to plumb the divine presence that exists in all things. Empathy becomes the window to the divine. It is by empathic extension that we transcend ourselves and begin connecting with the mystery of existence.

In the empathic civilization, spirituality invariably replaces religiosity. Spirituality is a deeply personal journey of discovery in which empathic experience—as a general rule—becomes the guide to making connections, and becomes the means to foster transcendence. The World Values Survey and countless other polls show a generational shift in attitudes toward the divine, with the younger generation in the industrialized nations increasingly turning away from institutionalized religiosity and toward personal spiritual quests that are empathic in nature.

Reason too can be salvaged from its disembodied Enlightenment roots and be recast within an embodied empathic frame. While reason is most often thought of in terms of rationalization, that is, abstracting and classifying phenomena, usually with the help of quantifiable tools of measurement, it is more than that. Reason includes mindfulness, reflection, introspection, contemplation, musing, and pondering, as well as rhetorical and literary ways of thinking. Reason is all of this and more. When we think of reason, we generally think of stepping back from the immediacy of an experience and probing our memories to see if there might be an analogous experience that could help us make the appropriate judgment or decisions about how best to respond.

The critical question is where does reason come from? The Cartesian and Kantian idea that reason exists independently of experience as an a priori phenomenon to be accessed does not conform to the way we reason in the real world. Reason is never disembodied from experience but rather a means of understanding and managing it.

Experience, as we learned earlier, begins with sensations and feelings that flow from engagement with others. While one's sensations and feelings make possible the initial connection with the other, they are quickly filtered by way of past memories and organized by the various powers of reason at our disposal to establish an appropriate emotional, cognitive, and behavioral response. The entire process is what makes up empathetic consciousness. Empathy is both an affective and cognitive experience.

If empathy did not exist, we could not understand why we feel the way we do, or conceptualize something called an emotion or think rationally. Many scholars have mistakenly associated empathy

with just feelings and emotions. If that were all it was, empathic consciousness would be an impossibility.

Reason, then, is the process by which we order the world of feelings in order to create what psychologists call pro-social behavior and sociologists call social intelligence. Empathy is the substance of the process. Reason becomes increasingly sophisticated as societies become more complex, human differentiation more pronounced, and human exchange more diverse. Greater exposure to others increases the volume of feelings that need to be organized. Reason becomes more adept at abstracting and managing the flood of embodied feelings. That's not to say that reason can't also be used to exploit others, for example, to advance narcissistic ends or create terror among people.

By reimagining faith and reason as intimate aspects of empathic consciousness, we create a new historical synthesis—the Age of Empathy—that incorporates many of the most powerful and compelling features of the Age of Faith and the Age of Reason, while leaving behind the disembodied story lines that shake the celebration out of life.

If the nation-state era was characterized by the notion of human material progress, the biosphere era is characterized by the celebration of all of life that cohabits the Earth.

Part III: Toward a More Empathic Science in a Collaborative World

Celebrating the rich diversity of life that makes up the biosphere requires that we rethink the very methodological values by which we've come to understand and organize the world around us. In the modern world, science has become the new religion. We've put our faith in the hands of scientists, hoping they will unlock the secrets of existence and find new ways to harness nature to advance an Earthly utopia. But, is it possible that the scientific method that we've come to rely on as our undisputed seer on all matters of relevance is a deeply flawed methodology and skewed to a very narrow view of reality?

More than any other single concept, Francis Bacon's scientific method provided the modern market economy and nation state era a particular lens for investigating, explaining, and manipulating phenomena that mirrored the Enlightenment ideas about human nature itself. If human nature is detached, objective, rational, calculating, autonomous and utilitarian, then any method to examine nature ought to conform to the same assumptions and values.

Children are introduced to the scientific method in middle school and informed that it is the only accurate process by which to gather knowledge and learn about the real world around us.

Students are instructed that the best way to investigate phenomena and discover truths is by objective observation. A premium is put on dispassionate neutrality. The scientific observer is never a participant in the reality he or she observes, but only a voyeur. Phenomena are often evaluated in

strictly quantifiable terms, leaving any sense of intrinsic value out of the equation. We are left with a purely material world, devoid of quality.

It's no wonder that generations of schoolchildren have found the learning experience to be dispiriting and alienating. They are expected to give up a sense of awe, eliminate passion, become disinterested, and assume the role of a bystander to existence. How would anyone expect to find personal meaning or be engaged in such a world? The scientific method is at odds with virtually everything we know about our own nature and the nature of the world. It denies the relational aspect of reality, prohibits participation, and makes no room for empathic imagination. Students in effect are asked to become aliens in the world.

It should be noted that even at the beginning of the Age of Reason, not everyone agreed with Bacon's approach to ferreting out the truths of nature. Goethe, for one, took exception. He argued that nature is best approached as a participant rather than as a disinterested bystander. For example, when studying the morphology of a plant, the botanist must enter in the life of plant. Goethe called his scientific approach "a delicate empiricism which in a most inward way makes itself identical with the object and thereby becomes the actual theory."

Goethe's scientific method is the near mirror opposite of Bacon's. Goethe believed that his "power of thought is active while *united with the objects*" and that his "thinking does not separate itself from the objects." Goethe argued that true insights come not from detached observation but from deep participation with the phenomena under investigation.

Goethe's musings on appropriate scientific methodology lay dormant for more than 130 years but were picked up again by a number of psychologists in the last half of the twentieth century. Heinz Kohut argued that the existing scientific methodology was "experience-distant" and therefore removed from actual observation, and suggested an alternative experimental theory, which he called "experience-near" because the data gathered flowed directly from empathy and introspection.

Kohut believed that the most significant contribution of psychoanalysis to scientific thought "is that it has combined empathy and traditional scientific method. . . ." Introducing empathy into the field of science "as a tool of observation" would, according to Kohut, "increase the depth and breadth of the investigations conducted by a number of scientific disciplines." Moreover, embedding empathy into the heart of a rigorous scientific methodology was essential, argued Kohut, lest scientific pursuits "become increasingly isolated from human life." Kohut reminded his colleagues how a cold, disinterested, and rational approach to science had been instrumental in the twentieth century in fostering the aims of brutal totalitarian regimes and had led to "some of the most inhuman goals the world has ever known."

Kohut did not intend to throw out the abstract nature of traditional scientific inquiry, but only to deepen the investigation process upon which such abstractions are made. Kohut concluded that, "[t]his combination of empathic-introspective data-gathering with abstract formulation and theoretical explanation . . . constitutes a revolutionary step in the history of science." The new ideal in science,

said Kohut, “can be condensed into a single evocative phrase: we must strive not only for scientific empathy but also for an empathic science.”

Abraham Maslow, among others, concurred with Kohut’s vision of a new science and attempted to calm the rising fury within the scientific establishment by clarifying what was perhaps the most dangerous challenge to science in its modern incarnation. He wrote,

I certainly wish to be understood as trying to *enlarge* science, not destroy it. It is not necessary to choose between experiencing and abstracting. Our task is to integrate them.

Maslow heaped scorn on the idea that a neutral observer, uninvolved and removed from reality and existence, could bring much insight to the workings or meaning of either reality or existence. Like Goethe and Kohut, Maslow reasoned that “[m]ore sensitive observers are able to incorporate more of the world into the self, i.e., they are able to identify and empathize with wider and more inclusive circles of living and nonliving things.”

Maslow used the case of Alcoholics Anonymous to make his point. Certainly a recovering alcoholic knows far more of the reality of an alcoholic than a disinterested neutral observer. Maslow called for what he called a “receptive strategy” of knowing, by which he meant “a non-interfering willingness for things to be themselves, an ability to wait patiently for the inner structure of percepts to reveal themselves to us, a finding of order rather than an ordering.” He noted that in certain fields—ethnology, ethology, clinical psychology, and ecology—such an approach yielded better scientific results.

Maslow’s notion of “caring objectivity” has taken hold in the more than half century since he first reflected on the need for a second scientific method. A new generation of empathic researchers, like Jane Goodall in primatology, have used the “experience-near,” empathic approach to scientific investigation, to elicit new discoveries and insights about the nature of nature that would have been impossible to imagine using the traditional disinterested, value-neutral, scientific method.

A new science is emerging whose operating principles and assumptions are more compatible with empathic ways of thinking. The old science views nature as objects; the new science views nature as relationships. The old science is characterized by detachment, expropriation, dissection, and reduction; the new science is characterized by engagement, replenishment, integration, and holism. The old science is committed to making nature productive; the new science to making nature sustainable. The old science seeks power over nature; the new science seeks partnership with nature. The old science puts a premium on autonomy from nature; the new science on reparticipation with nature.

If we can harness an empathic scientific method that recognizes and acts to harmonize the many relationships that make up the life-sustaining forces of the planet, we will have crossed the divide into a sustainable economy and biosphere consciousness.

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Empathic Education: the Transformation of Learning in an Interconnected World by Jeremy RIFKIN

With the passage of health-care reform, President Obama has turned his attention to reforming education in America. In his State of the Union Message, he called for a significant increase in support for his “Educate to Innovate” campaign, which puts renewed emphasis on science, technology, engineering, and mathematics to ensure “our nation’s economic competitiveness.” The goal, according to the White House, is to equip every student with the knowledge that he or she needs to become a productive worker in the global economy.

Maybe it’s time to ask the question of whether simply becoming economically productive ought to be the primary mission of American education. Shouldn’t we place at least equal attention on developing students’ innate empathic drives, so that we can prepare the next generation to think and act as part of a global family in a shared biosphere?

The biosphere is the narrow band, from the ocean floor to outer space, where living creatures and the earth’s geochemical processes interact to sustain one another. We are learning that the biosphere functions like an indivisible organism. The continuous symbiotic relationships between every living creature and the geochemical processes are what ensure the survival of the planetary organism and life on earth. The issue of what kind of education students should be getting is particularly relevant today, as humanity attempts to cobble together a sustainable global society in time to avert potentially catastrophic climate change.

When we talk about revolutionizing the way our students learn, we must understand the larger context that sets the framework for fundamental changes in our notions about education. Ultimately our ideas about education flow from our perceptions about reality and our concepts of nature—especially our assumptions about human nature and the meaning of the human journey—which become institutionalized in our educational processes. What we really teach, at any given time, is the consciousness of an era.

For example, at the dawn of the modern market economy and nation-state, Enlightenment philosophers—with some exceptions—saw people as rational, autonomous agents, driven by utilitarian desires and material interests. To bring out those qualities, educators established an educational system along the same lines.

Unfortunately, our system today is still largely mired in those outdated assumptions. The classroom is a microcosm of the factory system, market forces, and nation-state governance. Students have been taught to think of “knowledge as power” and to regard learning as an asset one acquires to advance one’s material self-interest. The educational process emphasizes autonomous learning—sharing knowledge is considered cheating—and the mission is to produce efficient and productive workers for the market economy. While those Enlightenment assumptions have provided the intellectual

motivation and justification for a vast expansion of wealth for many people, they have also left the earth's ecosystems in shambles, with ominous consequences for our species' future.

Of course, we know that the ideas espoused in the Enlightenment are not set in stone. Great changes in human consciousness occur when new, more-complex energy regimes arise, making possible more-interdependent and complex social arrangements. Coordinating those civilizations requires new, more sophisticated communications systems. When energy regimes converge with communications revolutions, human consciousness is altered.

All forager-hunter societies were oral cultures, steeped in mythological consciousness. The great hydraulic agricultural civilizations were organized around writing and gave rise to theological consciousness. Print technology became the communication medium to organize the myriad activities of the coal- and steam-powered First Industrial Revolution, 200 years ago. Print communication also led to a transformation from theological to ideological consciousness during the Enlightenment. In the 20th century, electronic communications became the command and control mechanism to manage a Second Industrial Revolution, based on the oil economy and the automobile. Electronic communication spawned psychological consciousness.

Today we are on the verge of another seismic shift. Distributed information and communication technologies are converging with distributed renewable energies, creating the infrastructure for a Third Industrial Revolution. In the 21st century, hundreds of millions of people will transform their buildings into power plants to harvest renewable energies on-site, store those energies in the form of hydrogen, and share electricity with one other across continental grids that act much like the Internet. The open-source sharing of energy will give rise to collaborative energy spaces, not unlike the collaborative social spaces on the Internet.

The third industrial revolution paves the way for biosphere consciousness. When each of us is responsible for harnessing the earth's renewable energy in the small swath of the biosphere where we dwell, but we also realize that our survival and well-being depend on sharing our energy across continental land masses, we come to see our inseparable ecological relationship to one another and our fellow species.

That new understanding coincides with discoveries in evolutionary biology, neurocognitive science, and child development that reveal that people are biologically predisposed to be empathic—that our core nature is not rational, detached, acquisitive, aggressive, and narcissistic, but affectionate, highly social, cooperative, and interdependent. *Homo sapiens* is giving way to *Homo empathicus*. Historians tell us that empathy is the social glue that allows increasingly individualized and diverse populations to forge bonds of solidarity across broader domains so that society can cohere as a whole. To empathize is to civilize.

Empathy has evolved over history. In forager-hunter societies, empathy rarely went beyond tribal blood ties. In the great agricultural age, empathy extended past blood ties to associational ties based on religious identification. Jews began to empathize with fellow Jews as if in an extended family,

Christians began empathizing with fellow Christian, Muslims with Muslims, and so on. In the Industrial Age, with the emergence of the modern nation-state, empathy extended once again, this time to people of like-minded national identities. Americans began to empathize with Americans, Germans with Germans, Japanese with Japanese. Today empathy is beginning to stretch beyond national boundaries to biosphere boundaries. We are coming to see the biosphere as our indivisible community, and our fellow creatures as our extended evolutionary family.

The realization that we are an empathic species, that empathy has evolved over history, and that we are as interconnected in the biosphere as we are in the blogosphere, has profound implications for rethinking the mission of education. New teaching models designed to transform education from a competitive contest to a collaborative and empathic learning experience are emerging as schools and colleges try to reach a generation that has grown up on the Internet and is used to interacting in open social networks where information is shared rather than hoarded. The traditional assumption that “knowledge is power,” and is used for personal gain, is being subsumed by the notion that knowledge is an expression of the shared responsibilities for the collective well-being of humanity and the planet as a whole.

Classrooms could become laboratories for preparing young people for biosphere consciousness. Students are already becoming aware that the way they live leaves an ecological footprint, affecting the lives of every other human being, our fellow creatures, and the earth we inhabit. They learn, for example, that the wasteful use of energy in the family automobile or home results in an increase of carbon-dioxide emissions into the atmosphere. The rise in the earth’s temperature that follows can lead to less rainfall and more droughts in other parts of the world, adversely affecting food production and putting more of the world’s poor at risk of malnutrition and even starvation.

The new sense of biosphere interconnectivity and responsibility goes hand-in-hand with empathy workshops and courses that help students draw global emotional connections in the same way that environmental curricula help them draw global ecological connections. Empathy curricula now exist in 18 states. In many schools, empathy curricula start as early as first grade.

One interesting example is the Roots of Empathy project, begun by a Canadian educator, Mary Gordon, which has been introduced into grades one through eight across Canada. A mother and her baby visit the classroom once a month for a school year. Students are asked to closely watch their interaction, especially how they communicate and respond to each other. Over the course of the year, the children experience the baby and her mother as unique people with needs and desires for affiliation and affection not unlike their own. They become attuned to reading the baby’s feelings and develop an empathic relationship with the baby and the mother. Children come to learn about emotional literacy—which Gordon defines as “[t]he ability to find our humanity in one another.”

Putting students into direct emotional contact with the parent-child attachment process and empathic bond creates “citizens of the world—children who are developing empathic ethics and a sense of social responsibility that takes the position that we all share the same lifeboat,” Gordon argues. “These are the children who will build a more caring, peaceful and civil society, child by child.”

The newly emerging awareness of global ecological and emotional interconnectivity is accompanied by a revolution in the way students learn. The traditional top-down approach to teaching is giving way to a distributed and collaborative educational experience designed to instill a sense of the shared nature of knowledge. Intelligence, in the new way of thinking, is not something one inherits or a resource one accumulates, but, rather, an experience that is shared among people.

Such trends are taking education beyond the confines of the classroom to a global learning environment in cyberspace. The extension of the classroom's central nervous system to embrace the whole of civilization exposes students to their peers in widely different cultures, allowing empathic sensibility to expand and deepen. Education becomes a truly planetary experience.

The global extension of learning environments in cyberspace is being matched by the local extension of learning environments in school neighborhoods. The walls separating classrooms and communities are breaking down. In the past 20 years, American high schools and colleges have introduced service-learning programs into the curriculum—a deeply collaborative learning experience. The exposure to diverse people from various walks of life has spurred an empathic surge among the nation's young people. Studies indicate that many students experience a deep maturing of empathic sensibility by being thrust into unfamiliar environments where they are called upon to reach out and assist others. Such experiences are often life-changing, affecting students' sense of what gives their lives meaning.

Although not yet the norm, more classrooms at the college and secondary-school levels are also being transformed, at least for small periods of time, into distributed-learning environments. It's not uncommon for large class groups to be divided into work groups, which are then given collaborative work assignments. The students later reconvene in plenary sessions where they share their findings, generally in the form of group reports.

Distributed and collaborative education begins with the premise that the combined wisdom of the group, more often than not, is greater than the expertise of any given member, and that by learning together, the group advances its collective knowledge as well as that of each member. The value of distributed and collaborative education first came to light in the 1950s, in research conducted by M. L. J. Abercrombie University College London Hospital University of London. Dr. Abercrombie observed that when medical students worked together in small groups to diagnose patients, they were able to more quickly and accurately assess a patient's medical condition than when they diagnosed alone. The collaborative context allowed students the opportunity to challenge one another's assumptions, build on one another's ideas and insights, and come to a negotiated consensus regarding the patient's situation.

In distributed and collaborative learning environments, the process becomes as important as the product. The old hierarchical model of learning is replaced by network ways of organizing knowledge. Learning becomes less about pounding facts into individual students' brains and more about how to think collaboratively and critically. To be effective, collaborative learning requires mutual respect

among all the players involved, a willingness to listen to others' perspectives, being open to criticism and a desire to share knowledge, and being responsible for and accountable to the group as a whole.

Distributed and collaborative learning favors interdisciplinary teaching and multicultural studies. The traditional reductionist approach to the study of phenomena is beginning to give way to the pursuit of "big picture" questions about the nature of reality and the meaning of existence—which require a more interdisciplinary perspective. Cross-disciplinary academic associations, journals, and curricula have proliferated in recent years, reflecting the burgeoning interest in the interconnectedness of knowledge. A younger generation of scholars is crossing traditional academic boundaries to create more-integrated fields of research. Several hundred interdisciplinary fields, like behavioral economics, eco-psychology, social history, eco-philosophy, biomedical ethics, and social entrepreneurship, are shaking up the academy and portending a paradigm shift in the educational process.

Meanwhile, the globalization of education has brought together people from diverse cultures, each with his or her own anthropological point of reference. The result is a plethora of fresh new ways of studying phenomena, each conditioned by a different cultural history and narrative. By approaching a study area from the perspectives of a number of academic disciplines and cultural perspectives, students learn to become open-minded and able to view phenomenon from more than one view.

Distributed and collaborative learning, with its emphasis on mindfulness, attunement to others, nonjudgmental interactions, acknowledgment of each person's unique contributions, and recognition of the importance of deep participation, can't help but foster critical thinking skills and greater empathic engagement. In that sense, collaborative learning transforms the classroom into a laboratory for empathic expression, which, in turn, enriches the educational process.

If our primary nature is *Homo empathicus*, and the biosphere is the larger indivisible community where we and our fellow creatures dwell, then the mission of education ought to be dedicated, at least in part, to the task of bringing out our core being, so that we can optimize our full potential not only as productive workers in the marketplace but, more important, as empathic human beings in the biosphere. Our nation and our schools and universities should invest in distributed and collaborative learning experiences—curricula emphasizing the interconnectedness of life and geochemical processes in the biosphere, empathy courses that promote pro-social behavior, cyberspace classrooms connecting students around the globe, service-learning programs in communities, sharing knowledge in peer groups, and interdisciplinary and multicultural studies—with the objective of nurturing students' empathic nature. While no one would disparage President Obama's effort to prepare our young people for the challenges they face in a global economy, the bigger task is to prepare students to live on a peaceful sustainable planet.

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Re-thinking Cultural Policy by François MATARASSO

1 WHY RETHINK CULTURAL POLICY?

1.1 Culture, art and policy

People express their values through culture. Consciously and unconsciously, they create, choose, advocate and reject beliefs symbolically expressed in objects, rituals, language and performances collectively known as culture. In Western European thought one highly sophisticated and self-conscious cultural practice has been distinguished from the rest under the term 'art'. That distinction, itself an expression of values, has created debate and contestation, but that, after all, is one of the purposes of culture: to make meanings and to identify those who share them.

Much as individuals and social groups have cultural values, public bodies, corporations and institutions have cultural values that are expressed in their policies and practice. Sometimes they are articulated in formal statements, though these may describe ideals rather than reality; more often cultural values are unconscious, implicit or unacknowledged. States are the most obvious creators of cultural policies, at national, regional and local level. But they are not alone in cultural policy production. Public and not-for-profit bodies such as museums, universities and even health services each, in their own ways, produce cultural policy. So do private sector corporations, though not all may be conscious of it: Google's influence on culture is complex and profound.

Policy is a small and seemingly benign word, which is usually taken simply to refer to the stated intentions of governments and other bodies. But policy shares a root with police and part of its sense is to define what is permissible and how conduct is to be regulated. Since policy is also not always published, even when public bodies make it, its relation to the sectors or activity it aims to affect may be opaque and is often contested.⁶

Public policy for culture, at least in Europe, typically concerns itself with three loose domains:

- Those associated with the achievements of national culture or civilisation: the 'fine' arts, some performing arts, museums, historic buildings, sites and monuments; the complex associations between 'national' culture, identity and citizenship has in some cases linked cultural and education policy, for example in library services;

⁶ Bennett, T., Grossberg, L. and Morris, M. eds. 2005, *New Keywords, A revised vocabulary of Culture and Society*, Oxford: Blackwell, p.258-9.

- States became concerned with broadcasting early on, typically seeking direct control over it at least in part; rapid technological change, and notably the Internet, presents them with ill-defined and unresolved challenges;
- More recently, the economic character of current public discourse has made cultural policy more conscious of the so-called creative industries, which are still widely taken as the domains defined by the UK Department for Culture in the late 1990s.⁷

The definition and boundaries of these domains varies in different countries, as does the extent of the attention given to popular forms of cultural expression. Some states include industries such as tourism within cultural policy for largely pragmatic reasons: cultural assets attract visitors. Differences in perspective may also mean that a practice is considered a concern of cultural policy for different reasons: thus cinema is seen as part of national culture in France but as a creative industry in Britain. A more significant distinction may be observed between states that associate culture and religion in administrative and policy terms.⁸

Although cultural policy is most evident in the formal positions adopted by governments about these domains and activities, it would be a mistake to think that it ended there. In fact, it is better understood as comprising the whole discourse about culture involving public, private and not-for-profit organisations and increasingly citizens. Policy or action that seems quite unconnected with culture may have large, if unintended, effects on it. To add VAT to building repairs but not to new construction may be seen as a fiscal measure designed to increase the housing stock. But, by incentivising the demolition and replacement of old buildings, this policy's impact on the built heritage may be greater than many formal cultural heritage statements.

The idea that culture is a marginal concern for most people, or that it is not a priority for public policy, is not reconcilable with this analysis. Governments can no longer limit their focus to areas such as heritage, libraries, the arts or broadcasting that have conventionally been seen as the domain of cultural policy. On the contrary, culture is always a dimension of decision-making, even – or especially – when it is so embedded as to be unnoticed. Consequently, it should be at the heart of how European people imagine, negotiate and develop their democratic societies.

⁷ 'The creative industries do not constitute a concept; they are made up of an arbitrary grouping of diverse cultural, communicative and technological practices. The mystical 13 are these: advertising, architecture, art and the antiques market, crafts, design, designer fashion, film, interactive leisure software, music, the performing arts, publishing, software and television and radio. There have been various reformulations but this simple enumeration remains astonishingly durable.' Schlesinger, P. 2009 *The Politics of Media and Cultural Policy*, MEDIA@LSE Electronic Working Papers, No. 17; see http://www.lse.ac.uk/collections/media@lse/study/pdf/EWP17_final.pdf

⁸ There is at least an etymological justification for doing so.

1.2 Culture and the Council of Europe

The importance of culture to those democratic processes is one reason why the Council of Europe is concerned to encourage recognition of and debate around its role. The Council was established in 1949 to promote democracy, human rights and the rule of law across the continent. With 47 members, it links almost every European state via its statutory bodies (Committee of Ministers, Parliamentary Assembly and Congress). Through intergovernmental work processes the organisation has been concerned with culture and education since its earliest days, building the reconciliation and integration of the continent on cultural cooperation, as reflected in the European Cultural Convention of 1954. It has established programmes such as the European Heritage Days, supported European film co-production, developed pilot initiatives such as Intercultural Cities and runs capacity building and regional co-operation programmes in former CEE countries. These activities are underpinned by its cultural policy work including national reviews, the knowledge base of CultureWatchEurope with its online information tools on cultural, heritage and media policy and the publication of research and policy guidance.

1.3 Why do this now?

The cornerstone of cultural policy in Europe – the concept of democratising culture – was laid in the period after the Second World War. It responded to an urgent need to protect human rights, to rebuild democracy and to heal divisions within the European space. Much has done since then to achieve these goals, though there can be no complacency in a world faced by complex new problems.

But Europe in 2010 is very different from Europe in 1950. Its people, society, politics, security, technology, environment and economy – all have changed profoundly. And those changes have been reflected in and shaped by its changing culture. Or cultures: even the uncertainty about whether we can speak today of a single culture is a sign of the distance we have come.

As a result, the concepts – explicit and implicit – that have framed cultural policy need to be tested against the world we now inhabit. Some will no longer be found meaningful and others will evolve so that governmental and non-governmental organisations can develop better frameworks for responding to today's needs and opportunities.

This has been true for some time – perhaps as long as 30 years – but it has been given an added urgency by the banking crisis of 2008 and its continuing impact. The most optimistic analysts accept that the bank bailouts and fiscal stimulus packages forced on many governments will have serious and lasting consequences for public finances. A reduction in the funding that European states expend on supporting culture is just one likely result.

But the recession is only part of the change evident at this time of historic uncertainty. It should be a focus for action, but must not define the boundaries of the rethinking now needed about culture, its role in society and how Europeans respond to that change.

That rethinking will not be done in a single conference, or by one small group of people. Nor is it a process that a single organisation, even one uniting 47 countries, can manage. But we can start a dialogue, begin to ask new questions and look for common ground in imagining how to meet the uncertainties ahead. Succeeding in that would already be an achievement – a democratic and cultural achievement.

1.4 This discussion paper

In keeping with this analysis, this paper does not set out to solve the challenges facing cultural policy today or even to provide a definitive exposition of those challenges. Instead, it provides a structure, linked to that of the conference itself, within which to begin thinking. The work we anticipate will follow as a result of this event is likely to find other analyses, approaches and responses.

The economic crisis and its urgent implications for culture across Europe are a natural starting point, high in the minds of politicians, policy-makers and cultural and creative workers. Finding coherent, principled approaches in times of financial restraint will be crucial in safeguarding cultural life in the short term.

But limiting the damage of funding cuts is not enough: indeed, it is only the beginning. Even within the economic sphere there are other challenges to consider, some arising from the recession, but others driven by deeper forces such as climate change and new modes of production. We have therefore proposed two additional strands of reflection.

The first considers the connections between culture and wider public policy, including areas such as education, the environment and social cohesion. In many of these areas, culture professionals are already active and changing practice – their own and that of those they work with. But their role may also be to raise questions, imagine alternatives, communicate experiences and share ideas – all the things people look to culture for.

The second asks how culture itself is changing and the consequences for existing policy. That change is evident in every sphere. New technology is reinventing how culture is made, shared, bought and critiqued. Democratisation, diversity and rights are bringing new voices, new forms and new expressions into the established cultural space. Under these multiple influences, our very concepts of culture are evolving.

1.5 Conference questions

But this is still a very large agenda. So, for this conference, we have proposed to focus on two principal questions: the first reflects the urgent need for responses to economic instability while the second considers change on a longer timescale.

- What immediate steps should governments and public bodies take to protect the creativity, vitality and diversity of European cultural life in next three years?

- What are the opportunities and dangers that policy makers need to understand so that European cultural life can flourish and fulfil its potential in the next 20 years?

The rest of this paper gives some background to these by sketching some of the issues for cultural policy in a changing and increasingly uncertain world. It raises further questions and areas of enquiry, but is no more than a starting point for discussion: the quality of the discussion it encourages is what matters.

2 CULTURE AND ECONOMICS

2.1 Banking crisis, recession and public finances

The steps taken by different governments to safeguard their economies since 2008 appear to have prevented a catastrophic collapse comparable to 1929, though the future remains uncertain and fears remain of a 'double-dip recession'. Economists differ about how fast and how hard different countries should cut back on public expenditure, but not about the need to do it. Austerity measures may be in place for a long time to come. Yet the anticipated demands on public expenditure associated, for example, with aging populations will not vanish because of this crisis. One result may be disproportionately severe pressure on discretionary spending. The Irish government – faced with imposing pay cuts on public sector workers – made substantial cuts to the Arts Council budget in 2009 and 2010. Other countries, such as Greece, are facing similar crises in their cultural budgets.

The recession has already had an impact on other sources of funds readily accessed by cultural organisations. Charitable trusts and foundations have seen their income hit hard by falling asset portfolios, dividends and interest rates. Corporate sponsorship has also been reduced as companies curb expenditure, even if only for symbolic reasons.

When reductions come, they will follow a period of sustained growth in public spending on culture in many western European countries (though the situation has been very different in some of the former communist countries in the east). This growth has contributed to and supported an expansion in cultural supply over recent years. For example, in the US, Americans for the Arts calculates that the number of not-for-profit arts organizations grew in number from 73,000 to 104,000 in the decade up to 2008; they also calculate that a third of them failed to achieve a balanced budget in that time.⁹ Although the US cultural economy is different from Europe's, the vulnerabilities are similar.

The cultural sector and its supporters will need to rethink the basis of their arguments in this climate to convince people that culture is not a dispensable luxury. New alliances will have to be formed reflecting a real understanding of other people's concerns and the role of culture in responding to them. Above all, culture must avoid being merely another problem faced by public bodies, another expenditure line: in these comparisons, it can only be marginal. Instead, the cultural sector must be

⁹ See http://www.americansforthearts.org/information_services/arts_index/001.asp

able to show that it offers solutions and positive responses at a time of difficulty. If it can attract audiences and partners to obviously worthwhile programmes and activities, friends will follow.

- What principles should guide the responses of cultural ministries and public bodies faced with reduced budgets? Should some grants or organisations be protected at the expense of others? If so, on what basis?
- What scope is there for efficiencies in shared services, co-production and mergers? Should there be different expectations of those cultural organisations that continue to receive public support?
- What alternative investment models could be developed for public support of culture? Should there be a greater focus on stimulating demand?

2.2 Culture and wealth creation

The public sector is only part of a society's cultural ecology. Most cultural and creative organisations, including many who receive some public funding, depend also on trading in the mainstream economy. The creative industries, which range from multinational corporations to freelance individuals, have grown with a booming consumer economy. This expanding market has attracted new entrants who may find it difficult to survive in leaner times. In 2003, 39,242 young people were accepted onto Creative Arts and Design Courses in British universities; by 2008, the number had risen to 49,188, a 25% increase in five years in the numbers who are training for the arts job market.¹⁰

Whether the consumer spending power that has supported parts of the creative sector will be available in years to come is an open question. Economists such as Joseph Stiglitz anticipate major changes in the global economy: if so, how will the creative industries change with it? Living on thin air may not seem so attractive in future.

Similar questions arise in respect of the cultural tourism that has driven much growth in arts festivals and cultural infrastructure. A depressed leisure economy, perhaps associated with changes in the economics of travel, would place many cultural institutions in financial difficulty. As a result, it may be harder to secure public sector support for activities whose economic impact, in contributing to place marketing, is secondary.

The development of digital methods of creation, reproduction and distribution are also undermining the economics of other, once powerful businesses. Media companies, publishers, record labels, newspapers: all are working hard to find new ways of selling content but the answer remains elusive. Even the advertising revenues that have driven much of the Internet economy may slow with a contracting consumer economy. At the same time, the publicly support cultural sector lags far behind in this area. There is an opportunity to redefine users, to develop new support networks and even to change the subsidised business model – with imagination and commitment.

¹⁰ See http://www.ucas.com/about_us/stat_services/stats_online/

- What are the policy implications of recent technological, cultural and financial change in the commercial cultural industries?
- How can policy foster a sustainable future for cultural tourism?
- How can public policy assist freelance creative practitioners to earn a viable living? Is it time to look at other mechanisms than copyright to protect creators' earnings from intellectual and cultural property?
- Should small, new and innovative digital creators be protected from the economic power of the Internet's mega-corporations.

3 CULTURE AND PUBLIC POLICY

3.1 In from the margins

One of the biggest changes to culture in recent decades is also one of the least commented upon: the transformation of its relationship with other areas of public policy and of social and economic life in general. What once was seen as a recreation, a restorative after the demands of everyday life, has come to permeate not just the economy but community life, education, even health services. Culture is a terrain of political contestation, most obviously in the symbols of ethnic and religious diversity. It is increasingly important in public services, in communication and diplomacy and in personal identity.

The reasons for this gradual coming in from the margins are complex and they vary in importance in different countries within Europe. Obvious factors are the social changes that have brought higher education, leisure and disposable income to more Europeans than ever before. More intangible is the decline of party politics and organised religion as sources of shared meaning and identity (a decline that has also made space for radical ideologies of all kinds).

At the same time, governments in developed countries, having made big strides in areas such as public health and education, now face seemingly intractable problems and ask if a cultural dimension to programmes may prove effective. Some object to what they see as the instrumentalisation of culture. Others welcome the recognition of the centrality of cultural experience to every aspect of life. For better or worse, there have rarely been greater or more complex expectations placed on the cultural sector from other quarters.

3.2 Culture's policy connections

The connections between culture and non-economic public policy are too varied to enumerate here, but at least some of the more notable instances can be mentioned. Perhaps most obvious among these is the role of culture in education, both in its own right and in supporting wider learning goals. Cultural organisations are increasingly expected to provide educational programmes to school pupils, often related to aspects of the curriculum. In some countries, creative programmes have been used to raise attainment, engage disaffected young people or provide alternatives to traditional teaching methods.

The increasing focus of health policy on wellbeing, as distinct from disease prevention, has encouraged arts and health practice in medical and community-based health services. Arts on prescription schemes are now operating in several British cities, while culture is seen as both a cause of childhood obesity (too much television) and a response to it (more sport and outdoor activity).

The cultural sector has begun responding to climate change by considering the carbon footprint of their own activity and by creating projects that raise awareness and debate. There are also connections here with the 'sci-art' interface that has sought to explore the differences and similarities between research methods and epistemologies between these fields and promote public understanding of science through artistic work.

Changing work and social structures have weakened the bonds of European societies in recent decades, even as immigration has increased their diversity. Public policy has turned to culture in its attempts to address social cohesion and inclusion, partly because it is widely seen as fundamental to issues of individual and group identity. Intercultural dialogue is the latest but not the last policy initiative in this area.

Culture has also been seen as an important way of responding to the difficulties faced by post-industrial cities. New museums and cultural venues have been built to cement regeneration, alongside cultural quarters to attract Richard Florida's 'creative class'. Less celebrated community cultural programmes have aimed to support local communities in adapting to their changing social and economic situations.

All these developments have been contested in different ways and for different reasons: culture remains a preeminent forum for the negotiation of ideas, practice and values.

- What is the role of culture in supporting formal and informal learning?
- In what ways could cultural policy respond to the challenge of climate change?
- In the European Year for Combating Poverty and Social Exclusion, what contribution can culture make to social inclusion?
- What role can culture play in reviving Europe's cities?
- What is the role of culture in Europe's increasingly diverse and mobile societies?

4 CULTURE ON ITS OWN TERMS

4.1 A technological cultural revolution

In the 1950s, the Council of Europe and many national governments set out to achieve a democratisation of culture. In many ways, that has been realised, but not as the architects of that policy imagined. There has been an increase in the accessibility of public cultural services since the 1950s, and audiences have grown and been appreciative. But the big transformation has been a technological revolution that has been rightly compared with the arrival of moveable type printing in Europe.

People have always had the means of cultural production at their disposal: music, dance, stories and craft have been the arts of even the poorest Europeans throughout history. But new digital and communication technology has enabled people to access the standard of cultural production previously available only to organisations with large resources and then to enter a cultural forum on their own terms. Freed from dependence on the judgements of editors, producers or businesspeople, artists, musicians, filmmakers and writers, among others, have been able independently to seek out an audience for their work. And the views of audiences are increasingly challenging the ability of cultural leaders – whether producers, critics or businesses – to control ideas of quality.

In some areas – initially music, but also now in film, visual art and literature – digital technology has transformed systems of production and distribution. This has affected cultural publishers and retailers of different kinds, but the most obvious impact has been on record stores, which have gone out of business in large numbers. Although file sharing has been blamed for this, the price-cutting competition from big online retailers may be the bigger cause.

The arrival of ebooks is expected by many to do for reading what digital downloads did for music but the real lesson of the Internet revolution is that all forecasts are unsafe.

For instance, one consequence of the huge availability of music today has been to devalue its currency. When records were expensive artefacts, often hard to get hold of, listeners invested them with much greater importance than they do today. In the 1970s, bands lost money playing live to promote albums that earned well. Today musicians give away music with newspapers and charge inflated prices for concert tickets. It's not just the economics of music that have been transformed: it's the cultural meaning. The live experience – as most performers have always thought – is valued above the record of it.

So profoundly has this new technology transformed our world and our culture that it is hard to remember how things were before the World Wide Web. But in the enthusiasm of novelty and liberation from existing ways of thinking and working it is important to ask questions about the risks and dangers that may be involved.

- What is at stake in the digital cultural revolution?
- What standards and principles should govern public policy in this field?
- Can cultural democratisation be continued through these means? If so, how can access to the digital world be secured for all?
- How should public policy respond to the increasing control over cultural goods and access by new media corporations?

4.2 Imagination

Although it is convenient for policy to frame these discussions in terms of changes in cultural production, distribution and consumption, one of the key changes enabled by new information and

communication technology has been a blurring of boundaries that were once seen as clear, even rigid. The coining of the term 'prosumer' marks a growing recognition, not just that people can be both cultural producers and consumers (something that has always been the case) but also that conventional ideas about professionals and amateurs are increasingly meaningless. As museums and other cultural institutions open up curatorial and programming process to forms of co-creation, the knowledge of professionals is being modified by the experience and insights of their audiences.

Despite what has been said about the importance of new technology the most profound changes now evident in European culture are imaginative not technical. The boundaries between forms and types of culture are eroding: the latest video games exploit the narrative devices of postmodern fiction and the visual language of film noir to create new cultural experiences. Collaborations between musicians from very different cultures attract audiences with much more fluid ideas of value and value hierarchies. New cultural expressions are part of the European mainstream now, not simply as a result of increased ethnic diversity, but because historically marginalised people, including women, disabled people, gays and many others are creating new kinds of cultural identity.

At the same time, there are fears for cultural heritage – not only the great achievements of the past in literature and the performing and visual arts but also the assets of our cultural inheritance: historic buildings and sites, museums, archives and collections. There are calls for a return to 'excellence', though without a clear explanation of what it might be, nor how something as elusive can be achieved through policy.

Europe has so far contained the worst aspects of the 'culture wars' that have proved so divisive in other parts of the world but it would be naïve to think it was immune from the dangers. Finding democratic accommodations for the increasingly diverse values now expressed through culture within the European space is one of the most urgent challenges facing national and local governments and society itself.

- Can existing ideas of excellence respond to differences, subjectivities and innovation?
- Does it matter if a small proportion of the public use public cultural resources?
- How can cultural heritage live and thrive in the present?
- How should policy respond to the range of cultural expression within Europe?

5 A NEW PARADIGM?

Do the changes suggested in the preceding paragraphs signal the emergence of a new social paradigm for culture? That is something for the conference to consider but even this quick sketch of the landscape suggests that many of the assumptions that have guided cultural policy in Europe no longer hold. The anxiety and sometimes hostile reaction produced by this change are symptoms of the weakening of norms and a growing recognition of uncertainty.

The political, social and technological democratisation of culture during the past two generations has hugely expanded the number of active creators in European societies and enabled them to find

audiences and like-minded collaborators. The results of their creative work, their interactions and their mutual influence are beyond imagination. But policy-makers must still set the parameters of public interest in culture and attempt to advance the public good through laws, regulations, fiscal regimes and other measures.

At the same time, the number of policy-making actors has also expanded to include cultural industry and civil society representatives, lobby groups and academics. This demands new responses from government and new ways of engaging with multiple stakeholders and alliances. Culture needs to fulfil its potential for inclusive, participative and democratic policy making and, in doing so, point the way for public policy more widely.

This conference can consider whether such substantial changes require reference to a new paradigm for cultural policy, or whether it is sufficient to amend existing but still valid ideas. It builds on earlier work by the Council of Europe, in partnership with other interested bodies, including a conference on “Culture & Development 20 Years After Fall Of Communism In Europe”, organised with the International Cultural Centre, Cracow in June 2009; and a conference by EUNIC on ‘Breaking Down Barriers’ in October 2009.

It is conceived as an adaptive process in which *how* debate and reflection occur will be as important as what is discussed or which principles might ultimately be adopted. The organisers hope that focused discussions in the working groups – inspired by the questions in this paper – will bring responses to the two key questions formulated earlier:

- What immediate steps should governments and public bodies take to protect the creativity, vitality and diversity of European cultural life in next three years?
- What are the opportunities and dangers that policy makers need to understand so that European cultural life can flourish and fulfil its potential in the next 20 years?

Conference ideas will flow into a follow-up process, through which the Council of Europe hopes to foster successful multi-stakeholder co-operation, bringing together policy actors from different levels and sectors, practitioners and researchers around a shared interest and commitment. There are no detached observers here, no bystanders: we are all the creators and creatures of our common culture.

The Effects of the Economic Crisis on Culture by Péter INKEI, the Budapest Observatory

VARIATIONS OF THE CRISIS

There is no exact definition for “economic crisis”, in contrast to the rule of thumb for recession (“negative real economic growth for at least two quarter-years”). In the past couple of years the term was primarily associated with the credit crunch that culminated on 14 September 2008, when a corporation that was founded in 1850 in Alabama by the three Lehman Brothers collapsed. The banking and financial crisis is only one aspect of the international economic crisis, the understanding and perception of which greatly differed across the world. In America, for instance, it is not easy to separate the current crisis from the low ebb following the terror attack in 2001, which in its turn took place only a short while after the dotcom bubble: this continuity is reflected in US cultural statistics as well. In another large country, the Russian Federation, the actual crisis evokes memories of the financial crisis in 1998. Hungary has its own version, too, by producing a separate crisis which led to the intervention of IMF and the EU moments before the global crunch – which paradoxically found that country better prepared for the crisis than many others.

All the same, symptoms in the past couple of years have been similar in most European countries – with exceptions and extremes. To the latter belong those places where the crisis occurred like a natural disaster, producing double digit falls in the GDP and related indicators: Iceland, the Baltic republics, Ukraine, Armenia and to a smaller extent Ireland, Russia and a few others – and lately Greece. The club of exceptions was hardly bigger than Poland, the only country in the European Union showing economic growth in 2009.

The relatively short period – a little more than twenty months – since the outbreak of the financial crisis can be divided into two very different phases. In the first stage the economy (banking, services and production) was the focus and the world learned a new meaning for the word “stimulus”. Then, in the actual stage, fully evolving after the excitement around the Greek budget shortfall, the deficit of public budgets has taken the limelight, affecting culture much more dramatically – especially in Europe.

Evidence of the economic crisis

Before turning to culture, let us look at a few general facts that illustrate the nature of the global economic crisis. (This is an easier task than to argue about the global climate change.) The most common indicator is that of the annual growth of the **gross domestic product** (GDP). Here are facts and estimates for a few regions (in the absence of one single figure for the 47 members of the Council of Europe):

	2007	2008	2009	2010
World	5.2	3.4	0.5	3.0
Euro area	2.6	1.0	-1.6	1.6
East and central Europe	5.4	3.2	-0.4	2.5
Russia	8.6	6.0	-0.4	2.2

Exports in **world trade** sank even lower than GDP, by as much as 9.7% in 2009.

One of the most perceptible effects of the crisis is **international flights**. In 2009 there were 4.2% fewer international passengers than the year before. Changes, however, in the number of passengers in major airports of the world show a characteristic pattern:

<u>Largest decreases:</u>	Vancouver, London-Stansted, Detroit, Stockholm-Arlanda, St. Louis, Manchester, Dublin, Osaka
<u>Largest increases:</u>	Beirut, Kuwait, Sharjah (Emirates), Kuala Lumpur, Istanbul

The markets of **advertising** and publicity are another area that clearly reflects the nature of the crisis and the subsequent reorientation. (Nonetheless North America and Western Europe still spend 37% and 25% of all advertisement costs respectively.)

<u>Changes in advertising expenditure in major media between 2007 and 2009</u>	
North America	-13%
Western Europe	- 8%
Central and Eastern Europe	- 5%
Rest of the world	+ 3%
World	- 6%

As seen, it is really more than an economic hiccup: we are going through a fundamental **global restructuring** – in most aspects to the detriment of Europe and North America.

The next few snapshots of the economic environment **in Europe** will demonstrate the considerable differences and distances between the manifestations of the crisis in various countries. Although our chosen scope is the 47 member states of the Council of Europe, the regular monitoring scope of *Eurostat* and *Eurobarometer* make us zoom in on the 27 states of the European Union.

The level of **employment** in EU27 dropped by 2.1% between the end of 2008 and the end of 2009; within this 6.7% of the jobs in construction and 6.1% in manufacturing disappeared. Latvia suffered the most, going down by 16.5%; Estonia –11.9%, Lithuania –8.3%. Germany performed best, with only a 0.4% fall in employment. (From the other large countries; France by –1.1%, UK –1.4%.)

The most brutal drops were reported in the **construction** sector. In Lithuania the decrease from the end of 2008 to end 2009 was 52.3%! Latvia –38.5%, Estonia –25.7, and Greece –30.2%. On the other hand, three countries were still able to grow, led by Poland with +4.2%, followed by the Czech Republic with 2.3%, and Germany with 1.9%. The EU27 total was –6.3%. (France –7.3%, UK –6.4%.)

The number of **nights spent in hotels** and similar establishments was 5.1% less in 2009 than a year earlier. Latvia and Lithuania led the sad list with –23.3% and –20.4% respectively, followed surprisingly by Cyprus with –19.7%! The Swedish hotel industry was the only one to grow – by a tiny 0.1%. (France –5.6%, Germany –1.4%, UK –1.7%.)

Taking into account non-residents (foreigners) in these statistics only, *Eurostat* reported an even deeper fall in the number of hotel nights: –9.1% in EU27, –28.4% in Slovakia, –21.9% both in Cyprus and Romania. The Swedish advanced by 3.3% without residents is even more impressive. (France –11.1%, Germany –4.6%, UK –7.8%.)

Besides being an appropriate indicator of the general effects of the economic crisis, **tourism** brings us closer to culture. Travelling and holidays are where the majority of the population concentrates its contact and interaction with culture. *Eurobarometer* was eager to find out about changes in EU citizens' plans and attitudes towards tourism after the crisis had begun.

The poll taken in 2009 revealed that 4% fewer EU citizens had travelled or had plans to take a holiday in 2009 than in 2008. Among those who did go on holiday in 2009, 5% more spent their main vacation in their own country. Due to the economic downturn, about 4 in 10 EU citizens indicated that they had cut back on the budget they allocated to their 2009 holiday – by spending less money or shorter time away from home.

The latest survey, presented in March 2010, showed a somewhat rosier horizon. Now 69% of EU citizens said they had travelled, either for business or private purposes, at least once in 2009 (which is just minus 2 percentage points compared to 2008).

Within travel for leisure purposes, *Eurobarometer* examined the proportions between “short private trips” and holiday trips. Supposing that short private trips include city holidays (combined with visits to museums or concerts) as well as festivalling, while holiday trips are dominated by sun and sand, we can regret the 8% increase of cases when people made at least one holiday trip but no “short private trips” (from 19% of people in 2008 to 27% in 2009). Conversely, the proportion of those who had made at least one short private trip but no holiday trips remained almost the same (11% in 2009 vs. 9% in 2008).

EFFECTS ON CULTURE

In our immediate environment the word *culture* usually implies the *cultural sector*; thus the question “how does the crisis affect culture” usually reads as “how much money does the sector lose due to the crisis?” It is, however, fairer and wiser to extend the domain of *culture* to what average citizens usually understand by it, probably well reflected by the definition applied by UNESCO: a set of distinctive spiritual, material, intellectual and emotional features of society that also encompasses value systems, traditions and beliefs. One way to avoid sinking into the labyrinth of a too broad anthropological concept of *culture* is to use it in the sense of *cultural life*. It is in this conception that we are trying to detect the effect of the economic (and civilisational?) crisis on culture.

This survey is about the effects in Europe – in the real Europe, not just the quasi-federated 27. Nevertheless, a considerable part of it reports on the United States, for a number of reasons. First, they are the immediate origin of what we actually mean by “the economic crisis”. Second, from all regions of the world, conditions in North America are the most similar to Europe, therefore phenomena in America in most cases bear relevance for us. And third, because from there a sufficient amount of reliable, precise information is available.

This last point is one of the main conclusions of this paper – albeit a “technical” one. Forecasts, judgments, interpretations, advice, arguments, complaints, authentic verbal testimonies and valuable conceptual analyses are in much greater quantity than facts, especially reliable and comparable numbers. To quote the fact finding exercise about the effects of the crisis on culture, done by SICA, the Dutch service centre for international activities: “hard evidence is still thin on the ground”.

PRIVATE RESOURCES FOR CULTURE

Cultural habits and expenditure of citizens

The shrinking of the resources of **households** – presented as a general impact of the crisis – has of course direct implications on cultural habits and consumption. As to the cultural component, we have almost no reliable statistics yet. Within the decrease of 0.5%, cited in the previous chapter, Eurostat reported a sharper year-to-year drop of –1.4% for a group called “computer equipment, books and other”, including probably all “cultural” goods. The division, however demonstrates the usual diversion between countries:

Latvia	–30.1%
Lithuania	–26.7%
Estonia	–16.0%
Bulgaria	–11.0%
Germany	–0.7%
UK	+0.7%
France	+1.8%
Netherlands	+3.4%

The effects of the crisis on **cultural tourism** could be devastating. Poor Vilnius expected 15% growth in the cultural capital year of 2009, but instead the deep recession in Lithuania produced 15% decrease. At the other end, the European Capital of Culture title helped Linz reach 11.4% increase in tourist nights in the same year, alone among Austrian cities.

The impact of the crisis on tourism creates ambivalences for culture in other respects, too. We have limited information about long distance travellers *into* Europe (from which to calculate the number of far eastern or American visitors to our museums or concerts). *Eurobarometer* reported however, fewer travels away *from* Europe, yet the same level or even more travels inside the continent or the country. Furthermore, figures signal a slight positive tilt towards culture in the motivation of travellers (percentage of people mentioning the various aspects that influenced the choice of the holiday destination):

	2009	2010
Cultural heritage	24%	25%
Art	5%	6%
Festivals and other events	5%	5%
Attractive environment	31%	32%
Options for entertainment	15%	16%
Gastronomy	7%	6%

Furthermore, with the shrinking opportunities to travel abroad, people are confined to leisure occupation and entertainment available locally – or at home. This was proven for instance in a Latvian survey, which showed that in 2009 people spent more time watching cultural broadcasts on TV (by 7%), on reading books and frequenting open air events in their town than two years earlier.

Turning to other manifestations of people's cultural habits, German **theatres** suffered a 7% fall in visitors' numbers in the three seasons before the crisis (2007-2008). On the other hand the average ticket price rose from €20.64 to €23.90, and the share of 60+ seniors has grown from 54% to 56%. No dramatic turn in these trends has been reported since and the sector hopes to keep strong – similarly to London West End and Broadway, which both had good seasons in spite of the credit crunch. The 1% growth in the exploitation of all seats in the four houses of the Berlin opera last year (reaching 70.2%) confirms the optimism. In another corner of the continent, however, under very different circumstances, from 2008 to 2009, theatre attendance in Estonia fell by an average of 12%.

Admissions to **cinema** halls defy concerns about the crisis. In 2009 about 985 million tickets were sold in the European Union. In a difficult economic environment this represents an impressive 6.5% growth year-on-year and the highest admissions level since the record-breaking result in 2004. Admissions increased in 18 out of the 24 EU member states for which data were available.

Germany	+13.1%
Russia	+11.8%
France	+ 5.7%
UK	+ 5.6%
Poland	+ 5.4%

Nevertheless, most of the growth is to be attributed to foreign, mainly Hollywood blockbusters. The share of local (national) films decreased in 19 out of the 24 countries measured by the Strasbourg based *Audiovisual Observatory*.

Thanks to a current overall survey of the Russian film industry, changes in citizens' habits can be observed at greater detail in that country. In accordance to the general growth of attendance, figures per screen had also grown even after the beginning of the crisis. In the first half of 2009 the average box office receipt per screen was RUB 11 million, compared to RUB 10.6 million in 2008. At the same time the number of admissions per screen is dropping, which is an alarming signal for Russian exhibitors. Fewer and fewer new members of the public are going to the cinema, while regular viewers are simply choosing among the competing sites.

Sales of licensed DVDs during the first half of 2009 nevertheless reflected an impact of the crisis, producing an 8% flop over 2008 – the year that saw 20% growth over 2007. The average per capita

consumption of licensed DVDs reached 0.54 disk / year / person, which is also lower than 2008 (0.59) and testifies to the growing role of pirate video products in Russia. (The association of DVD publishers assesses the share of pirate video products at the level of 75-80%.)

The rich collection of data on American cultural habits disclosed early this year by the organisation *Americans for the Arts* ends at 2008, the year of the crunch. The figures nevertheless testify about the protracted nature of the crisis in the USA: attendance at cinemas, opera, and symphony remain below the pre-2001 level. Furthermore, drama, dance, opera, theatre and popular music attendance, as well as museum visits all show slight downward curves. The exception is Broadway shows and the share of foreign tourists in culture leisure activities, which have both been on the increase.

Donations

We have very little overall information about the latest trends in cultural philanthropy in Europe. The world's largest fundraising nation, on the other hand, abounds in statistics, which can be of interest for us, Europeans, too. The latest annual report called *Giving USA* showed that total donations decreased in 2008 compared to 2007 – by 2%, which was the first decline since 1987. Within the total, there has been a shift from individual giving and bequests towards foundation grant making.

The really bad news is that the relative **share of culture** within total philanthropy in the USA has been going down at an alarming rate (although the nominal level of these contributions kept growing):

	1998	2001	2004	2007	2008
Private culture giving \$B	9.9	11.4	11.8	13.7	12.8
Culture share of private giving	5.6%	4.9%	4.5%	4.5%	4.2%
Foundations grants to culture \$B	1.4	2.0	2.0	2.3	..
Culture share of foundation grants	1.2%	1.0%	1.0%	0.9%	.

These data sequences go back to the turn of the millennium and do not yet reflect the effect of the credit crunch. Their gravity for culture can be assessed by comparing the \$12.8 billion of private donations in 2008 to total (federal, state and municipal) public funding, which remained below \$3B. Charities like the Ford and Rockefeller foundations no longer have divisions with “art” in their names.

Endowments

Endowments are another issue where there are fundamental differences between America and Europe. Over here, few cultural institutions are based on the revenue of their own dedicated endowments. (In fact, most people fail to distinguish between endowment, foundation and fund.)

American museums or performing art operations, for whom the revenue from their endowment funds is a major part of the operative budget, the dramatic loss of value of those funds was a serious blow. Two concrete examples illustrate the case. Both the Cleveland Museum of Art and the Kimbell Art Museum in Fort Worth derive around two thirds of their budget from interest on their endowments. Yet their portfolios worth \$745m and \$466m in the summer of 2008, fell to \$565m and \$398m by the end of October – leading to drastic changes in their subsequent budgets. (Nonetheless the Kimbell hopes to stick to its plan of a \$70m expansion designed by Renzo Piano.)

A number of endowment-based charitable funds in Western Europe are also in trouble. The biggest fund in the Netherlands, for instance, VSB-fonds, lost half of its assets as a consequence of the credit crunch. Subsequently the grants of this fund to culture were also diminished by half: from €31m in 2008 to €16m in 2009.

Corporate sponsorship

The boundary between sponsorship as a marketing tool and as an act of philanthropy is blurred, especially in the field of culture where subjective factors are typically stronger than e.g. in sponsorship of sports events. This conceptual (and sometimes fiscal) ambivalence has just been increased with the dawn of the age of corporate social responsibility (CSR). Still, it is justified to discuss support from businesses separately from donations of foundations and individuals.

Big financial and manufacturing corporations being in the frontline of the 2008 credit crunch, their sponsorship capacities and intentions predictably fell first.

A detailed survey of Hungarian enterprises with more than 50 employees, and which had a cultural sponsorship record before 2008, showed that about half of them suspended the decision to continue this practice in 2009. However, there is a clear (and positive) correlation to size:

Employees	Undecided	Planned cultural sponsorship in 2009
50-249	66%	34%
250-499	30%	70%
500+	30%	70%
Together	49%	51%

In spite of such sophisticated forecasts and opinion polls (including the one administered by *Admical*, the European federation for sponsorship bodies), few exact overall statistics show the actual volume of decrease.

A German survey calculates a 15-30% decrease in sponsorship to performing arts for 2009-2011 compared to the 2008 volume.

A small bunch of concrete remarks from Slovenia on the level of sponsorship in 2009:

- The cultural centre Cankarjev Dom got a third less in sponsorship than a year earlier – but this is still more than in 2007.
- Ljubljana Festival almost reached the level of 2008, as a result of active partner search.
- The decrease for Vilenica, the international literary festival, was 8% - yet better than foreseen.

In America, it is the area of corporate giving where culture has suffered the greatest relative plummet between 2001-2004 (which the latest crisis has certainly not reversed):

	1998	2001	2004	2007
Corporate funding of culture (\$B)	2.2	3.7	3.0	4.0
Culture share of total corporate funding	10.3%	8.3%	4.7%	4.6%

We must remember though that in the USA, corporate giving and business sponsorship are a tiny share (around 5%) of private support in general, and also of resources for culture in particular.

Business investment in culture

Business investment in culture is usually overlooked among resources for culture, except maybe for the film sector. The absence of actual consolidated data is therefore no surprise. The scarce available information (see e.g. the audiovisual chapter later on) suggest, however, that 2008-2009 saw the suspension and cancelling of many such projects.

With the increasing emphasis on the cultural and creative industries, it will be crucial for the gradual recovery of business to channel (back) private investments into sectors that we can acknowledge also as resources for culture. Will the public-private co-operation in the area of creative clusters and incubator centres regain momentum? Will the continuing enthusiasm for the creative sector result in enriching culture – or the opposite, will this deviate political attention and resources from more conventional spheres of culture?

PUBLIC RESOURCES FOR CULTURE

Central government budgets

All over Europe, regardless of major differences between countries, the main responsibility for the conditions of culture is attributed to the central governments. Therefore, also in the actual context of

tracking the effects of the economic crisis on culture, most people will first check the budget of the culture ministry.

In the majority of countries the **2009 budgets** did not reflect the crisis, often producing slight growth over 2008. What is more, in a few cases culture became a beneficiary of the fiscal stimulus. Cutbacks during the year occurred mainly in the eastern edge of the continent.

The fundamentally different conditions of the three Baltic states are best illustrated by Latvia. The budget of the culture ministry decreased already in 2009 by 19.5% in comparison to 2008. The budget includes construction costs for the national library and a number of EU projects, which means that the actual reduction for other areas is much higher, a third of the preceding year.

In 2009 the culture ministry of Croatia received 14% less than a year earlier (and lower than the 2007 budget), although that country's hardships were milder than average (or less publicised).

There were countries, where reductions occurred at various stages in the course of the year 2009. In Serbia, growth was originally planned, which turned into reductions by 15% in the allocations to cultural institutions; even more, sometimes by half, in certain programmes, like international activities, local festivals, music and literature projects. Financial support to bilateral co-operation melted down to a third, and the original 27 million dollars to cultural tourism projects shrunk to one million only. (2010 started better, with an initial increase of 15%.)

In Ukraine, cuts took place during 2009 in spheres like cinema, cultural ethnic groups, cultural management training, etc. For example, a number of international cultural exchanges were cancelled. (At the same time, however, funds were re-directed to current official events to the detriment of planned programmes.)

In other countries ad hoc interventions of a different kind occurred during 2009. Dedicated stimulus plans benefitted certain cultural sectors: primarily digital culture in Finland, and restoration of tourist sites in Slovakia, both in the range of €10 million. The French government offered €100 million extra for renovation of monuments. (In the USA, too, the National Endowment for the Arts distributed \$50m in stimulus money.)

At the outset, and on the average, the **2010 budgets** looked promising, too. Austria, Norway, Russia, Slovenia, and Spain demonstrated advances, sometimes over 10% (at the beginning of the year at least). Interestingly, the 1.5% small increase for culture in the 2010 federal budget in Germany happened after the credit crunch, following several years' shrinking of public spending on culture after the previous crisis of 2001. Owing to the multilayer financing system in Germany, changes in the federal budget have limited impact (representing less than 10% of public resources for culture).

Since Vilnius was the European Capital of Culture in 2009, in that year the cultural sector was reasonably well funded. In 2010, however, the budget the culture ministry was reduced by over 25%. The greater cuts occurred in the course of the year, quite often in relation to the already accepted

annual budgets. Thus significant reductions were announced in Spain, which over the year may reach the level of 20%.

The Flemish and the Hungarian ministries froze €4.4 and over €12 million respectively until further notice. Much higher are the cuts administered by the new UK government, including €21 million taken away from the Arts Council.

The **2011 budgets** are threatened significant reductions across Europe, which has already been announced or specified in the Czech Republic, Greece, Italy, Slovenia, etc.

National cultural institutions

The most standard area of financing by culture ministries is that of national cultural institutions (not necessarily bearing the “national” label but being basically dependent on government funding). We have come across only cases of decrease in this respect. In 2009 such reductions happened in Estonia (15% on average) and Ireland (by as much as 21% in the case of the National Museum).

It is again the Baltic region from where the scariest news come. In Latvia the budget of the national opera was more than halved. In Estonia appropriations were cut by over 15% in 2009 and another 9% in 2010.

Nearly all leading cultural institutions – museums, theatres – of France fear substantial budget cuts in the near future.

In England and Wales the list of subsidised organisations will be reduced, in the latter by as much as 40%.

Cultural institutions co-financed with regional and local governments are sharing a similar fate. For example MC2, the splendid cultural centre in Grenoble, France, has €100 000 less than in 2009. Musac, the celebrated museum in León, Spain, can spend less and less on acquisitions (€4.2m in 2010).

Various forms of structural **rationalisation** are another sort of cost-cutting exercise. In Ireland the National Gallery, the Irish Museum of Modern Art and the Crawford Gallery were amalgamated, and the National Archives and the Irish Manuscripts Commission were merged into the National Library. The functions of the Film Board were incorporated into Enterprise Ireland. By this, and related measures 170 jobs were eliminated. Museums were fused also in Latvia, and administrative strings were pulled shorter for certain cultural agencies.

In the UK the new state secretary for culture promises to abolish or reduce most of the governmental agencies and boards.

In Serbia, new criteria were introduced for public funding, among other things only one public medium will be subsidised for each national minority, with a maximum ten paid jobs each.

Also in Serbia, the majority of **investments** in culture through the National Investment Plan were either stopped or slowed down, and the situation is not promising for the future of these projects. In Estonia, similarly cruel measures were taken, cutting back funds for construction and renovation by 80%.

A very sensitive domain is that of grants to new productions and other live **projects**, particularly painful in Latvia, where the resources of the relevant agency were cut by 46%. With the collapse of

what seemed to be a booming Irish economy, 2009 saw a series of devastating cuts in Arts Council funding. The Arts Council grant was reduced twice in February and April, bringing their funding to €73.8 million for 2009. The Flemish ministry will not process any new applications for subsidised projects in 2010. A fifth of the annual resources of the National Cultural Fund were part of the freeze in Hungary.

In Slovenia, however, the funds serving for programmes and project proposals in the non-governmental sector were increased (to €1.2 million).

Few changes have been reported in the field of **taxation**, with direct relevance to culture. The exceptions are Latvia, where the reduced VAT-rate, affecting books and tourism, was raised from 5 to 10%; and Estonia, the VAT rate went up from 5% to 18%, and finally to 20%. Ireland's much envied tax exemption for artists was also slightly curbed with 1 and 2% levies – and might be abolished altogether if things do not turn around for this republic.

Cultural budgets of regional and municipal governments

In the majority of European countries, in the past couple of decades, owing to devolution and decentralisation of various forms, there has been a steady shift of cultural policy responsibility and financing capacity from the central governments to lower level administrations. The large number of actors (tens of thousands of cities, regions, etc.) produces a wide array of culture policy types and priorities, and of reactions to the economic crisis. There have been fears that culture is more vulnerable at the level of cities in difficulty; but equally reasonable is the hope that local communities are more likely to make sacrifices for culture. We cannot yet conclude from the available data whether central or local governments have performed better in maintaining the position of culture in public policies and finance.

As was mentioned before, Germany saw a step by step reduction in public cultural funding between 2001-2007, which – with about 85% of resources – mainly occurred in cities and especially the Länder. Paradoxically, the downward trend appears to have turned during a phase of the crisis era – not as a consequence, of course. Although revenues of local governments from levies and taxes shrunk in 2009, cultural spending slightly grew again in some of the 2010 plans, e.g. in Mannheim and Leipzig. Nonetheless decreased cultural budgets are foreseen in probably the majority of federal states and provinces, e.g. in Schleswig-Holstein or Sachsen-Anhalt. (The same must be expected over the ocean, in the federal states of the USA, where Michigan is reported to have shrunk its cultural budget to its fifth!).

Predictably, cities in Latvia spent between 20-40% less on culture in 2009 than in 2008. Major cuts affect support for local cultural activities such as performances, concerts, festivals and other cultural undertakings; in some cities such expenditures were cut by more than 50%. However, some city authorities have prioritised the continuation of reconstruction projects of cultural centres funded from the EU structural funds and co-financed by the municipality.

In Estonia, in 2009 the total reduction of public expenditure on culture was nearly 12% against the previous year; as this is roughly equally divided between state and cities, this implies similar cuts in municipal cultural budgets. Tallinn fared better than the average, with a cutback of 3%.

Local governments in the UK are also under pressure currently as a result of reduced proceeds from local taxation and cuts in central government funding; some municipalities have cut first and harder than the central government so far. Local government authorities face difficult decisions also in the Netherlands and Sweden. By nature of the local autonomy, although some cities – especially smaller ones – have been forced to make cuts, certain larger cities have even increased their cultural budgets.

In Romania a special government decree obliged regional and municipal authorities to administer serious cuts in staff and salaries, which affects the employees of many cultural organisations: theatres, editorial offices of journals, folklore ensembles etc.

Next follow a few illustrations from the rest of Europe, where the 2010 budget could be compared to 2008.

Basel, Switzerland, exemplifies the diminishing option. By 2010 the share for culture goes down from 4.8 to 4.2%, a 7% decrease in absolute terms.

The case is exactly the same in Zagreb – 7% decrease. From that city we have information about the division of subsidies between the institutions maintained by the city and the independent cultural operations. The ratio in favour of the former (the institutions) was 5.6 in 2009; for this year the city hall wants to give 7.3 times more to them than to the indies: non governmental associations, projects, festivals and initiatives. For most of them this will result in an over 50% drop since the last city budget was drawn up in 2008, before the economic crisis.

In Graz, Austria, cultural spending will be 6% higher than the two previous years, compared to a 4% total growth (reaching 5.13% of the city expenditure).

Cultural expenditure in the Pomeranian city of Slupsk, Poland, expanded by 18% between 2008-2010, which was quicker than the overall 13% growth of the city budget. The better known Cracow produced the same growth rate. Here, however, the relative share of culture goes slightly down from 3.2 to 3.1% during these two years, in spite of the 8.8% growth of the absolute amount of cultural expenditure. This refers to running costs; on the other hand, cultural investments in Cracow have quintupled since 2008, the absolute sum being equivalent to 60% of the operational expenditure!

Finally, Lille, France, has announced a spectacular increase of 24% over 2009 of spending on culture (combined with sports), reaching 3.7% of the total.

EU Structural Funds

2008 and the following two years, spent in the shadow of the economic crisis, have coincided with the influx of EU structural funds to the new member states. Although the sector is underrepresented in most places, and though some of the projects were cancelled or postponed due to the crisis (implementation requires national and local financial contribution that is usually much lower than in other sectors, sometimes zero), the relatively small percentage of investment spent on culture has a considerable weight. This explains the investment boom in the Cracow figures, and EU funds exert a counterbalance to the effects of the crisis in a large number of cities and regions in east Europe, including the most crippled, Latvia and Lithuania.

EFFECTS BY SECTOR

Performing arts

The crisis has affected theatres, symphony orchestras and dance groups at a few places in Europe as cruelly as their American counterparts, where the main funding sources, donations and endowments sometimes shrunk overnight. Besides reducing programmes and seasons, putting off productions, in most of the arts institutions in the USA, serious cuts from pay, benefits, and pensions, laying off artists and other staff have been taking place. Several institutions fear extinction: the Connecticut Opera – the sixth-oldest continuously operating opera company in the US – is going out of business, after 67 seasons.

In Europe, the performing arts are less exposed to sponsorship and donations (and businesses suffered less than in America), which is why the shocks were milder in the early phase of the crisis. Germany is an archetype of this “European model”, where sponsors and donors cover around only 1% of the expenditure of theatres, while 80% comes from public sources; and public subsidies were rarely reduced by more than a few percentage points in 2009 and 2010 – and quite often not at all. Such is the case of the two Polish cities quoted above, although theatre and music get less than 1% more in 2010 than in 2008 both in Cracow and Slupsk.

In countries where public budgets already suffered reductions in 2008-2009, performing arts organisations were affected. Cutbacks at the Arts Council of Ireland resulted in fewer festivals and less theatre and music. The VAT increase in Estonia resulted in more expensive tickets, 6% fewer new productions and 14.5% less revenue in 2009.

In Serbia, the Belgrade Philharmonic has advertised its services to play at weddings and funerals as a survival technique. The national theatre still keeps its 640 employees, but the crisis will probably reinforce administrative, economic – and artistic – modernisation of the oldest Serbian theatre.

The performing arts were spared from the 2010 wave of austerity in very few places in Europe. Norway is one of these, where performing arts are a priority in the 2010 budget.

After the difficult year of 2009 – when e.g. the Liceu in Barcelona spent 14.8% less in the 2008/2009 season, which included a 7.8% reduction in artistic expenditure – the Spanish ministry planned 16% more for music and dance in 2010, which has now become illusory.

In Italy FUS, the main fund for financing theatre and opera, lost one third (€150m) of its resources. In France a smaller reduction from the state budget (about 5%) is feared for the performing arts in 2011.

In connection with financing difficulties, the Bulgarian culture minister intends to reform the state-funded theatre system by introducing cuts and mergers of theatre entities, which has evoked staunch opposition by many professionals. Tensions concerning the structure of theatres are on the increase elsewhere, too – in Hungary this is linked to the reduction of subsidies to the independent dance and drama groups.

Semi-professional orchestras or independent (alternative) theatre and dance groups and smaller community venues are most vulnerable to extinction as a result of the drying out of public financial sources. Long standing “established” institutions may meet the same end though, something which has happened to the Vienna Art (jazz) Orchestra, after 33 years of existence. The closing of traditional institutions is not excluded any more, e.g. this possibility still lingers for the city theatre in Wuppertal.

Festivals have become decisive actors in the cultural life of countries. Early in 2009 organisers were worried as they prepared for the following year’s events. Indeed, festivals heavily relying on sponsors were badly hit. A considerable amount of niche events were shortened, postponed or cancelled. The Festival of British Youth Orchestras was supposed to involve up to 2000 musicians (cancelled). Germany’s only Indian film festival was obliged to scale back. The Mountain Film Festival in Turkey did not include the usual international competition, due to a lack of sponsors.

The majority of festivals, however, did not back down, and quite a few scored better than in prior years. The Montreux music festival was one of them, attracting a record audience in 2009. Glastonbury and Roskilde, the two biggest rock festivals reported success too, just like their east European equivalents (Sziget, Exit etc.), or Belfort in France, one of the emerging events on the rock scene. Beyond guesses about the social psychology of crisis, a more solid explanation may be the reduction of holidaying outside Europe.

Prospects for 2010 remained promising in the various categories of festivals, ranging from classical music through folklore to rock. Edinburgh Fringe, the largest art festival with nearly 2500 performances, hit record sales with over 1.8m tickets. The Polish cult rock event in Jarocin also achieved its highest number of entries in the past few years, just like the Reading + Leeds festivals. Quite a few of them, however, had to be cancelled: Red List Live, Heavenly Planet, Hydro Connect, Isle of Wight Jazz etc. (all in the UK), as well as B’estFest, one of east Europe’s biggest rock festivals which was to have taken place in Bucharest in July. Besides various symptoms of the economic crisis, festival organisers are faced with the challenge of the increasing fees of bands and orchestras, who have become deprived of sales royalties due to the collapse of the record industry.

Museums

Probably no other area of culture has undergone so basic a transformation in the past ten-twenty years as museums: their status, affecting function and also the infrastructure. This is reflected in the relative weight of museums in the financing of culture, which is why the crisis in financing is therefore a particular threat to museums.

Museums in the USA are indeed losers in the crisis. Not only did the *Americans for the Art* survey account for gradual though modest recession in the number of visits since 2005, the melting of the worth of endowments has hurt museums worse than other cultural institutions.

Art museums have suffered the most, although they have hardly recovered from the previous shocks, the dotcom bust of 2001 and the aftermath of the terrorist attacks of 11 September, during which the Guggenheim Museum slashed nearly half its staff and closed its Las Vegas branch, the San Francisco Museum of Modern Art cut a quarter of its exhibitions, the Art Institute of Chicago scaled back plans for its modern wing, and the Whitney Museum's expansion plans were derailed. The present crisis made the Los Angeles Museum of Contemporary Art eliminate 32 jobs, the Detroit Institute of Arts lost 15% of its operating endowment in 2008, and the Saint Louis Art Museum put a \$125m expansion on hold. Even the National Gallery of Art, which receives the bulk of its budget from the federal government, and with a slight increase at that, lost more than \$100m from the value of its endowment.

In Europe, attendance figures at top museums in 2009 did not reflect circumstances of a global crisis. Averages remained similar, and quite a few museums boasted over 200 000 more visits than a year earlier; fewer institutions underwent falls of the same order.

(by million visits)	2008	2009
Pompidou Centre, Paris	2.7	3.5
Victoria & Albert, London	2.0	2.3
Reina Sofia, Madrid \$B	1.8	2.1
Royal Academy of the Arts, London	1.0	1.3
Kunsthistorisches Museum, Vienna \$B	1.5	1.1
Pinacothèque, Paris	1.4	0.9

A number of venues have bluntly claimed being exempt from the crisis, reporting growing public and corporate support, and an improved environment for acquisitions, such as Stockholm's Moderna Museet and Rotterdam's Witte de With Center for Contemporary Art.

Complaints about worsening conditions and concerns about the future are nevertheless more typical. This prompted the directors of the three leading museums in Paris – the Louvre, Orsay and the

Pompidou Centre – to compose a letter to the minister. (Cases of museums in Ireland as well as of Musac in Spain have been mentioned before.)

Temporary closures and reduced opening times are on the increase. In Greece this was the case in around forty museums and ancient sites earlier this year because of staff shortages; this included the National Archaeological Museum in Athens, and the White Tower in Thessaloniki.

Closing down for good is still nowhere the order of the day – although some municipalities may be brought to such a decision in the future (e.g. the art museum of Mülheim/Ruhr).

Special **exhibitions** are an area apart, to be watched – similar to festivals, which occupy a quasi parallel domain to established institutions of performing arts. Ad hoc shows rely more on sponsorship than permanent museum exhibits. However, since large-scale exhibitions can take several years to prepare, the fall in business sponsorship to mount them will become apparent only later. So far, the five art exhibitions in 2009 with the highest daily attendance in Europe attracted altogether half a million more visitors than the top five in 2008.

	daily thousand	total thousand		
2008	10.4	145	Images in the Night	Grand Palais Nave Paris
	7.1	548	Coll. of the Musée Nat'l Picasso	Reina Sofia Madrid
	6.2	589	Van Gogh	Albertina Vienna
	5.5	437	Goya in Times of War	Museo Nacional del Prado Madrid
	5.5	<u>560</u>	Babylon: Myth and Truth	Pergamonmuseum Berlin
		2279		
2009	7.9	419	2nd Photoquai Biennale	Musée Quai Branly Paris
	7.3	783	Picasso and the Masters	Grand Palais Paris
	6.6	703	Kandinsky	Centre Pompidou Paris
	4.8	459	Joaquín Sorolla	Museo Nacional del Prado Madrid
	4.7	<u>475</u>	Warhol's Wide World	Grand Palais Paris
		2839		

News about crisis casualties have nevertheless arrived, too. The National Museum of Contemporary Art in Athens had to postpone an exhibition by Ilya and Emilia Kabakov, due to the 18.8% reduction in government funding as well as difficulty finding private sponsorship.

Built heritage

The scattered data on the amounts designated for the purposes of monument protection show a very diverse picture. While in Serbia in 2008, 22% of the resources of the culture ministry served heritage

maintenance, in the final version of the next year's budget it went down to one tenth of the amount of a year earlier. At the other end, the French government was very quick to put together its €100m stimulus package, broken down into 252 projects: renovation of monuments of various size, (including a few of the "grand"), the primary selection criterion being the possible involvement of small and medium enterprises.

At a smaller scale, both Polish cities whose budgets we examined, also allotted the highest increase to the area of monuments in 2010 (Slupsk 2.8%, Cracow 3.0%).

English Heritage reported that the recession has cut the number of historic buildings being saved, and consequently increased the amount of sites in need of repair.

Greece is confronted with the same challenges at a much larger dimension, although the state of heritage is a central economic issue, owing to the close relationship with tourism. The Ministry for Culture and Tourism has thousands of vacant positions, mostly for temporary staff, which cannot be filled due to lack of funds.

Books

Publishing and bookselling belong to conventional branches of industry and trade. Nevertheless it is different from most other industrial and retail sectors by not being covered by day-to-day statistics. Therefore until now anecdotic evidence only testifies to the effects of the crisis. In Hungary, the trade has fairly reliable and fast statistical monitoring that for 2009 indicated a 5% recess in sales – following decades of steady growth. A Latvian report from early 2009 signalled a much sharper drop of 30% from the preceding year. In the (original) 2010 budget, Spain planned to increase support to the book sector, nearly doubling the provision to innovative culture industry enterprises, which includes publishers.

As far as public acquisition of books for libraries, the Serbian government felt constrained to cut funds by 14% (benefiting 176 libraries). The National Library of France is planning to raise readers' fees later in 2010.

Authorities in a number of countries announced intentions to remove books from the group of goods that enjoy the preferential VAT rate: in the end they recanted both in Estonia and Lithuania.

Audiovisuals

Traditionally the **film industry** occupies a dominant position among culture industries. The detailed analysis made about this sector in Russia enables us to perceive the size and nature of the setback to business interests in this branch – probably not indifferent from processes in a number of other national film industries in Europe.

The Russian film industry was characterised by dynamic expansion in the past several years. This was halted by the global crisis of 2009. The boom of building, expanding and upgrading film studios came to a sudden stop. Before 2008, plans to develop eight new film studios were announced.

Due to the current economic situation, two of those eight projects have been frozen, three are at the document preparation and investment-seeking stage, while the other four are at the active development stage. One of them, the St. Petersburg project has been completed, although the establishment of a post-production centre there still needs additional investors.

Between 2006 and 2008 the cost of productions for TV grew at the rate of about 30% a year in Russia. In 2009, however, the cost of production dropped back to the level of 2006 (estimates in thousand Rubel):

	2006	2007	2008	2009
TV series less than 26 episodes (per episode)	150	225	300	150
TV series 26 and more episodes (per episode)	50	75	100	50
TV films (per film)	300	450	600	300

Most Russian films (233 titles or 68% of the total over the reference period) had a production budget between RUB25 and 80 million. Judging by results from the first six months of 2009, the crisis had only a minor impact on the principal trends of this segment of the industry.

	2006	2007	2008	2009 Jan-Jun
Total film production budget (million Rubel)	4.5	6.9	8.5	5.0
Average production budget per film (million)	51	64	78	126
Number of films with budget over 200 million	0	5	3	4
Number of films with budget of 100-200 mn	7	8	10	6
Number of films with budget under 100 million	80	93	95	30

Production has slowed down though. Late in 2008, as a result of the economic crisis, one of the largest TV producers in Russia (Amedia) reduced its staff from 150 to 30 and suspended about 70 projects that were at different stages of production. Recession in production pushed rental prices for studio space down by about 10%. Discounts may go much further than that, provided other services offered by the film studio are used. Current rates on the rental of filming equipment and stages may reach 20-30% of the level before the crisis.

With regard to distribution, deterioration is felt in the following areas of the Russian distribution business in 2009: growing payment arrears, a nearly 20% drop in film admissions for average titles, and a reduction of film purchase prices offered by TV channels. This latter has a particular effect on

art film distributors since their titles have always recovered their costs almost exclusively from the sale of TV rights. One of the art film distributors (Pyramid) therefore left the market in 2009, owing to the high cost of licenses for film exhibition and the lack of interest in such features on the part of the Russian audience. One more structural change in the distribution field is that instead of further expansion (opening cinemas in new regions and cities) the shift is towards installing digital film projectors in already operating cinemas.

About 15% fewer licensed DVDs were released in 2009 in Russia, compared to the 1,893 titles in 2008. Nevertheless in 2008, 158 Russian feature TV and 106 cinema titles were made, followed by a serious slump in 2009, reaching about 80 and 70 titles, respectively. Due to a shorter production cycle and higher sensitivity of TV-channels to order placement the television industry has proved to be more susceptible to the effects of the economic crisis.

Far less complete is information from other countries, except for lapidary news about pruning financial backing to Latvian films down to a third, freezing around a third of film subsidies in Hungary, and news that 60% of the UK culture ministry's cuts were levelled at projects of the British Film Institute.

With regard to the home entertainment market across Europe, a 7% reduction on 2008 was recorded. This included a 9% decline in DVD sales, offset by a sharp increase in the sales of Blu-ray discs. On the other hand, on one major market, in Germany, slight growth was recorded in sales – and a slight fall in rentals. The majority of these items, in most parts of Europe, have been Hollywood-made full-length feature films.

Art trade

Auction houses, art fairs and top level galleries belong to an area of cultural industries that suffered in the first phase of the crisis. At the top, Christie's 2009 sales were 35% less than in 2008, the same period for Sotheby's showed 47% – leading to cuts of jobs and lowering of prices. (The auction of Yves Saint Laurent's monumental art collection, however, broke records and raised more than 370 million euros.) The general downward trend may, ironically, have the positive outcome of better curating than speculation, with more diversified absorption than pinpointing hits, from which many contemporary artists can profit.

In 2010, however, positive news prevailed. Delegates were told at the annual conference of the Confédération Internationale des Négociants en Oeuvres d'Art (CinoA) that some sectors of the art market have been largely unaffected by the economic downturn. E.g. prices for finest-quality porcelain have risen faster since the beginning of the recession. In Berlin, the number of galleries kept growing even over the past couple of years, with foreigners behind about two third of their sales revenue. Some dealers at the Basel art show declared that the crisis in the art world was over.

EMPLOYMENT

Jobs in the cultural sector became a prominent issue connected to the privileged attention afforded to the economic role of the cultural and creative industries. It is therefore a singularly important issue to know the share of cultural jobs in the rising figures of unemployment, one of the worst consequences of the economic crisis. Whether their sustainability proves to be above the average, or whether their vulnerability is more prevalent (as experienced in North-Rhine Westphalia)? Again, we must conclude that too short a time has passed, and – more importantly – too little of a desirable monitoring device exists in Europe.

A fundamental difference between the economic regimes in the US and Europe is the fluidity and flexibility of labour conditions in America, compared to the relative stability and security on the European job market. Consequently, U.S. employment issues typically occupy more space in the news, including the effects of the economic crisis on culture (or the “arts” as they call it). Reporting on the difficulties that museums, theatres and other institutions are facing, and the number or percentage of lay-offs is routinely mentioned. Much less so in Europe – therefore this short section speaks mainly about America.

As a group, artists were unemployed at a rate nearly identical to that of all workers in the US (6% of artists and other workers alike). Nevertheless, after the credit crunch unemployment rose faster for artists than for the total civilian workforce. During the fourth quarter of 2009, more than half of all actors were unemployed. For the entire year, the actor unemployment rate averaged 36.8%. One in five dancers was unemployed in 2009. That year, the unemployment rate averaged 7.9% (10% during the fourth quarter) for writers and authors. It was 8.1% for photographers.

Joblessness is soaring in adjacent fields in the creative industries. In 2009, the unemployment rate for architects reached 10.8% – up from 3.6% in 2008 and 0.8% in 2006. Designers' unemployment rate hit 9.7% – 5.5 percentage points upward from 2008.

In Europe, and in culture, the French are traditionally particularly concerned about employment. The trade union in the performing arts has calculated that the impending budget cuts threaten at least 800 jobs or 2400 temporary workers. It is for the contractual temporary workers where problems in the Greek cultural administration culminate: late pay, poor conditions, and an uncertain future. Cultural jobs have been directly affected by fiscal measures in Ireland and Romania. Where salaries of civil employees were centrally cut – like the Baltic countries, Greece and Romania – cultural workers were no exception.

CONCLUSION

The scope of the crisis is more varied across Europe than one normally perceives. Consequently, the effects on culture range from paralysing blows to transient nervousness. Sensitivity and differentiation is therefore required in its interpretation and treatment; solidarity is sometimes discovered to be in place.

Effects have appeared at a differing pace. Some changes began years earlier and were reinforced by the actual crisis. Places (e.g. America) and fields of culture that depend more closely on businesses were affected more by the sudden halt of the economy in 2008. By 2010 public deficits became the main concern of governments in Europe, which has touched subsidised culture en masse – in fact, the major part of European culture.

The real issue is to find out whether the effects will lead to fundamental, lasting changes in Europe's cultural environment. Even earlier this year there were grounds to believe that cataclysmic changes would be surmounted, that the crisis effects have only been exaggerated by panic, and that most things would flow basically as they used to. After a normalisation period (a term that sounds unnerving to many ears in east Europe), a return to former ways will prevail, regression to familiar habits, values, procedures and mechanisms, both in cultural policy and in the life of the sector.

As time goes on, however, we can hope less and less for the simple re-establishment of the status quo. Is then the crisis evidence of a crucial, decisive period in the life of western civilisation, an end of an era, the phasing out of some of the basic features of capitalism, especially its liberal, postmodern variant? If this is the case, then the question is not just how culture will survive the transition period, but rather whether culture is an actor in these historic transformations.

Not only does the scant data present an opaque picture of the nature of the effects of the economic crisis on culture – precious little can be deciphered about future trends. What has changed for good, and what is to be definitely modified in culture: in its role and manifestations? How to adapt our thinking to the changed environment? What are the implications to priorities in cultural policies, and in the individual strategies of operations and persons active in cultural life? What to reinforce, what to forget, what to modify in our activity – including our argumentation? For what and against what shall we argue? Which of our familiar arguments are losing relevance, and what to replace them with?

Opening Speeches

by **Anne-Marie SIGMUND**, Member of the European Economic and Social Committee, Austria

Excellencies,
Ambassadors,
Distinguished Presidents,
Ladies and Gentlemen,

It is with great pleasure that I welcome you - as a former President of the Economic and Social Council, and as a Member of the Committee, to this important and extraordinary event. This event is very promising thanks to the number and importance of the participants, and the presence today of eminent personalities from all over the world, and to the many interesting speeches and fruitful discussions.

This second Council of Europe CultureWatchEurope conference has occurred only through the support of the European Commission and our partners:

- European Union National Institutes for Culture (EUNIC)
- Culture Action Europe
- The Budapest Observatory and International Federation of Arts Councils
- Culture Agencies
- Allianz Culture Foundation

And we are pleased that this event could be held here in our offices.

The EESC has the mission of European advisory body since 1959. This is the meeting place of European civil society in Europe, and as such serves as a bridge between the official bodies of the European Union and its citizens.

In 1999 this Committee adopted a broad definition of culture by insisting that the development of civil society is not only a social and political process but above all a cultural process, and here I mean "culture" as a dynamic system of common values that determines the behavior of a society. In this way culture structures all the efforts of civil society. Culture is a societal process that occurs in art, education, training, research and science, in short in every area of our lives. Culture occurs constantly in our daily lives and therefore creates social realities. It is the product of the past that permeates the present and influences the future. In this sense it is indeed the carrier of the principle of sustainable development as well.

Culture marks the condition of a community, economically as well as socially, and even politically. Participation in culture in its broadest sense makes spectators into actors, ie "active citizens".

European culture thrives on its diversity and it aims at "unity in diversity" based on adherence to common fundamental values and creating a "catalog of common standards and values." The concept of culture in this sense always involves that of "unity", whether it is a community of language, heritage, education systems, interests or values. It creates a common identity in these areas and is open to anyone who wishes to participate. It is inclusive and in this way, it unites people instead of separating them, being based on the principle of tolerance. Tolerance and common practice of a culture may ultimately help identify and overcome differences. Under this concept of tolerance is also found therein the ability to recognize different standards without adopting them or challenging them. I think as such tolerance is thus the "leitmotif" –the guideline– on the birth of a European identity within a European concept of culture. The contribution of the pragmatic concept of "European culture" might therefore be to integrate rather than to exclude.

It goes without saying that cultural production is an important economic factor which is confronted with the consequences of the crisis in each sector. But I repeat, as I have already said, we must not forget the social dimension of culture and all the sectors which are involved. Thus culture, in all its complexity, is an important counterweight to the "all economy" also in the context of globalization.

That is why I am so deeply pleased to welcome Mr. Jeremy Rifkin, Founder and President of the Foundation on Economic Trends, architect of the "Third Industrial Revolution" and Advisor of the European Commission and European Parliament as well as many Heads of State during their presidency of the European Union. Europeans, and European decision makers have certainly learned and retained from your writing and speaking what "The European Dream" is!

I am convinced that this two-day conference will be crowned with success. Because we are convinced that change is primarily cultural, and without cultural policy intended for the majority, change will not occur. The EESC will very carefully follow the conclusions of this conference and their implementation. You can count on us today and in the future.

Thank you for your attention!

by **Gabriella BATTAINI-DRAGONI**, *Director General of Education, Culture and Heritage, Youth and Sport; General Co-ordinator for intercultural dialogue and for the Campaign "Speak out against Discrimination", Council of Europe, France*

Excellencies, Ladies and Gentlemen,

A new policy for culture or a new cultural policy? A change of culture or a new culture? A culture that is marked by change? It is my pleasure to welcome you to the 2nd CultureWatchEurope Conference on "Culture and the Policies of Change" where we will spend two days exploring this evolving dynamic.

The Council of Europe's CultureWatchEurope initiative promotes culture as "the soul of democracy". It is devised to pinpoint developments, difficulties, and good practices so that cultural governance and policy making can be enhanced Europe-wide, from a human rights perspective, and in co-operation with civil society.

My Organisation has begun a series of reflective and forward-looking events on culture, with a conference in June 2009 in Cracow, Poland, analyzing cultural development in Europe twenty years after the fall of communism. This years' event –that has been made possible thanks to the dedicated collaboration of an outstanding group of conference partners– will look at the future. Our joint future!

As Director General for Education, Culture, Heritage, Youth and Sport of an Intergovernmental Organization that brings 47 member states together under its roof and stands for 800 Million Europeans, I feel very strongly about our joint future. In Europe, but also globally, at world level – since the dividing lines become somewhat blurred when looked at through the issues of this conference.

It is a future that is exposed to many insecurities and threats: the ones visible in our immediate surroundings and daily experiences such as the challenges of ever-increasing diversity, the difficult and demanding act of meaningful intercultural dialogue, the lack of social cohesion, the dangers of growing intolerance, discrimination, racism and cultural conflict. But there are also the threats at a more intermediate level, not always instantly noticeable: the degradation of our natural environment, the tremendous ecological issues we are faced with, the question of a sustainable, equitable and inclusive development.... All this is overshadowed by the recent financial and economic crisis that has left its mark, materially speaking, but also as regards our genuine confidence in being able to create, master and control the parameters that will shape our future.

What does this mean for the CoE's mission and for its governments, politics, and decision-makers in the fields of education, culture and youth? What does it imply for all those involved in the complex

processes of enhancing dialogue and fighting discrimination? Specifically, what about cultural policy and policy makers? And where to start? Well, I have no firm answers, but some suspicions.

First, I believe we need to accept that this is a new situation and combination of challenges. We must be courageous enough to accept a certain vulnerability, from which insight and eventually, remedies might grow. We must be courageous in re-thinking current methods and practices, taking into account world-wide developments. Second, we need to be true to our values: Human Rights, Democracy and the Rule of Law. Based on these, we must cultivate the power of dialogue, education and a cultural citizenship approach that goes beyond a limited narrative of a nation state or European space and targets world citizenry, thus realizing a new global ethic - by all those who care. Thirdly, this is not only about addressing governments. Clearly, they are a major player. But it is as much for civil society and private actors to take action. That is why I am happy to see CultureWatchEurope as a multi-stakeholder initiative successfully gathering so many partners, key organisations and personalities to work together here at this conference in Brussels.

Excellencies, Ladies and Gentlemen,

Culture and cultural policies have always been at the avant-garde, where new thinking and approaches have been generated and tested. Some say, it is only through culture and cultural policies that we will find responses to today's challenges. I truly look forward to our collective work and wisdom, the deliberations and insights of the next two days; your priorities and recommendations. I will be happy to bring them back to our governmental partners and policy makers and co-operate with you intensively in the follow-up to this succinct event.

Keynote Speech 1

by **Jeremy RIFKIN**, Founder and President of the Foundation on Economic Trends, Author, USA

The Empathic Civilization: **Rethinking Human Nature in the Biosphere Era**

Two spectacular failures, separated by only 18 months, marked the end of the modern era. In July 2008, the price of oil on world markets peaked at \$147/ barrel, inflation soared, the price of everything from food to gasoline skyrocketed, and the global economic engine shut off. Growing demand in the developed nations, as well as in China, India, and other emerging economies, for diminishing fossil fuels precipitated the crisis. Purchasing power plummeted and the global economy collapsed. That was the earthquake that tore asunder the industrial age built on and propelled by fossil fuels. The failure of the financial markets two months later was merely the aftershock. The fossil fuel energies that make up the industrial way of life are sunseting and the industrial infrastructure is now on life support.

In December 2009, world leaders from 192 countries assembled in Copenhagen to address the question of how to handle the accumulated entropy bill of the fossil fuel based industrial revolution-the spent CO₂ that is heating up the planet and careening the earth into a catastrophic shift in climate. After years of preparation, the negotiations broke down and world leaders were unable to reach a formal accord.

Neither the world's political or business leaders anticipated the economic debacle of July 2008, nor were they able to cobble together a sufficient plan for economic recovery in the months since. They were equally inept at addressing the issue of climate change, despite the fact that the scientific community warns that it poses the greatest threat to our species in its history, that we are running out of time, and that we may even be facing the prospect of our own extinction.

The problem runs deeper than the issue of finding new ways to regulate the market or imposing legally binding global green house gas emission reduction targets. The real crisis lies in the set of assumptions about human nature that governs the behavior of world leaders--assumptions that were spawned during the Enlightenment more than 200 years ago at the dawn of the modern market economy and the emergence of the nation state era.

The Enlightenment thinkers--John Locke, Adam Smith, Marquis de Condorcet et. al.- took umbrage with the Medieval Christian world view that saw human nature as fallen and depraved and that looked

to salvation in the next world through God's grace. They preferred to cast their lot with the idea that human beings' essential nature is rational, detached, autonomous, acquisitive and utilitarian and argued that individual salvation lies in unlimited material progress here on Earth.

The Enlightenment notions about human nature were reflected in the newly minted nation-state whose *raison d'être* was to protect private property relations and stimulate market forces as well as act as a surrogate of the collective self-interest of the citizenry in the international arena. Like individuals, nation-states were considered to be autonomous agents embroiled in a relentless battle with other sovereign nations in the pursuit of material gains. It was these very assumptions that provided the philosophical underpinnings for a geopolitical frame of reference that accompanied the first and second industrial revolutions in the 19th and 20th centuries. These beliefs about human nature came to the fore in the aftermath of the global economic meltdown and in the boisterous and acrimonious confrontations in the meeting rooms in Copenhagen, with potentially disastrous consequences for the future of humanity and the planet.

If human nature is as the Enlightenment philosophers claimed, then we are likely doomed. It is impossible to imagine how we might create a sustainable global economy and restore the biosphere to health if each and every one of us is, at the core of our biology, an autonomous agent and a self-centered and materialistic being.

Recent discoveries in brain science and child development, however, are forcing us to rethink these long-held shibboleths about human nature. Biologists and cognitive neuroscientists are discovering mirror-neurons--the so-called empathy neurons--that allow human beings and other species to feel and experience another's situation as if it were one's own. We are, it appears, the most social of animals and seek intimate participation and companionship with our fellows.

Social scientists, in turn, are beginning to reexamine human history from an empathic lens and, in the process, discovering previously hidden strands of the human narrative which suggests that human evolution is measured not only by the expansion of power over nature, but also by the intensification and extension of empathy to more diverse others across broader temporal and spatial domains. The growing scientific evidence that we are a fundamentally empathic species has profound and far-reaching consequences for society, and may well determine our fate as a species.

What is required now is nothing less than a leap to global empathic consciousness and in less than a generation if we are to resurrect the global economy and revitalize the biosphere. The question becomes this: what is the mechanism that allows empathic sensitivity to mature and consciousness to expand through history?

The pivotal turning points in human consciousness occur when new energy regimes converge with new communications revolutions, creating new economic eras. The new communications revolutions become the command and control mechanisms for structuring, organizing and managing more complex civilizations that the new energy regimes make possible. For example, in the early modern age, print communication became the means to organize and manage the technologies,

organizations, and infrastructure of the coal, steam, and rail revolution. It would have been impossible to administer the first industrial revolution using script and codex.

Communication revolutions not only manage new, more complex energy regimes, but also change human consciousness in the process. Forager/hunter societies relied on oral communications and their consciousness was mythologically constructed. The great hydraulic agricultural civilizations were, for the most part, organized around script communication and steeped in theological consciousness. The first industrial revolution of the 19th century was managed by print communication and ushered in ideological consciousness. Electronic communication became the command and control mechanism for arranging the second industrial revolution in the 20th century and spawned psychological consciousness.

Each more sophisticated communication revolution brings together more diverse people in increasingly more expansive and varied social networks. Oral communication has only limited temporal and spatial reach while script, print and electronic communications each extend the range and depth of human social interaction.

By extending the central nervous system of each individual and the society as a whole, communication revolutions provide an evermore inclusive playing field for empathy to mature and consciousness to expand. For example, during the period of the great hydraulic agricultural civilizations characterized by script and theological consciousness, empathic sensitivity broadened from tribal blood ties to associational ties based on common religious affiliation. Jews came to empathize with Jews, Christians with Christians, Muslims with Muslims, etc. In the first industrial revolution characterized by print and ideological consciousness, empathic sensibility extended to national borders, with Americans empathizing with Americans, Germans with Germans, Japanese with Japanese and so on. In the second industrial revolution, characterized by electronic communication and psychological consciousness, individuals began to identify with like minded others.

Today, we are on the cusp of another historic convergence of energy and communication — a third industrial revolution — that could extend empathic sensibility to the biosphere itself and all of life on Earth. The distributed Internet revolution is coming together with distributed renewable energies, making possible a sustainable, post-carbon economy that is both globally connected and locally managed.

In the 21st century, hundreds of millions — and eventually billions — of human beings will transform their buildings into power plants to harvest renewable energies on site, store those energies in the form of hydrogen and share electricity, peer-to-peer, across local, regional, national and continental inter-grids that act much like the Internet. The open source sharing of energy, like open source sharing of information, will give rise to collaborative energy spaces — not unlike the collaborative social spaces that currently exist on the Internet.

When every family and business comes to take responsibility for its own small swath of the biosphere by harnessing renewable energy and sharing it with millions of others on smart power grids that

stretch across continents, we become intimately interconnected at the most basic level of earthly existence by jointly stewarding the energy that bathes the planet and sustains all of life.

The new distributed communication revolution not only organizes distributed renewable energies, but also changes human consciousness. The information communication technologies (ICT) revolution is quickly extending the central nervous system of billions of human beings and connecting the human race across time and space, allowing empathy to flourish on a global scale, for the first time in history.

Whether in fact we will begin to empathize as a species will depend on how we use the new distributed communication medium. While distributed communications technologies-and, soon, distributed renewable energies are connecting the human race, what is so shocking is that no one has offered much of a reason as to why we ought to be connected. We talk breathlessly about access and inclusion in a global communications network but speak little of exactly why we want to communicate with one another on such a planetary scale. What's sorely missing is an overarching reason that billions of human beings should be increasingly connected. Toward what end? The only feeble explanations thus far offered are to share information, be entertained, advance commercial exchange and speed the globalization of the economy. All the above, while relevant, nonetheless seem insufficient to justify why nearly seven billion human beings should be connected and mutually embedded in a globalized society. The idea of even billion individual connections, absent any overall unifying purpose, seems a colossal waste of human energy. More important, making global connections without any real transcendent purpose risks a narrowing rather than an expanding of human consciousness. But what if our distributed global communication networks were put to the task of helping us re-participate in deep communion with the common biosphere that sustains all of our lives?

The biosphere is the narrow band that extends some forty miles from the ocean floor to outer space where living creatures and the Earth's geochemical processes interact to sustain each other. We are learning that the biosphere functions like an indivisible organism. It is the continuous symbiotic relationships between every living creature and between living creatures and the geochemical processes that ensure the survival of the planetary organism and the individual species that live within its biospheric envelope. If every human life, the species as a whole, and all other life-forms are entwined with one another and with the geochemistry of the planet in a rich and complex choreography that sustains life itself, then we are all dependent on and responsible for the health of the whole organism. Carrying out that responsibility means living out our individual lives in our neighborhoods and communities in ways that promote the general well-being of the larger biosphere within which we dwell. The Third Industrial Revolution offers just such an opportunity.

If we can harness our empathic sensibility to establish a new global ethic that recognizes and acts to harmonize the many relationships that make up the life-sustaining forces of the planet, we will have moved beyond the detached, self-interested and utilitarian philosophical assumptions that accompanied national markets and nation state governance and into a new era of biosphere consciousness. We leave the old world of geopolitics behind and enter into a new world of biosphere politics, with new forms of governance emerging to accompany our new biosphere awareness.

The Third Industrial Revolution and the new era of distributed capitalism allow us to sculpt a new approach to globalization, this time emphasizing continentalization from the bottom up. Because renewable energies are more or less equally distributed around the world, every region is potentially amply endowed with the power it needs to be relatively self-sufficient and sustainable in its lifestyle, while at the same time interconnected via smart grids to other regions across countries and continents.

When every community is locally empowered, both figuratively and literally, it can engage directly in regional, transnational, continental, and limited global trade without the severe restrictions that are imposed by the geopolitics that oversee elite fossil fuels and uranium energy distribution.

Continentalization is already bringing with it a new form of governance. The nation-state, which grew up alongside the First and Second Industrial Revolutions, and provided the regulatory mechanism for managing an energy regime whose reach was the geosphere, is ill suited for a Third Industrial Revolution whose domain is the biosphere. Distributed renewable energies generated locally and regionally and shared openly — peer-to-peer — across vast contiguous land masses connected by intelligent utility networks and smart logistics and supply chains favor a seamless network of governing institutions that span entire continents.

The European Union is the first continental governing institution of the Third Industrial Revolution era. The EU is already beginning to put in place the infrastructure for a European-wide energy regime, along with the codes, regulations, and standards to effectively operate a seamless transport, communications, and energy grid that will stretch from the Irish Sea to the doorsteps of Russia by midcentury. Asian, African, and Latin American continental political unions are also in the making and will likely be the premier governing institutions on their respective continents by 2050.

In this new era of distributed energy, governing institutions will more resemble the workings of the ecosystems they manage. Just as habitats function within ecosystems, and ecosystems within the biosphere in a web of interrelationships, governing institutions will similarly function in a collaborative network of relationships with localities, regions, and nations all embedded within the continent as a whole. This new complex political organism operates like the biosphere it attends, synergistically and reciprocally. This is biosphere politics.

The new biosphere politics transcends traditional right/left distinctions so characteristic of the geopolitics of the modern market economy and nation-state era. The new divide is generational and contrasts the traditional top-down model of structuring family life, education, commerce, and governance with a younger generation whose thinking is more relational and distributed, whose nature is more collaborative and cosmopolitan, and whose work and social spaces favor open-source commons. For the Internet generation, "quality of life" becomes as important as individual opportunity in fashioning a new dream for the 21st century.

The transition to biosphere consciousness has already begun. All over the world, a younger generation is beginning to realize that one's daily consumption of energy and other resources ultimately affects the lives of every other human being and every other creature that inhabits the Earth.

The Empathic Civilization is emerging. A younger generation is fast extending its empathic embrace beyond religious affiliations and national identification to include the whole of humanity and the vast project of life that envelops the Earth. But our rush to universal empathic connectivity is running up against a rapidly accelerating entropic juggernaut in the form of climate change. Can we reach biosphere consciousness and global empathy in time to avert planetary collapse?

Interventions

*par France LEBON, Directrice générale adjointe de la Jeunesse et de l'Education permanente,
Direction générale de la Culture, Ministère de la Communauté française de Belgique*

Mesdames, Messieurs,

Je remercie le Conseil de l'Europe de nous donner l'occasion de présenter ici, devant un panel d'experts particulièrement impliqués dans les questions culturelles européennes, les priorités définies par la présidence belge du Conseil de l'Union européenne.

Je remercie aussi le Conseil de l'Europe d'avoir associé dès le départ la Communauté française à la réflexion sur les enjeux et le programme de cette conférence.

Un tout petit mot pour « justifier », en tout cas vous expliquer pourquoi c'est la Communauté française qui représente ici la présidence belge.

La Belgique est un état fédéral dans lequel les entités fédérées, Communautés et Régions ont des compétences autonomes. Dans le cas où les compétences sont communautaires, comme pour la culture, l'éducation, la jeunesse, l'audiovisuel : les présidences sont réparties entre les 3 Communautés flamande, francophone et germanophone.

Pour ce qui concerne la Culture, c'est la Communauté française de Belgique qui assure cette présidence, en concertation avec les 2 autres Communautés.

Venons-en aux priorités et au programme développé dans le cadre de la présidence belge du Conseil de l'Union européenne.

Fadila LAANAN, Ministre de la Culture et de l'Audiovisuel, de la Santé et de l'Egalité des chances, a établi QUATRE priorités qui s'inscrivent évidemment dans la continuité de la politique européenne, en concertation avec la Commission et les partenaires du « trio » : l'Espagne et la Hongrie :

- la valorisation du potentiel des industries culturelles et créatives et les liens entre culture et innovation;
- le rôle de la culture dans la lutte contre la pauvreté et l'exclusion sociale;
- l'évaluation du plan de travail 2008-2010 en faveur de la culture et l'adoption d'un nouveau plan de travail post-2010;
- la création d'un « label du patrimoine européen » ;

Je vais parler des deux premières priorités, parce que d'une part ce sont celles que je connais le mieux et parce qu'elles sont très nettement en lien avec les enjeux de cette 2^e conférence : « Culture Watch Europe ».

Ces deux priorités sont concrétisées par deux colloques. Le premier colloque « Créativité, culture et innovation » se tient ces mercredi et jeudi 8 et 9 septembre. Le 2^e colloque est intitulé « le rôle de la culture dans la lutte contre la pauvreté et l'exclusion sociale » et se tiendra à Bruxelles les 18 et 19 octobre. Vous y êtes tous invités à y participer. N'hésitez pas à me faire signe à ce sujet.

D'autres initiatives vont dans le même sens: le dépôt auprès du Comité des affaires culturelles de l'UE d'une proposition de conclusion du Conseil sur le rôle de la culture dans la lutte contre la pauvreté et l'exclusion sociale. L'organisation du forum européen des politiques architecturales qui aura pour sujet « l'architecture comme vecteur de cohésion sociale ».

Il n'est pas anodin que, dans un contexte de crise financière et de crise sociale, où la dualité de la société ne cesse de s'aggraver, ces priorités abordent de front deux enjeux qui pourraient paraître opposés ou en tout cas indépendants, s'ignorant l'un l'autre.

D'un côté, le pôle positif et dynamique : le développement économique, la créativité, l'innovation, incarné par des industries culturelles dont la contribution à la richesse et à la croissance économique globale n'est plus à prouver. Et c'est effectivement, un fait positif.

De l'autre côté, le pôle négatif et vulnérable : la croissance de la pauvreté et de l'exclusion sociale qui touchent de plus en plus de personnes et groupes sociaux et que tous nos mécanismes de « réparation » ne parviennent pas à résorber : nous vivons dans des sociétés démocratiques qui créent de la pauvreté et qui innoveraient dans les formes de l'exclusion sociale.

C'est pourquoi le grand défi que doivent relever les politiques culturelles (et pas seulement elles), c'est celui de mettre en oeuvre des convergences nécessaires et indissociables :

- convergence entre « croissance économique et égalité sociale » ;
- convergence entre « innovation (économique, technologique ou sociale) et développement créatif individuel » ;
- convergence entre « compétitivité et cohésion sociale ».

Dans sa présentation à la presse du programme « culture et audiovisuel » de la présidence belge, la Ministre Fadila Laanan disait ceci : « *nous souhaitons trouver un équilibre entre les trois dimensions majeures de la culture, à savoir la dimension économique, la dimension citoyenne et la dimension de cohésion sociale* ». Elle affirmait ainsi que ces trois dimensions ne peuvent être dissociées sous peine de compromettre le développement démocratique.

Les politiques culturelles et l'action culturelle menée quotidiennement, localement, régionalement ou encore à plus large échelle par les associations, les artistes, les institutions et les entreprises culturelles sont des vecteurs de cohésion, d'engagement et de changement.

Nous sommes convaincus que les politiques culturelles ont à jouer un rôle important et transversal pour rompre les dualités sociales et économiques et le cercle vicieux de l'exclusion mais surtout pour construire des projets de démocratie culturelle.

Il est essentiel que le rôle transversal de la culture soit davantage reconnu et valorisé et il est donc essentiel pour nous de renforcer les synergies entre les politiques culturelles et les politiques sociales, éducatives, urbaines, économiques, scientifiques, de jeunesse, ...

C'est ainsi que lorsqu'on parle d'industries culturelles, de développement économique et d'innovation technologique ou encore de potentiel créatif on parle aussi de cohésion, d'accès pour tous, de besoins socioculturels, d'éducation, ...

Quant aux objectifs qui doivent mettre en évidence la contribution de la culture à la lutte contre la pauvreté ou l'exclusion sociale, nous en avons dégagé 3 :

- Approfondir la dimension politique et démocratique de la culture notamment par l'accès (pas seulement géographique ou pour personnes handicapées, mais aussi en développant le « désir de culture », l'expression et la participation culturelle pour tous et par le plein exercice des droits sociaux, économiques et culturels.
- Approfondir la dimension éducative, formative et citoyenne de la culture notamment par le développement des capacités et compétences culturelles et créatives (créativité artistique, alphabétisation... numérique, éducation à la citoyenneté) et par le développement de la participation citoyenne organisée (importance de la société civile et des associations).
- Approfondir la dimension sociétale, collective et solidaire de la culture notamment par le développement du dialogue interculturel, d'espaces publics ouverts à la mixité sociale (importance des politiques urbaines), la sensibilisation de l'opinion publique (lutte contre les stéréotypes et les préjugés).

Cette conférence poursuit des enjeux similaires. Le sujet « culture et politiques du changement » ainsi que tous les thèmes proposés à la réflexion brassent les mêmes questions et montrent que la culture doit se confronter à tous les autres secteurs de la société.

Cette préoccupation commune qui nous traverse est celle-ci :

Quel est le rôle que nous pouvons, que nous devons jouer, nous les gens de la culture, pour faire changer les choses ? Cela implique non seulement une réflexion sur ce que nous entendons par

« culture » et par « politique culturelle », mais cela implique aussi la recherche de partenaires et la création de synergies. Nous ne serons jamais trop nombreux pour réaliser de telles ambitions.

Avec d'autres et comme d'autres, nous sommes à la recherche des leviers qui permettraient de changer le monde ; nous sommes en chemin, mais nous ne sommes pas encore près du but... Mais ce n'est pas pour autant que notre quête est désespérée... Nous sommes d'un incorrigible optimisme.

J'ai l'opportunité de prendre la parole aujourd'hui parce que la Belgique assure la présidence du Conseil de l'UE et que, en tant que fonctionnaire de la Communauté française, je suis impliquée dans la réalisation de certains projets.

Mais, comme plusieurs d'entre vous le savent, depuis plusieurs années, je représente aussi la CF de Belgique au Comité directeur de la Culture du Conseil de l'Europe. C'est aussi dans cet extraordinaire espace de dialogue européen que se forment nos convergences et nos dynamiques et de grandes lignes d'action.

C'est l'occasion pour moi de remercier le Conseil de l'Europe : G. Battaini-Dragnon, R. Palmer, K. Merkle d'avoir proposé à la CF d'être partenaire de cette conférence.

Permettez-moi aussi de souligner l'intérêt et l'importance de synergies non seulement entre les institutions européennes comme le Conseil de l'Europe et l'Union européenne mais aussi des synergies que ces institutions provoquent avec les Etats membres, avec les ONG, les associations européennes qui fédèrent la représentation des acteurs culturels.

Je voudrais aussi dire à quel point l'apport des scientifiques, des théoriciens, des experts, des chercheurs, leur indépendance d'esprit, leur audace intellectuelle et leur liberté de parole nous sont indispensables et déterminants pour ouvrir nos possibles et notre compréhension du monde.

Soyez assurés que la Communauté française de Belgique, attend avec intérêt les conclusions de cette conférence et qu'elle compte bien les exploiter, dans le bon sens du terme !

by **Horia-Roman PATAPIEVICI**, President of EUNIC, President of the Romanian Cultural Institute, Romania

Ladies and Gentlemen,

First of all, allow me to express my joy at the opportunity of attending, in my capacity as EUNIC President, this extremely important conference organized by the Council of Europe and hosted by the European Economic and Social Committee in Brussels, a conference dedicated to culture and the philosophy underlying the programmes designed to promote it.

Secondly, I'd like to put forth some reflections, provocative ones, I hope, on the topic of our conference – reflections triggered by the pertinent questions wisely posed by the organizers: What are the opportunities and dangers that the policy makers need to understand so that European culture can flourish and fulfil its potential in the next 20 years? And: What immediate steps should governments and public bodies take to protect the creativity, vitality and diversity of European cultural life in the immediate future?

Now here's the reflection I'd like to put forth to you:

Everyone examining the culture-related documents issued by European institutions and structures is bound to exult over them. The adoption of the European Agenda for Culture in 2007 opened a new chapter not only of cooperation on culture policy at European level, but also of the meaning of the word culture itself. The key partners of the process were largely and generously defined: European institutions, Member States and culture civil society. All were invited to pool their efforts on explicitly defined goals, which were proclaimed to be sharply endorsed by the Council, because they were conceived of as shared goals by the Member States and the culture civil society. Those goals are: promotion of cultural diversity and intercultural dialogue; promotion of culture as a catalyst for creativity; and promotion of culture as a vital element in the EU's international relations.

I find it noteworthy that those three objectives are instrumentally defined. Culture is not regarded as a value in itself, but rather as a means to an end: the Council support culture because they can thus promote cultural diversity and intercultural dialogue; they support culture because they can *use* it as a catalyst for creativity; *en fin*, they support it, because culture happens to be a vital element in the EU's international relations. As can be seen, the European institutions' view of culture is instrumental: culture is good because it can be somehow turned to account. The Commission report to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on the implementation of the European Agenda for Culture, a Commission working document issued in July this year, stressed clearly what culture is: "Culture is not only a fundamental element of society and the lives of individuals, but is also a catalyst for European integration".

Whenever culture can be used as a catalyst for European integration, UE institutions are bent on playing an increasing role in cultural policy and European cultural cooperation.

The framework of such declarations has been laid down in the Treaty of Lisbon. Article 167 is adamant that the Union should “contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore”. Essentially, this article stipulates that the Union shall take cultural aspects into account in its actions, that is, that culture should be mainstreamed into the Union’s policies. What would be the fields? In the article it is stated that this should be carried out in the fields of external relations, cohesion policy, employment and many others. The commission report I quote here is full of comprehensive and rich programmes ranging from heritage to the audiovisual, from individual mobility to cultural statistics, from cultural and creative industries to matters of inclusion in today’s society; from lifelong learning to active citizenship programmes; from communication programmes to cohesion policy; and so on.

Well, such programmes *are* most welcome, beneficial and – through their encouragement to a wide range of artists and cultural operators – extraordinary. As for the progress achieved by European institutions in their approach to the world of culture, it is indeed remarkable and worthy of appreciation. The programmes begun by European institutions since 2007, the year when the European Agenda for Culture was adopted, take an artistic as well as sociological view of culture, constantly endeavouring to address the way in which culture influences history, currents of thought and lifestyles, shaping the identities of individuals and communities as well as their sense of belonging.

Beyond their unquestionable qualities, worthy of acknowledgement, all these programmes share an underlying philosophy which can be concisely expressed in the following ideas: the idea that all culture is contemporary culture; the idea that the cultures of all member states share a joint set of values and every conflict of values is entirely the outcome of either ignorance or intolerance (and can be consequently solved by mutual knowledge and acceptance, by moral tolerance and social inclusion); finally, the idea that culture is inexhaustible and automatically generated by mechanisms akin to those turning out industrial products. Still, these three ideas are, at best, questionable and, at the very worst, downright inaccurate. I’m not going to pursue any further the philosophical analysis that may be applied to these ideas. Suffice it to suggest that such works as Isaiah Berlin’s and Karl Popper’s provide convincing philosophical analyses applicable to each of these three ideas, and their analyses are not at all encouraging for the philosophy underlying our programmes.

Culture is *not* inexhaustible and it cannot be generated at will. Cultures are rooted in some significant values that necessarily clash with other values, of equal importance. As a consequence, tolerance and inclusion are not the ultimate solutions in those cases. Eventually, culture is temporally multi-layered and its contemporary expression fails to muster the full potential at work in individuals in the form of lifestyles, mentalities or the sense of belonging. The greatest part of this potential hails back from a past contemporary culture ill-equipped to scrutinize. This is a past which, though active in the individuals’ political and civic behaviour, is doomed to go largely unexplored.

This is a point of view I wanted to call your attention to. The second, and final one, concerns what we might call the cultural roots of diversity. Cultures are diverse as a consequence of certain communities transforming unique historical experiences – unrepeatable and different from one cultural community to the other – into generally-applicable human values. Obviously, cultures can hold on to their diversity only as long as they preserve the prerequisites of their uniqueness. Nevertheless, these prerequisites are, of necessity, constantly and irreversibly eroded by all the processes, in many ways both profitable and opportunate, pertaining to the integration of cultures into unique representative institutions, to their uniform promotion and to the inevitable standard-value-set screening the value-canon each culture has to undergo when carrying out what we like to call the intercultural dialogue. All these processes should be covered from the double angle of their human and political desirability and, at the same time, of the unavoidable losses in cultural specificity. Such losses are all too often overlooked for the sake of desirability.

What I'm trying to point out here is an effect not unlike the one Marx and Engels described with remarkable sagacity in their 1848 Communist Manifesto, in the chapter bearing the title "*Bourgeois and Proletarians*". *What they claim there is that the bourgeoisie cannot exist without constantly revolutionizing the whole relations of society.* "The bourgeoisie", they claim, "has been the first to show what man's activity can bring about."¹¹ What it specifically achieves is unifying the world through the market, urbanizing and deruralizing every human habitat, imposing a unique standard of civilization, industrially transforming nature and geography, subjecting all existence to the criteria of the universal exchange of goods, reducing all human relationships to a unique standard of communication (naked interest), stripping "of its halo every occupation hitherto honoured and looked up to with reverent awe"¹² and converting former tradesmen in the liberal and spiritual fields into mere economic operators, transforming all spiritual products into common merchandise. The essence of these processes is weakening and tearing down all elements of stability and tradition built over the centuries by the old societies as a living tradition. Under the influence of the bourgeoisie, Marx and Engels go on, "all fixed, fast-frozen relations, with their train of ancient and venerable prejudices and opinions, are swept away, all new-formed ones become antiquated before they can ossify."¹³

Few words need to be changed in the text of the two 19th-century authors in order to understand that their prophetic description fits to a tee the process of globalization we're witnessing for ourselves in the 21st century. This description has little to do with Marxism as an ideology, since Joseph Schumpeter, who was anything but a Marxist, adopted and expanded it in his book "Capitalism, Socialism, and Democracy" under the name "creative destruction", in order to capture the phenomenon, which he considers essential, by which capitalist modernity conquers and levels the whole world, how? – by destroying specific community traditions and replacing them with the unique civilization of the contemporaneous originating in advanced states.

¹¹ Marx/Engels Selected Works, Vol. One, Progress Publishers, Moscow, 1969, p.16; Translated: Samuel Moore in cooperation with Frederick Engels, 1888

¹² id.

¹³ ibid.

Therefore, if we change what needs to be changed, I wonder whether the way we're promoting diversity is not prone to be fatally affected by the mechanisms employed by globalization in order to level everything. Because the European institutions' view of culture is instrumental – an error, the way I see it – we, the ones charged with cultural responsibilities, endeavouring to promote diversity institutionally, are at the risk of doing it in ways that practically enforce uniformity in spite of ourselves. European programmes are not unlike huge infrastructures akin to supermarkets. Now, the supermarket system tends to eliminate completely small purveyors and small specific shops, which – despite the undeniable services provided to the customer by the supermarket – significantly impoverishes not only the range of products on offer and, more often than not, their very quality, but also the community relationships deriving from the existence of small purveyors and the selling of their merchandise in small corner shops. If globalization acts like capitalism did in Marx' view or like capitalist modernity acted according to Schumpeter's view, we may well ask ourselves whether the type of programmes we promote on a large institutional scale are not liable to have a comparative levelling effect upon the actual cultural diversity.

Here are a few questions. Here's an invitation to reflect.

I do thank you for the opportunity you have granted me to join you in reflecting openly.

Keynote Speech 2

by **Stojan PELKO**, State Secretary, Ministry of Culture of the Republic of Slovenia

Dear friends,

You could not imagine the joy and the fear that I experience because of the possibility to express some of my views in front of you today. My first question when I said “yes” to Robert was addressed to myself – or to my “selves”, in plural: which one of you is going to talk: the student or the professor? the policy maker or a trouble maker? the power-point presenter or the *ex-cathedra* speaker?

In order to respect the brief of the conference as a “*process in which **how** debate and reflection occur will be as important as **what** is discussed*” (François Matarasso, p. 10) I dare to say that **the true subject** of my speech will exit as a *spectre* at the end of play – and not appear as a *ghost* in the beginning of it. But what I will **not do** is to present a particular Slovene case or one particular cultural practice. Because – and this is where I start – *if you want to reach the universal, you always have to look for the singular*. Never can universal come out as the sum of the particularities: it is in the dark dialectic tension between the most singular and the most universal that we have the chance of finding some flashes of truth, it is in the radical gap between those two that we can search for our survival. And if I understood well the goal of this conference, about the survival it is.

How will I proceed?

First, I will tell you about “the incredible **event** at the Ljubljana castle”.

Second, I will admit to you how *textually* I’ve understood Robert’s invitation and will try to introduce one **concept**.

Third, I will show you one **picture** and try to move it into the *moving sequence*.

Fourth, I will borrow a philosophical **lecture** about the importance of *event* in the process of truth.

And finally, in Act 5, I will emphatically ... murder the king. No, no ... I will try to confront those concepts, images and thoughts with our everyday **practice** of cultural policy.

I.

The incredible event at the Ljubljana Castle

Almost a year ago, last November, there was a conference in Ljubljana, on cultural heritage and so-called “Ljubljana Process”. There was a reception at the castle on Friday evening and, before leaving the venue, I wanted to show to my colleagues a newly adapted room that has a great view on the city.

The legend of the room is connected with the view: it is said that the sad lady was known to be sitting there for long hours contemplating the city. Once in the room, you can sit on her bank, embody her point of view, become her – and thus see her view! So the room is all about *becoming the other by taking other's point of view*. If professor Rifkin allows me to use his concept of **empathy** – that is, “to feel and experience another's situation as if it were one's own” – this castle's *camera obscura* is an “empathy room” *par excellence*.

All usual suspects were there: Mr. Robert Palmer, the minister of culture of Montenegro, Branislav Mićunović, state secretary for culture from Croatia, Nina Obuljen and myself. At a certain moment, Mr. Mićunović, not only minister of culture, but also well-known theatre director, started to recite *Hamlet* by heart – and almost in the same breath explaining that he would never put Shakespeare on stage because it can be too dangerous for a sensible theatre director like him. He said it could be fatal for him. I would never forget this moment: all dimensions of what we usually call “culture” got together in this cell: reconstructed architectural heritage and a view to the urban landscape; artistic text as a memory, live performance and doomed destiny; actor and director; cinematographic combination of *camera obscura* and edited point-of-views, science and art, love and politics. It was like we were all caught, as Gilles Deleuze would say, in a “*flagrant delit de legender*”. It was more powerful than all daily strategies, heard before during the conference, so powerful that I had to report on this event the next morning, during the “civil society” session. It was a short moment of eternity in this dark autumn night.

Why, when discussing big culture-political strategic changes, we should not forget or neglect the mysterious dimension of such singular events? Because art might teach and inspire us more by creating and providing such “moments of truth” than by systematic paradigm-shifts.

Slavoj Žižek concludes his book on Deleuze with a chapter on politics entitled “*Plea for a cultural revolution*”. He there confronts big strategic political acts with radical “suicidal” gestures of pure self-destructive ethical insistence with apparently no political goal:

“The point is not simply that, once we are thoroughly engaged in a political project, we are ready to risk everything for it, inclusive of our lives, but, more precisely, that only such an ‘impossible’ gesture of pure expenditure can change the very coordinates of what is strategically possible within a historical constellation.” (*Organs without Bodies. On Deleuze and Consequences*, Routledge, 2004, p. 205).

Žižek suggests two different ways of “changing the very coordinates of what is strategically possible”: one is Hegel's “changing the religion”, second is the retroactive change of the destiny that we could call “the Terminator” one, only to avoid mentioning Schwarzenegger in the same sentence with Hegel.

In Hegel's *Encyclopedia of philosophical sciences* Žižek found very contemporary lecture: “*It's a modern folly to alter a corrupt ethical system, its constitution and legislation, without changing the religion, to have a revolution without reformation.*” (quoted in *Organs ...*, p. 211). So, the cultural

revolution would be the condition of the successful social revolution: people should not only realize their old dreams, but they have to **reinvent their very modes of dreaming** (*ibid.*)

While mentioning Hegel in this context allow me, please, to say that not all heritage of the Enlightenment is to be simply rejected. It is exactly in his text on French Revolution (*The Conflict of the Faculties*) that Immanuel Kant is offering his theory of a participative democracy, so close to today's "spectacle society". In his views, the social revolution is as much in the eyes of the enthusiastic observer as it is in the often bloody reality in the streets:

"The recent Revolution of a people which is rich in spirit, may well either fail or succeed, accumulate misery and atrocity, it nevertheless arouses in the heart of all spectators (who are not themselves caught up in it) a taking of sides according to desires which borders on enthusiasm and which, since its very expression was not without danger, can only have been caused by a moral disposition within the human race." (quoted in Žižek, *First as Tragedy, then as Farce*, Verso, p. 106).

If this Enlightenment formula was about "inserting a new possibility into the future", the information society with its high-tech time-machines pushes the thought into the opposite direction: to inserting a new possibility *into the past*. This is how Žižek ends his small "red book" *Living in the End of Times*, edited for the Shanghai EXPO 2010:

"(W)e have to accept that, at the level of possibilities, our future is doomed, the catastrophe will take place, it is our destiny – and then, on the background of this acceptance, we should mobilize ourselves to perform the act which will change destiny itself and thereby insert a new possibility into the past." (p. 57).

If you're tempted to say it is just philosopher's talk, let me remind you about the plot of two mythical science fiction movies from the end of the last century: Robert Zemeckis' *Back to the Future* and James Cameron's *Terminator*. They were both dealing with "undoing" the future by inserting new possibility *into the past* – the first one only to save the hero, the other to save the whole world. And if you're still tempted to say that it's just Hollywood utopia, let me quote the agency news of what Slovene Prime Minister, Borut Pahor, has said at his party meeting *this weekend*, three days ago. He demanded a political debate to check if his party is united in doing what's right *"no matter what people will say on next elections in two years"*. He said he's ready to do everything necessary and is therefore ready to sacrifice *"many things"* in order to fulfil the promises given two years ago. He also said that it's their historic duty and the most important thing that social democracy can give to Slovenia, but since this can influence personal careers and the future of the party, he would understand potential different views as legitimate, too.

You might say its typical political language – but exactly because of this we should be sensible to its paradoxical temporality: *since we're doomed let's mobilize ourselves to change the historic destiny!* From geo-sphere to biosphere, from power to partnership ...

II.

The king is a thing

When Robert offered me this opportunity to speak to you, I immediately said “yes”. I printed out his first mail and started where I always start: not with thoughts, but with words. I sincerely think that “in the beginning there’s always a word” – even if you have to invent one.

“many issues that are PROVOKING
a RETHINKING
of EXISTING cultural policy and practice”

(from Robert Palmer’s mail on July 13, 2010 12:23)

PROVOKING
RE-THINKING
EXISTING

This is an excerpt from his mail. I first saw **two kings and a t(h)ing** in his question – and it reminded me of a famous Hamlet’s dialogue with Rosencrantz (Act 4 Scene 2):

ROSENCRANTZ

My lord, you must tell us where the body is, and go with us to the king.

HAMLET

*The body is with the king, but the king is not with the body. **The king is a thing** –*

GUILDENSTERN

A thing, my lord!

HAMLET

Of nothing:

To say that “The king is a thing” is not only to say that the king is naked (i.e. to uncover to everybody the already known, but untold truth), but it is also to go further and create a Hegelian *infinite judgment*, like in “*The spirit is the bone*” which is the classical example of an internal contradiction that moves forward the thinking.

KING
RE-THINK
THING

Are we ready to re-think the relation between provoking view and factual practice?

So, I've read his question in this way: are we ready to **re-think** the relation between provoking views and factual practice as an *internal contradiction* that can move things forward? Are we even ready to join the two together: the king's *view* and the *body* of things, like in Hamlet's view of the spirit of his dead father.

Act 3 Scene 4

QUEEN GERTRUDE

Alas, how is't with you,
That **you do bend your eye on vacancy**
And with the incorporal air do hold discourse?
(...)

QUEEN GERTRUDE

Whereon do you look

HAMLET

On him, on him! Look you, how pale he glares!
His form and cause conjoin'd, preaching to stones,
Would make them capable. Do not look upon me;

When his mother is reproaching him that he bends his "*eye on vacancy / And with the incorporal air do(es) hold discourse?*", the Prince of Denmark is in fact seeing "*his form and cause conjoin'd*", his view and his essence, how he looks and what he really is.

Are we ready to join the two sides of our daily experience into **one word** that would incorporate both the *spiritual*, reflexive perspective and the concrete, *material* factual body – or if you wish, both cognitive and affective experience – in order to have **one concept** for our oxymoron of "**material thought**": with the power of concept to create the thing (again)?

In other words, do we, the policy makers, really have the capacities *to transform our thoughts into things*? Can we leave some material trace of our supposed truths? How do we make the invisible forces visible? In order to answer those questions, I will turn to – photography and to philosophy.

III. Moving sequence

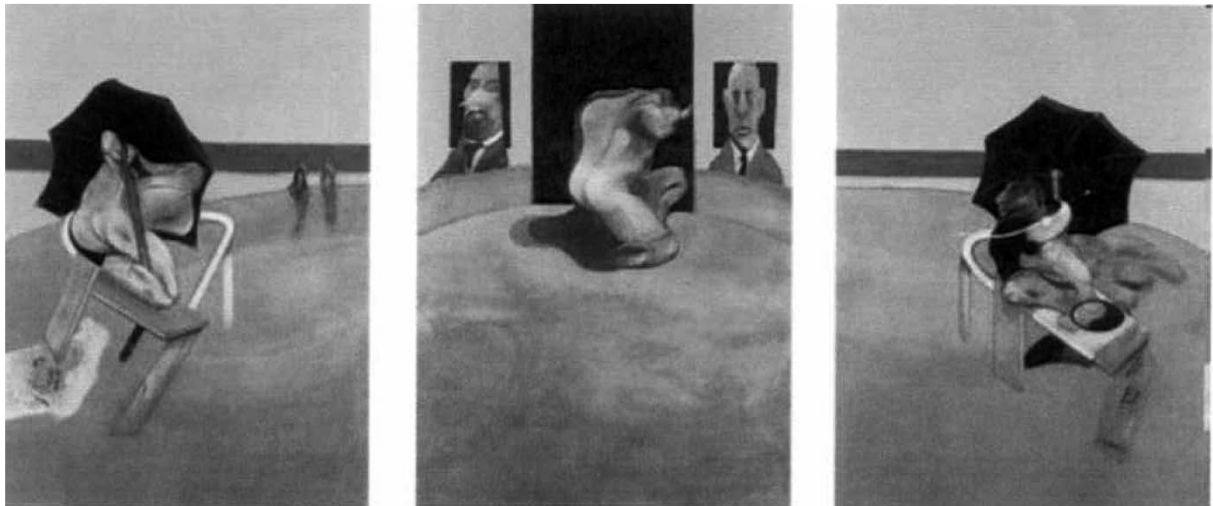


Title "Prince Nikola at Kaca", artist Princess Ksenija of Montenegro

This picture was shot in the beginning of the 20th century by Montenegrin princess Ksenija. While other Ksenija's sisters married to various European courts, from Italy and Germany to Russia, she has chosen *other form of mobility*: apart from being her father's key political consultant she was known to be the first woman-driver of an *automobile* in the Balkans and devoted most of her free time to *photography*. She was moving her points-of-view from point to point, she was literary creating "*moving sequences*".

The faceless figure in male boots, hiding behind the shadow of an umbrella a certain mystery of relation between body and thought, flash and mind, thus strangely reflecting the mirroring of a tree and its shadow, might be one of her aunts or uncles, or even her father, King Nikola. Where do those unseen eyes stare? What do they see? What does he or she think?

In order to answer all these questions, we need *another perspective*, we need what French film theory would call a “*contre-champs*” to this field. We feel the need to enter the picture like Harrison Ford (as detective Dekart!) did with his voice-controlled computer in Ridley Scott’s *Blade Runner* – or at least to “*join our judgments*”, like Hamlet told Horatio during the Mousetrap scene: “*Observe mine uncle (...) And after we will both our judgments join*” (Act 3 Scene II). What would we see in the shadow of an umbrella if we were allowed to see the counter-field? Face? Flash? Soul?



Francis Bacon, Tryptich 1970



Francis Bacon, Painting 1946

There's no need to see Francis Bacon *avant la lettre* in this photography just because of the umbrella, but what if the dark shadow is at the same time the reflection of a tree on the water and the human reflection on time, on the nature and the essence of time, provided by a modern machine? What if this drama of "embodied experience" is in fact a tragic one and "*the intensification and extension of empathy to more diverse others across broader temporal and spatial domains*" (J. Rifkin, *The Empathic Civilization*, p. 2) an extremely difficult task, neighboring to the "forbidden"?

Here, in this arbitrary editing of motives, in this *moving sequence*, I see the crucial, a *royal* role of culture: to give us the **tools** for perception, the **ethics** for thought and the **languages** to express both perceived and thought. So, allow me a very short pedagogy of this particular, if not singular picture. Let me try to persuade you that, confronted with every picture and phenomenon in the world, it is not enough any more to ask the three classical questions:

Where do we stand ?	POINT
What do we see ?	VIEW
What do we think ?	REFLECTION

It would be the classical *cognitive mapping*: you have to know your own standing point and the horizon of your world in order to act and react in it. But with *multiplicity and the mobility of the views* our every action is more and more fundamentally determined by:

Who's watching us?	POINT-OF-VIEW
What are they watching us with?	CONTROL

If we apply this to our photography, there's no more only King admiring the nature, but also Princess taking picture of him with a camera; and the subject supposed to contemplate the objective nature became himself the object of another technological "objective" where, as Wim Wenders would say, "there's always a *subjectif* on the other side of the camera".

To "**re-thing**" this world of ours, to understand the noun as the verb, means to *mobilize* our knowledge to be able to confront it with the situation where:

- **subjects** are at the same time watching and being seen? (*The king is a thing*);
- **nature** is at the same time the ultimate object of all our measuring (*res extensa*) and the public sum of inter-subjective views (*res publica*);
- **media** are not only confronting subjective views and thinking, but also controlling the world by creating their own objective "state of the things" (*l'etat des choses*).

In such a world, art sometimes creates breaks that *radically change the course of time* and creation is able to *anticipate* the objective by pushing the subjective to the extreme of a "*matter of fact*". It's by no chance that this expression, "*matter of fact*", comes from Francis Bacon – because my *homage* to professor Rifkin is the suggestion that we should move from Francis Bacon the Scientist of the 16th century (1561-1626) to Francis Bacon the Artist of the 20th century (1909 – 1992) – because there we might find the best examples of "embodied experience." It is because of this profound insight into the complexity of human flash and mind that Francis Bacon was able to paint some of the events that were still to come – and thus provoke a break in the time by *inserting a future possibility into our past*.



Man in a box in purple (1949), title "Head VI", artist Francis Bacon

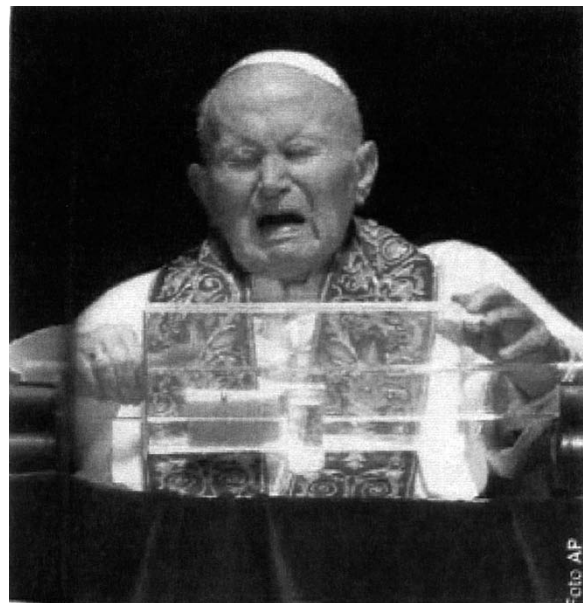
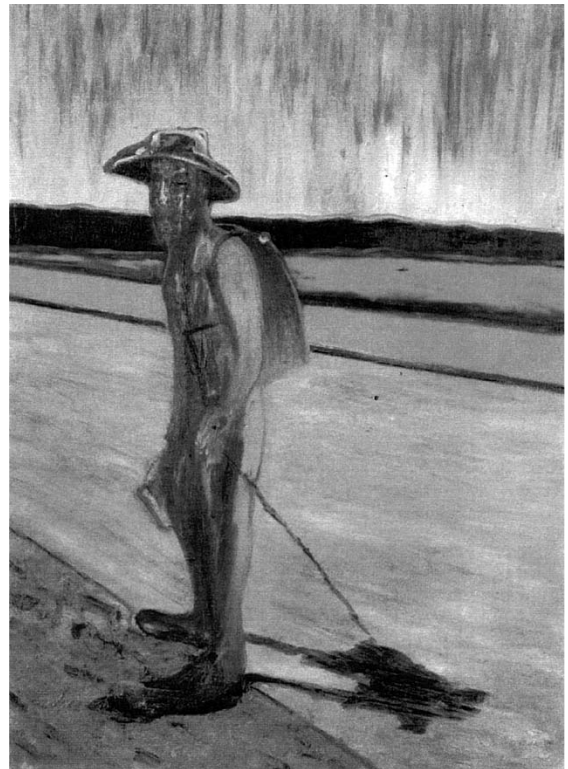


Photo of the Pope (2005), title "John Paul II on Easter Sunday 2005", artist Associated Press



Abu Ghraib prison, girl with prisoner on a leash (2003)



Man on the road with his shadow on a leash (1957), title "Study for a portrait of Van Gogh", artist Francis Bacon

IV.

The process of truth

The more we enter the pictures, the closer we're to the central plane of my cultural landscape today – which is the plane of *ethics*. In order to be fully understood in the final chapter, please, allow me to summarize here a short passage from Alan Badiou's book *Ethics*, namely from the chapter about *the ethics of truths*. It might help us to understand the situation in order to change it.

The **situation** is what there is. It's a kind of zero level of reality. But then something happens that can not be reduced to the usual inscription into "what there is". This irreducible singularity is an **event**. It forces us to decide for the new mode of being – and it goes the same for all four fundamental fields of human achievements: science, art, politics and love. That's why Badiou's examples for this irreducible singularity of the event are as different as French revolution, meeting of Heloise and Abelard, Galilean physics and Haydn's musical style (or, when he wants to be even more personal, Chinese cultural revolution, personal love passion, Grothendieck's *topos* theory and Schönberg's *dodecaphony*).

The key question now is how to be **faithful to such event** – because to think its radical novelty demands invention. **Truth** is the name of this process of being faithful to a certain event, it is in fact what this *fidelity* produces in the situation. Truth is "the material trace of this event(u)al supplement to the situation".

Therefore the truth is always **the immanent cut, break** of the situation – and it is in this break where the subject is born: **the process of truth introduces the subject**. Not the psychological, reflexive or transcendental subject, but *the subject as the result of this process*: the Two as the subject of love process, the revolutionary subject as the subject of the political process, the art-subject of the art process (not the particular "genius" artist nor the artwork alone, but the two together). (It's almost like the Princess had cut the situation with her shot and the material trace of this event opened the space for our *subject* – which is the royal view, the point-of-view of the author and our own view at the artwork, all three at the same time.)

Let's summarize the process of truth as Badiou does it: events are irreducible singularities, a kind of "out-laws" of given situations. Processes of truth are immanent cuts, invented every time anew. Subjects are local appearances of the process of truth, singular and incomparable "points" of truth. The key question is *can we insist* in this breaking point – can we live in it, can we make it last? That's the ethics of truth: *"Do everything that you can in order to maintain what went beyond your bare existence. Insist in the break. Embody in your being what've gotten you and broken you."*

(When I was recently listening to sculptor Tony Cragg in Ljubljana, he was claiming the same: that life without art would be only a bare existence. And he explained to us how important for him is the *material* part of his work, his direct contact with the matter.)

Why is this philosophical excursion so important for our subject of change? Because it can teach us that we can be deeply *interested in something* without necessarily understanding the "interests" as the

way of appropriating, possessing everything. In this “royal quartet” of four fundamental human activities, of **processes of truth**, art is on the same level with science, politics and love. “*What will I do out of the fact that one evening I’ve met the eternal Hamlet*” – this question is for Badiou at the same level as the invention of the world once you watch it side-by-side with your loved one, or the feeling that you can move the workers in front of the factory with your words.

How will I endure in those conditions that go beyond my existence? How will I think this material trace of truthful event without conceding to common-sense opinions that will necessarily lead me to communication? Because, as Badiou would say, “*la vérité ne se communique pas*”. You don’t communicate the truth, you meet it – and then you should **never forget what you’ve met**. Love meeting; the sudden feeling that this song is *addressed* to you; incredible beauty of the scientific truth that opens new horizon; the brutal understanding of a political circumstance – all those are singular moments when you’re literary “struck by truth”. The ethics of the truth is not the ethics of the communication or of cultural studies, it’s the ethics of the Real.

So, the Truth breaks the reality with the flashes of the Real – like in the famous D. H. Lawrence umbrella episode, where we stretch our opinions like umbrella against the chaos. But the artists and the philosophers cut this umbrella to let the fresh air of chaos in, to break the reality with the Real. Later, imitators try to fill the gaps with colors and common-sense opinions, but the real art is already somewhere else.

Isn’t it also what we’re doing here: trying to let some fresh air in the opinion-guided politics? Trying to move from words to things, to influence the Real, to insert a new possibility into our future – and past! Didn’t we discover just yesterday that we have *mirror-neurons* all the way from the beginning but we just didn’t know it? When Alain Badiou is elaborating the *process of truth*, he is claiming exactly the same: one couldn’t know that he or she is capable of belonging to the situation and breaking into event that would materialize the trace of truth. Inscribing this experience into duration means *thinking it and conceptualizing it*, means becoming a subject even without knowing it, *à son propre insu*, means inscribing a singularity into universal – or, if you wish, means to *make a moment of our time a moment of eternity*.

A propos de parasol, please, recall only for a moment the hidden face of King Nikola behind the umbrella. I see a Baconesque Dark Knight there, full of difficult thoughts, fears and anguish. I almost see, like Naomi Klein reported for *subcommandante Marcos* in her book *Fences and Windows* (2002), “*that his black mask is a mirror, reflecting each of their own struggles*”.

I need the concept of “struggle” here because I want to include the notion of social or class struggle in my final remarks. Like my professor Slavoj Žižek I don’t believe in the organic/corporate model of a universal order within which every particular moment plays its determinate role, contributing to the wealth of All. “In other words, the common-sense reasoning which tells us that, independently of our class position or of our political orientation, we all will have to tackle the ecological crisis if we are to survive, is deeply misleading: the key to the ecological crisis does not reside in ecology as such.” (Žižek, *Living in the end...*, p. 23).

V.

Teacher, thinker, talker

That's why, if we want to answer to François Matarasso "*what immediate steps should governments and public bodies take to protect the creativity, vitality and diversity of European cultural life in the next three years?*" (p. 10), we could not do it "out of time".

In those particular times of ours I see the role of culture as the main supplier of **the tools for perception, the ethics for thought and the languages to express**. In other words, it has to teach us how we see the world, how we think of it and what ways of expression do we have to change it. If we're reducing the first question to science, the second to philosophy and the third one to technology, than we're closing the art into the cell of "beaux arts" or chasing it to *bazaar*, only to decorate our reality or to be sold on the market like fruit and vegetables. But if we're able to maintain this triple dialectics of art being *at the same time* "**teacher, thinker and talker**", we might have the chance to avoid the apocalypse.

In practice, it means that culture should:

a) go **back to school**: through cultural education *curricula*, much more ambitious than just "preparing youth for economic competitiveness" (not as a functional tool for *other* programs, but as a subject *per se*);

b) become **food for thought**: by introducing reflection on work of art as an integral part of their reception and a way to influence creativity (public debates, community workshops, specialized magazines, TV-programs ...);

c) create **common concerns**: culture should be aware of the social struggles and its potential to be either "sedative" for pacified information society or "catalyst" of emancipatory politics, "the reformation of the revolution".

The further cultural policy reaches from the government cells to the civil society landscape, the more chance it has not to be a sad lady passively looking through the window of the castle but to "**embody the experience**" – no matter whether it will awakes as a princess moving around and touching the essence of his father with the camera or falls asleep like a young prince, "*bending his eye on vacancy and holding discourse with the incorporal air*". In both cases, the eternal break-throughs of the situation were created, the moments of truth were touched – and the autonomous subjects were born. What more can we dream of?

Intervention

by **Jan TRUSZCZYŃSKI**, *Director-General for Education and Culture, European Commission*

1. Introduction

I am very glad to be here today to share with you the European Commission's perspective on the topical issue of Culture and the policies of change.

We live indeed in challenging times. The crisis continues to make itself felt in all aspects of our lives. But beyond economic issues and the pressures of global competition, we are also confronted with climate change, with the persistence of poverty and social exclusion, and with the need to build constructive partnerships with the countries beyond EU borders.

All of this calls for creative thinking and a willingness to look for new and better ways of living and working together. I know that this creative thinking has been at the heart of your discussions during this conference. At EU level, the Europe 2020 strategy is the overarching EU framework in which we look to the future, identifying ways in which the Union can achieve smart, sustainable and inclusive growth, while promoting stability, mutual understanding and cooperation worldwide.

And this is precisely where we need to explore the role of culture policy. Culture is the anchor on which the European Union's "unity in diversity" is founded. The combination of respect for cultural diversity and the ability to unite around shared values has guaranteed the peace, prosperity and solidarity which the EU enjoys.

Faced with the challenges I have mentioned, how can we make the most of the contribution of culture policy to the sort of innovative thinking and actions we need to encourage?

2. Achievements since adoption of the European Agenda for Culture

Let me first of all recall one milestone of recent years, the adoption in 2007 of the European Agenda for Culture. The Agenda has opened a new chapter of cooperation on culture policy in the European Union. For the first time, all partners – European institutions, Member States and culture civil society – were invited to pool their efforts on explicitly defined shared goals.

The broad objectives of the Agenda remain the bedrock of our efforts: promoting cultural diversity and intercultural dialogue; unlocking the potential of culture to catalyse creativity and innovation; and making the most of culture as a vital element in international relations. But after three years, what conclusions can we draw?

2.1 Progress towards the Agenda objectives

Allow me to give you a flavour of some of the European initiatives since the Agenda was adopted.

Improving the conditions for the **mobility of artists** is one high priority. A group of national experts has been examining obstacles to mobility of artists and other culture professionals and how to tackle them. A pilot project is developing and testing new ideas on mobility support. All of this is feeding into work on a Commission proposal, scheduled for early next year, for a Council Recommendation on mobility information systems for artists and culture professionals.

The Commission has proposed a **European Heritage Label** to build on the current intergovernmental initiative. The Label should highlight sites that celebrate and symbolise European integration, ideals and history and its award would depend in part on the educational dimension of sites, especially for young people. The proposal is now being discussed by Council and Parliament.

Cultural and Creative Industries have been a particular focus of attention. Our recent Green Paper on unlocking the potential of these industries has sparked a debate on how to create an environment in which the sector can fulfil its potential to contribute to smart, sustainable and inclusive growth. Over three hundred and fifty responses have so far been received. We are still looking closely into the feedback received, but I can say that among the possible follow-up initiatives there could be improved guarantee schemes for easier access to finance, skills development to match emerging needs, targeted support for clustering and networking, and for creative partnerships between the culture sector and others to make the most of "creative spillovers".

And then there are our **External relations**. Since the adoption of the Agenda, it is fair to say that a wholly new strategic framework for culture in the EU's external relations has been emerging. In this framework culture is increasingly perceived as a strategic factor of political, social and economic development. I am thinking of the new **Eastern Partnership**, for example, but also of the **Union for the Mediterranean**, where a new Euromed strategy on culture is underway. A new initiative for regional and inter-regional cooperation in the **European Neighbourhood** will be launched next year. **Bilateral partnerships** have started with developed or emerging partner countries such as China, Brazil and Russia. And the role of culture in successful **development policies** is also increasingly recognised.

And if we want to put a figure on all this, since 2007 more than 100 million euro have been earmarked for culture in third countries and regional cooperation.

Finally, this year's 5th anniversary of the Unesco Convention on the Protection and Promotion of the Diversity of Cultural Expressions invites us to take stock of progress and look ahead to new challenges. The Ministerial conference organised by the Commission on 8 December here in Brussels will be the occasion to do exactly that.

2.2 Working methods and partnerships

The progress achieved is in no small part due to the reinforced cooperation between various stakeholders which the Agenda supports.

The first experiences of the Open Method of Coordination have been quite positive. Thematic working groups have proven to be a good framework for networking and mutual learning between the Member States.

The Agenda also sought to strengthen the voice of the culture sector in policy debate by introducing a more "structured dialogue". Thematic platforms have brought together bodies active at European level, helping players in this very heterogeneous sector to search for common ground. The European Culture Forum is another element of this structured dialogue: in its 2009 edition it gathered around one thousand policy makers and practitioners.

Discussions on the next Council Workplan on Culture have already started. The wish to build on the good results is clear, and shared. It is too early to talk in detail about the next priorities, but the overarching objectives remain those of the European Agenda for Culture and, of course, the Europe 2020 strategy to which I would like now to turn.

3. Europe 2020 – the contribution of culture

Looking now to the future, the challenge is to ensure that culture can make its full contribution to a socially inclusive and economically strong European Union.

"Mainstreaming" is the key word and the coming months – and indeed years – call for our full commitment to a whole range of initiatives.

Just think of the fundamental importance of digital services to culture and its associated creative industries. New technologies mean a sea change both for accessing and creating culture. But on the other hand it is creative content that drives the take-up of these new technologies by the user. Our initiatives to enable cultural and creative industries to flourish, to advance cinema digitalisation and to develop media literacy will all feed into the **Digital Agenda**.

In the complex field of copyright, the new services emerging in the digital age should be able to fully exploit the Single Market. The Commission is committed to finding the right balance between wider access to culture, and the fair remuneration for artists that is vital for cultural diversity. We are working in close collaboration with the other services to explore all options.

The **Innovation Union** flagship initiative will be adopted very shortly, aiming to refocus R&D and innovation policy on the challenges facing our societies. The contribution of culture to stimulating creativity and innovation is clear but the positive "spillover" effects from culture to other sectors can be further encouraged. SMES, micro-enterprises and the self-employed have a special role to play, as the guarantors of cultural diversity and the drivers of innovation in the cultural sector. A seminar later this week jointly organised by the Belgian Presidency of the Council of the EU and the European Commission will explore precisely these issues.

A vibrant culture sector can be a major element of a region's attractiveness and part of its strategic vision for economic and social development. 6 billion euros of cohesion funding have been allocated to culture for 2007-2013 covering protection and preservation of cultural heritage, development of cultural infrastructure, and support for cultural services.

Future cohesion policy will need to draw on experience to design instruments which release the full potential of the cultural sphere, and particularly that of the creative industries. To do so, the Commission is supporting research into successful practices and policies and is preparing a practical tool to assist local policy makers and cultural operators with mainstreaming culture and creativity in their development strategies.

4. Conclusion

From this brief overview, I hope that at least one fundamental message is clear; the effective integration of culture in other policies is both essential and achievable. Progress depends on building partnerships, not only across borders but also across sectors. We need to pool our experience and look for creative ways of tackling the challenges we are facing. This conference has been one opportunity to do so, and I thank you for your commitment and count on continued strong cooperation.

Conference Brief



Culture and the Policies of Change
2nd CultureWatchEurope Conference
EESC, Brussels, 6-7 September 2010



Introduction

On 6 and 7 September 2010 the conference entitled “Culture and the policies of change” will be held at the headquarters of the European Economic and Social Committee (EESC) in Brussels, Belgium.

The conference is part of a series of annual events being organized within the Council of Europe CultureWatchEurope Initiative. The conference partners for this particular event include: the European Commission; the Communauté française de Belgique; the European Economic and Social Committee (EESC); European Union National Institutes for Culture (EUNIC); the Budapest Observatory; the International Federation of Arts Council and Culture agencies (IFACCA); Culture Action Europe and Allianz Cultural Foundation. The event is also supported by the Ministry of Culture of Slovenia and the European Cultural Foundation (ECF).

The overall purpose of the conference is to launch a process of re-examining current approaches to cultural policy and cultural practices in the light of major world changes – including the impact of economic restructuring and the reduction of public spending in culture, but also other shifts that are occurring in relation to demography, issues connected with diversity, the impact of new technologies, and preoccupations with environmental change and security. Such changes are provoking widespread discussion about the role of government and the private sector in culture in European countries, but also how cultural institutions function, the type and scale of support required for artists, and new forms of partnerships and multi-stakeholder approaches to address the challenges facing European cultural policy in its widest sense, at local, national and pan-European levels.

Background

There has been limited debate on the practical implications for national and local cultural policy makers and practitioners that take into account fundamental economic and societal changes. The financial restraints are evident in certain countries where plans exist to drastically diminish cultural budgets and subsidies of cultural institutions. Public opinion and values are also being influenced by environmental challenges and other priorities. The conference will, from a wide intellectual angle, focus on a possible new approach to culture and cultural policy that can be mainstreamed across many different sectors and interests. In addition the conference intends to propose key practical measures and proposals that may be usefully implemented in the future by governments, policy-makers and civil society organisations.

Target Participants

The conference targets senior policy makers, practitioners and researchers who operate at national, regional and local levels. The rationale is to actively involve those who are responsible for the content, management or implementation of cultural policies.

Methodology

Both days of the conference will adopt the following structure: short opening sessions with one keynote speaker followed by debate; and a more substantial time allocated to deliberations by working groups. Within each of the three groups, thematic sub groups will elaborate upon relevant issues in much greater detail. Each working group and sub group will have one moderator and one rapporteur based upon three main themes for the working groups: mainstreaming culture; cultural diversity and resources for culture. Concluding the two days of discussions the working group moderators will exchange on key points and insights from the conference with all participants.

Jeremy Rifkin, the Founder and President of the Foundation on Economic Trends will be the Keynote speaker on the first day of the conference. Following his discourse there will be an opportunity for debate.

The overriding question designed to provoke a structured debate within working groups on day one will be: What are the opportunities and dangers that Policy makers need to understand so that European cultural life can flourish and fulfil its potential in the next 20 years?

Stojan Pelko, State Secretary for the Slovenian Ministry of Culture will be the Keynote speaker on the second day of the conference. There will be two overriding questions structuring the second session of the working groups: What immediate steps should governments and public bodies take to protect the creativity, vitality and diversity of European culture in the next three years and what are the priority actions recommended?

Desired outcomes and follow-up

The desired outcome for all participants of the conference is to engage in a stimulating and practical outlook for the future of European cultural policy. It is beyond the scope of the conference to produce an exhaustive list of answers to all questions raised. The follow-up given to the event will be critical for furthering and eventually, implementing suggestions generated during the conference. It could include ad-hoc thematic working groups led by individual conference partners and building on the set of conclusions derived from the event and its distinct working groups. To conclude the conference, partners and participants will be asked what they can do to ensure follow-up to and development of conference themes.



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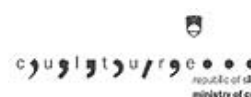
EESC



EUNIC



Communauté
française de Belgique



**culture
ACTION
europe**



Allianz
Kulturstiftung



■ european cultural foundation
**Labfor
Culture
.org**

Culture and the Policies of Change – Conference Programme
2nd CultureWatchEurope Conference
EESC, Brussels, 6-7 September 2010

6 September 2010

11:00	Registration and buffet lunch		
13:00-13:45	Opening session	<ul style="list-style-type: none"> • Hans-Joachim Lauth, Member of the European Economic and Social Committee • Gabriella Baram-Dorot, Director General of Education, Culture and Heritage, Youth and Sport of the Council of Europe • Chris Torch, Conference Moderator, Artistic Director of Intercult, Vice-President of the Executive Committee of Culture Action Europe 	
13:45-15:30	Keynote 1	Jeremy Rifkin, Founder and President, Foundation on Economic Trends followed by debate	
15:30-15:45	Break		
15:45-17:30	Working groups session 1		
	A – "Mainstreaming Culture"	B – "Cultural diversity"	C – "Resources for culture"
Overriding question: What are the opportunities and dangers of Europe that policy-makers need to understand so that European can flourish and fulfil its potential in the next 20 years?	Moderation/Reporting back: <ul style="list-style-type: none"> • Christine Merkel, Head of the Division for Culture and Communication / MOY German Commission or UNESCO, Chair of the COCULT, of the Council • Simon Mundy, Director of the Centre for the Cultural Environment at King's College, London Specialised working groups and their moderators: <ul style="list-style-type: none"> A1. Culture and competitiveness: <ul style="list-style-type: none"> • Kirmo Auliste, Deputy Head of Division, Directorate General for Cultural, Youth and Sports Policy, Ministry of Education and Culture, Finland • Iyven Biot, Public Affairs Manager, IMPALA, Independent Music Companies Association A2. Local and regional development: <ul style="list-style-type: none"> • Franco Bianchini, Professor of Cultural Policy and Planning at Leeds Metropolitan University • Claudio Baffron, Chief Manager, Environmental Observatory, Municipality of Rome A3. Culture and international relations: <ul style="list-style-type: none"> • Martin Hope, Director of British Council Brussels • Sumi Ghose, Cultural Programme Director, Asia House 	Moderation/Reporting back: <ul style="list-style-type: none"> • Nina Gullén, State Secretary, Ministry of Culture of the Republic of Croatia • Geoffrey Brown, Director of EUCLID International Specialised working groups and their moderators: <ul style="list-style-type: none"> B1. Cultural diversity policies, institutions outreach, minority participation, social inclusion: <ul style="list-style-type: none"> • Sabine Frank, Secretary General of the Platform for intercultural Europe • David Tapper, Policy Analyst, Culture Action Europe B2. Culture, democracy, ownership, new media, new forms: <ul style="list-style-type: none"> • Jean Hurrel, President of Baileux of Europe • Katanna Pavic, Coordinator, Culture Network B3. Culture and education, participation, excellence: <ul style="list-style-type: none"> • Mary Ann Davila, Secretary General of IETM (International European Theatre Meeting) 	Moderation/Reporting back: <ul style="list-style-type: none"> • Peter Höl, Director of the Budapest Observatory • Sara Selwood, Independent cultural analyst, Visiting Professor at City and Honorary Professor at University College London Specialised working groups and their moderators: <ul style="list-style-type: none"> C1. Responding to cutbacks, investment tools, innovation, diversity: <ul style="list-style-type: none"> • Cécile Desnongre, Executive Director of the Society of Audiovisual Authors • Emmanuel Wallon, Professor, University Paris X C2. New management and governance models: <ul style="list-style-type: none"> • Mario Burman, freelance cultural operator / project manager (New Times New Models for Pekama Magdalena's maze) • Sarah Gardner, Executive Director, IFACCA C3. Spillover and evaluation: <ul style="list-style-type: none"> • Martin Piller, Professor, Imbstruck University
17:30-18:30	Reporting back session from Sub-working groups to Plenary		

7 September 2010			
09.15 - 10.00	Opening and introduction to the day: <ul style="list-style-type: none"> Robert Palmer, Director of Culture and Cultural and Natural Heritage of the Council of Europe Chris Torch, Conference Moderator, Artistic Director of Intercult, Vice-President of the Executive Committee of Culture Action Europe Interventions by: <ul style="list-style-type: none"> France Lebon, Director of Permanent Education and Creativity Department, Directorate General of Culture, Ministry of the Communauté française, Belgium for the Belgian Presidency Heri Rapon Padjaling, President of ELINIC, President of Romanian Cultural Institute, Romania 		
10.00 - 10.30	Keynote 2: Intervention by Stefan Polak, State Secretary, Ministry of Culture, Slovenia Working groups session 2 (NOB break at 11.00-11.30)		
10.30 - 13.00	A – "Mainstreaming Culture"	B – "Cultural diversity"	C – "Resources for culture"
Overriding question: What immediate steps should states, regions and public bodies take to protect the creativity, vitality and diversity of European cultural life in the next three years? What are the priority areas of action recommended?	Moderation/Reporting back: <ul style="list-style-type: none"> Christine Metherel, Head of the Division for Culture and Information / MOU/Permanent Commission for UNESCO, Chair of the CCOCUL of the Council of Europe Simon Mundy, Director of the Centre for the Cultural Environment at King's College, London Specialised working groups and their moderators: <p>A1: Culture and competitiveness:</p> <ul style="list-style-type: none"> Kimmo Aulake, Deputy Head of Division, Ministry of Education and Sports Policy, Ministry of Education and Culture, Finland Vivien Blot, Public Affairs Manager, IMPALA, Independent Music Companies Association <p>A2: Local and regional development:</p> <ul style="list-style-type: none"> Franco Biondi, Director of Cultural Policy and Planning at Leiria Metropolitan University Claudio Baffioni, Chief Manager, Environmental Observatory, Municipality of Rome <p>A3: Culture and international relations:</p> <ul style="list-style-type: none"> Martin Hope, Director of British Council Brussels David Onose, Cultural Programme Director, Asia House 	Moderation/Reporting back: <ul style="list-style-type: none"> Nina Ojulen, State Secretary, Ministry of Culture of the Republic of Croatia Geoffrey Brown, Director of EUCLID International Specialised working groups and their moderators: <p>B1: Cultural diversity policies, institutions outreach, minority participation, social inclusion:</p> <ul style="list-style-type: none"> Sabine Frank, Secretary General of the Platform for Europe Daphne Topper, Policy Analyst, Culture Action Europe <p>B2: Culture, democracy, ownership, new media, new forces:</p> <ul style="list-style-type: none"> Jean Hurstel, President of Banlieues d'Europe Katamni Pavic, Coordinator, Culture Network <p>B3: Culture and education, participatory exchange:</p> <ul style="list-style-type: none"> Mary Ann Davies, Secretary General of IETM (Informal European Theatre Meeting) 	Moderation/Reporting back: <ul style="list-style-type: none"> Peter Ijkel, Director of the Budapest Observatory Sara Selwood, Independent cultural analyst, Visiting Professor at City and Honorary Professor at University College London Specialised working groups and their moderators: <p>C1: Responding to markets, investment tools, incentives, copyright:</p> <ul style="list-style-type: none"> Cécile Despinque, Executive Director of the Society of Audiovisual Authors Emmanuel Vailon, Professor, University Paris X <p>C2: New management and governance models:</p> <ul style="list-style-type: none"> Marko Buranen, freelance cultural operator / project manager (New Times New Models for Cultural Management) Sarah Gardner, Executive Director, IFACCA <p>C3: Spin-over and evaluation:</p> <ul style="list-style-type: none"> John Sweeney, Independent consultant Martin Piber, Professor, Innsbruck University
13.00 - 14.15	Lunch Break Intervention by: Jan Tuzsacskai, Director General for Education, Training, Culture and Youth of the European Commission		
14.15 - 14.30	Working groups session 1: introduction and signing from conference with all participants (plenary session)		
14.30 - 18.15	Conference summary outlook on follow up and closing of the conference: Chris Torch, Conference Moderator, Artistic Director of Intercult, Vice-President of the Executive Committee of Culture Action Europe, Steve Green, Conference Rapporteur, Chief d'équipe de la Présidence ELINIC, Robert Palmer, Director of Culture, Cultural and Natural Heritage of the Council of Europe		



Participants' Biographies

Robert ADAM, Director Romanian Institute Brussels and Communications Manager EUNIC

Robert Adam graduated from prestigious French schools such as Ecole Normale Supérieure, Sciences Po and Sorbonne. He studied French and English literature, then political science. Robert speaks French and English. His working experience includes written press and radio, both in Romania and in France, literary translation, interpretation, NGO sector and teaching. He worked from July 2007 to June 2009 for the Romanian Cultural Institute in Paris, as a communications manager and programme manager. Since July 2009, he is the communications manager of EUNIC.



Bill AITCHISON, Artistic Director of the Bill Aitchison Company and researcher, UK

Mr Aitchison is Artistic director of a performing and visual arts company based in London. His company is specialised in international touring and has presented original work across Europe, North America, Asia and The Middle East. He has a doctorate from the University of London on interdisciplinary performance, has published critical and creative texts, taught, lectured and done work for radio.



Sandrine AMIEL, Assistant Programme Specialist, Division of Cultural Policies and Intercultural Dialogue, UNESCO

Sandrine Amiel joined the UNESCO Division of Cultural Policies and Intercultural Dialogue in 2006, after studying political science and international public law in Sciences Po and Paris II University (France). Her work in the Organization focuses on the thematic programmes on “Indigenous Peoples” and “Culture in Education for Sustainable Development”, while supporting the Division’s activities for the elaboration and dissemination of new policy and programming tools in the field of culture and development (Cultural Diversity Programming Lens; New Cultural Policy Agenda, etc.).



Tsveta ANDREEVA, European Cultural Foundation (ECF), the Netherlands

Tsveta Andreeva works as a Policy Officer at Strategic Programmes & Cultural Policy Development Department of the European Cultural Foundation – Amsterdam. Before joining the ECF team she worked for the Bulgarian Ministry of Culture, in charge of the relations with intergovernmental organizations, European affairs and as Cultural Contact Point. Between 2000-2006 she worked as Local coordinator of the ECF/ECUMEST *Policies for Culture* programme; expert and guest lecturer in projects and academic programs in cultural policy & management in the SEE region. Education: MA in Social & Cultural management (University of Economy in Sofia - UNWE). She holds a PhD in Cultural Economics from the same university. She is an author of publications on cultural policy, cultural and creative industries.



Anthony ATTARD, Creative Economy Adviser, Ministry of Finance, the Economy and Investment, Malta

Toni Attard (Malta) graduated from the University of Malta in Communications and Theatre Studies. As a Chevening scholar he completed his postgraduate degree in cultural management and policy at Queen Margaret University, Edinburgh with practice based research on cultural identity and cooperation. He is currently working as a creative economy advisor within the Ministry of Finance, the economy and investment to develop a national strategy for the cultural and creative industries in Malta. Earlier this year, Toni was selected by the British Council to participate in the Cultural Leadership International programme, a yearlong programme on cultural leadership with 35 future cultural leaders from around the globe. He was previously responsible for International projects at St. James Cavalier Centre for Creativity and in 2008 was appointed National Coordinator for the European Year of Intercultural Dialogue.



Kimmo AULAKE, Special Government Adviser, Deputy Head of Unit, Cultural Exports Unit, Arts Division, Ministry of Education and Culture, Finland

MA in Political Science, University of Helsinki. Previous positions include special advisor at the Ministry of Education (International Affairs); policy advisor at the Council of Europe (Cultural Policy and Action Division); special advisor at the European Commission (DG X); secretary-general of the State Committee on Audiovisual Integration; and project manager at the AV Eureka Center. His professional memberships and international activity include, to name a few: the Council of Europe Steering Committee for Culture (CDCULT), Chairman 2006-2008, Vice-Chairman 2004-2006, member since 2002; Interministerial Working Group on Cultural Exports Strategy (Secretary General 2005-2007); Interministerial Steering Group for Cultural Exports (Secretary General 2007 – present).



Martin BACH, Project Director, Allianz Cultural Foundation, Germany

Project Manager at Allianz Kulturstiftung (Allianz Cultural Foundation) since 2008. Project Manager at the Cultural Department of the German Federal Foreign Office from 2003-2007 for projects in Japan and the German EU-Presidency. Studied Political Science in Berlin and Kyoto.



Claudio BAFFIONI, Municipality of Rome/Dept. for Environmental Protection, Italy

Claudio Baffioni is a physicist qualified in energy and environmental issues. In particular he is responsible for the Environmental Observatory for GHGs reduction and sustainable energy production and consumption for the City of Rome. He is also a consultant for the Italian Ministry of the Environment for implementation of sustainability policies, taking part in meetings in Italy and in international organizations. He is a musician too and he believes in a profitable connection between art and the environment.



Brett BANNINK, Province of Utrecht, Netherlands

Policy advisor for the performing arts, fine arts and new media for the province of Utrecht and Accounts manager for the centre of fine arts, Utrecht. In addition leads a program on Culture and Economics with the goal to stimulate the creative industries. Responsible for a festival subsidy created especially to stimulate multi- and intercultural festivals in the region. Working for five years in the cultural sector, preceded by 15 years in the environmental sector.



Stéphanie BARBIER, Dirigeante - Fondatrice Société L'Arrozart, France

MBA de l'IAE de Paris : Certificat d'Aptitude à l'Administration des Entreprises (Paris Sorbonne). De 2000 à 2009 : conseil en investissement publicitaire en agence et chez l'annonceur (Havas Media, Henkel France). 2010 : Formation à l'administration et à la production de projets culturels (Master 2 de l'IESA). Création de L'Arrozart.



Jorge BARRETO XAVIER, Former Director-General for the Arts, Portuguese Government, Portugal

Jorge Barreto Xavier - degree in Law, specialization in Arts Administration, PhD researcher in Political Science • currently - International consultant on cultural affairs; previously - Director-General for the Arts of the Ministry of Culture –Portugal (2008/2010); President of the Arts Section of the National Cultural Council (2010)); Consultant to the Calouste Gulbenkian Foundation for Education and coordinator of the project “Reintegration through Art” (2007/2008); Professor, Master of Curatorial Studies, Faculty of Fine Arts, University of Lisbon (2006/2007); Deputy Mayor of Oeiras, with the Departments of Culture, Youth and Consumer Protection (2003-2005); Coordinator of the Interministerial Commission Education/Culture (2003/2004); Advisor to the Minister of Culture (2002).



Gabriella BATTAINI-DRAGONI, Director General of Education, Culture and Heritage, Youth and Sport; General Co-ordinator for intercultural dialogue and for the Campaign “Speak out against Discrimination”, Council of Europe

Ms Battaini-Dragoni is the Council of Europe’s Director General of Education, Culture and Heritage, Youth and Sport and since 2005, the Council of Europe’s Coordinator for Intercultural Dialogue. In this capacity, she has been responsible for the preparation of the Council of Europe “White Paper on Intercultural Dialogue”, adopted on 7 May 2008 at ministerial level, the first document of its kind at international level, and the Council of Europe “Speak out against Discrimination” Campaign. Mrs. Battaini-Dragoni is a frequently invited guest speaker at UN, OECD, OSCE, and EU meetings. For more information on the Directorate General of Education, Culture and Heritage, Youth and Sport, visit the website: www.coe.int/T/E/Cultural_Co-operation/



Vladimír BÍNA, Research coordinator, Department of Cultural Policy of the Dutch Ministry of Education, Culture and Science, the Netherlands

Vladimír Bína is a sociologist. He studied at Charles University in Prague, the University of Tilburg and received his Ph.D from the Free University in Amsterdam. From 1988 - 2010 he was the Research Co-ordinator for Culture and Media at the Netherlands Ministry of Education, Culture and Science, The Hague. He has been involved in international efforts to improve and harmonise cultural statistics and indicators by the Council of Europe (Compendium on Cultural Policies and Trends in Europe), Eurostat (Leadership Group on Cultural Statistics, Working Group on Cultural Statistics, ESSnet on Culture), UNESCO Institute of Statistics and OECD. He is also a co-ordinator from the European Group on Museum Statistics (EGMUS). Vladimír retired from the Ministry in March 2010 but is still active in the area of European cultural statistics, as the leader of



Task Force 4 Cultural Practices and the Social Aspects of Culture of the so called ESSnet on Culture.

Silvia BINGER, Communication/Culture, EESC, Belgium

Sylvia Binger coordinates and develops cultural activities at the European Economic and Social Committee (EESC) in close cooperation with the consultative committee of the Communication Group. She draws up the annual work programme taking into consideration the main priorities of the EESC's policies. Before joining the EESC she worked as pedagogical adviser at European Schoolnet in Brussels. As project manager she developed international school projects in close cooperation with European institutions as well as Ministries of Education and Ministries of Foreign Affairs. She has a university degree in art, art history and English literature. During her previous pedagogical career she has gained international professional expertise in these fields.



Vivien BLOT, Public Affairs Manager IMPALA – Independent Music Companies Association, Belgium

A qualified lawyer, Vivien Blot joined IMPALA in 2007 as Public Affairs Manager. In his current position, Vivien deals on a regular basis with issues such as market access and access to finance for cultural SMES, cultural diversity and the economic and regulatory environment of European independent music labels.



Carla BODO, Associazione per l'Economia della Cultura, Italy

Carla Bodo is Vice-President for International Relations of the Associazione per l' Economia della Cultura (www.economiadellacultura.it), and member of the board of editors of the Journal "Economia della Cultura". Former Director of the Observatory for the Performing Arts of the Italian Ministry for Heritage and Cultural Activities, previously head of the Unit "Cultural Economics and Cultural Policies" of ISAE, the Italian Government's Institute for economic analysis. She has been a consultant to the European Commission (coordinator of the TF on Cultural Expenditure of the Eurostat WG on Cultural Statistics), to UNESCO (Framework for Cultural Statistics), to the Council of Europe (Evaluation of national cultural policies). She is a Compendium author, and author and editor of books, articles and reports dealing with the institutional, economic, social and financial aspects of cultural policies.



Geoffrey BROWN, freelance consultant, Sharing Our Creative Worlds,
Director of EUCLID International, UK

Mr Brown is a freelance consultant specialising in the sharing of European and international information. He oversees the Culture.Info websites providing international news, events calendars, mobility information, funding database, and updates on research and publications. He is Director of EUCLID International, was Co-ordinator of the UK Cultural Contact Point (promoting the EU's *Culture* programme) from 1999-2009, and is now an Advisor to Visiting Arts, the current UK CCP. EUCLID also organises events on European and international topics. He recently wrote the overview for *"Culture & Development: 20 years after the fall of Communism in Europe"*, published after a conference co-sponsored by the Council of Europe.



Marko BRUMEN, freelance cultural operator and project manager, Slovenia

Marko Brumen is a freelance cultural operator, working as project manager for Pekarna Magdalenske mreže, street theatre festival coordinator (Ana Desetnica festival), sometimes as festival developer (Lent, Nagib, Exodos festivals) or for new media producers (Aksioma, Kibla). He was a delegate of Pekarna magdalenske mreže in Trans Europe Halles network and is a member of mixed working groups, developing new governance models for the Cultural centre Pekarna. He holds a PG Diploma in Cultural Management from City University, London.



Alexandra BÜCHLER, Director, LITERATURE ACROSS FRONTIERS, Wales

Alexandra Buechler is director of Literature Across Frontiers, a European platform for literary exchange and policy debate. A translator and editor of numerous publications, she has worked as cultural manager for over twenty-five years, and currently serves on the board of Culture Action Europe and of the UK Translators' Association. Her interest lies in the area of cultural cooperation with third countries and in the Mediterranean region, national policies and multilateral transnational cooperation, the role of the civil society in cultural development, and literature and translation policies. She is the co-author of the report *Making Literature Travel: Support for Literary Exchange and Translation in Europe* (updated version 2010.)



Tony BUCKBY, Country Director Bulgaria, British Council

Previous posts with the British Council include Deputy Director English Language, based in London, Deputy Director Italy and Director Bologna. Before that he was School Director of the British Institute of Florence.



Martinus BUEKERS, Chair of Culture Committee, K.U. Leuven, Belgium

Martinus Buekers is full professor in Kinesiology at the K.U.Leuven, where he was dean of the Faculty of Kinesiology and Rehabilitation Sciences, and also Vice-President International Policy and Student Affairs. At present he is Academic Envoy and head of Culture and Sports. He was also a high level volleyball coach, in charge of different first division teams and the Belgian national female volleyball team. As President of Flamenco, the Flanders Agency for Mobility and Cooperation in Higher Education, he is in charge of accomplishing the mission of the agency, i.e., is to contribute to the internationalisation of Flanders' higher education.



Lubov BURDOVA, Department of Heritage and Fine Arts, Ministry of Culture of the Russian Federation



Matt BURNEY, County Director Ireland, British Council

His remit is to nurture, strengthen and consolidate lasting mutually beneficial bi-lateral relationships between the UK and Ireland by working with young policy makers, future influencers and decision makers in key areas where the UK and Ireland are recognised as having an intelligent and influential voice – in multiculturalism, the arts, science, the environment and society. His previous postings with the British Council have been in the Czech Republic, the UK, China and Japan. He is an Associate of the Chartered Institute of Marketing and has an advanced diploma in Japanese language from



Nanzan University, Japan, as well as a first degree from the University of Oxford. He is currently working on a global British Council programme which aims to build long-term coalitions with international organisations through raising the awareness of, and increasing the understanding of, cultural relations and its relevance to promoting prosperity, peace and security in the 21st century.

Oleksandr BUTSENKO, Director of Development Centre “Democracy through Culture”, Ukraine

Director of the Development Centre “Democracy through Culture” located in Kyiv, Ukraine. Writer, researcher, journalist, translator. Consultant of Verkhovna Rada (Parliament) of Ukraine, adviser of minister of culture and tourism of Ukraine on international cooperation and European integration. Expert of Council of Europe on cultural policies and development strategies, coordinator of various international projects in Ukraine concerning cultural and local development, author of a set of essays and articles in national and international media on cultural policy, cultural diversity and intercultural issues. Member of the Association of journalists of Ukraine and the National Writers’ Union of Ukraine.



Antonia BYATT, Director of Literature, Arts Council England

Antonia Byatt leads nationally on strategy and policy for Literature at the Arts Council. She also co-ordinates the focus of Arts Council England’s international strategy and relationships including the MOU with the British Council. Previously she was Director of the Women’s Library at London Metropolitan University and Head of Literature and Talks at the UK’s biggest arts centre, the South Bank Centre.



Biljana ČAMUR, Ministry of Civil Affairs, Assistant Minister, Bosnia and Herzegovina

Ms Biljana ČAMUR, born in 1975, in Sarajevo, Bosnia and Herzegovina. Graduated from the Faculty of Economics at the University of Istočno Sarajevo. Worked at the Institut of Economy, the Rector's Office, University of Istočno Sarajevo. Since 2002, she has worked as Advisor to the chairman of the Council of Ministers of Bosnia and Herzegovina; then as Advisor to the Prime Minister of the Republic of Srpske. Since 2005, she has been working at the Ministry of Civil Affairs of Bosnia and Herzegovina, and now holds the position of the Assistant Minister for Culture, Science and Sport.



Angela CHRISTOFIDOU, Administrative Officer at Cyprus Centre of the International Theatre Institute, Cyprus

She studied *public relations, advertising and journalism* with a *psychology* background. She is currently working as an Administrative Officer at Cyprus Centre of the International Theatre Institute, while studying at the Open University of Cyprus *History of Greek Civilization*. She is a member of the theatre company *Istos* (devised theatre). Editor of the magazines "*Kritirion*" (1997) and "*Theatrical News*" (today). Publications include: "*The Missing Dinner Guest*" (State Prize of Poetry 1989) "*Zara, in the Shade of the Deer*" (novel), "*The Five Loaves*" (theatre play broadcasted by CBC), "*With Green Fingers*" (poetry book), "*The Alphabet of Silence*" (children's story).



Clare COOPER, Mission Models Money, UK

Clare has an extensive career in arts management which started with the British Council in 1981. From 1991 to 2003 she specialised in Fundraising with a portfolio of diverse clients the largest of which was Laban where, from 1994 -1999 she was capital campaign director and capital project manager for their award winning Hertzog & de Meuron building. In 1999 she moved to set up the capital campaign for Hampstead Theatre's new building. In 2001, she joined Arts & Business first taking the role of Director of Development and then becoming their first Director of Policy & Communications. She left A&B in 2005 to set up the third phase of MMM. She has served as a Trustee on the Boards of a number of arts organisations and higher education institutions over the last fifteen years but is now focusing her volunteering in broader community settings. Clare is an MMM co-founder and is leading MMM's current phase of work. She was born and brought up in East Africa and currently lives and works part of the time in Scotland and part of the time in London.



Angie COTTE, Secretary General of the Roberto Cimetta Fund, Italy

After collaborating in the Agency Eurocreation, she was a member of the initial team that started up the European Pépinières for Emerging Artists residency programme. She then worked to set up the *Les Rencontres* network of local and regional authorities in Europe and is currently Secretary General of the Roberto Cimetta Fund, supporting artistic mobility in the Euro-mediterranean region.



Alexandra COXEN, Senior European Advisor, English Heritage, UK

Ms Coxen trained as an archeologist and has been at English Heritage (EH) for 9 years. She is responsible for providing advice and direction to EH on heritage policy relating to Europe, working closely on behalf of EH with national and international governments and agencies. She is responsible for the Secretariat of the “European Heritage Heads Forum” the annual meeting of the heads of the European national heritage agencies. In 2008 she became a founding member of the European Heritage Legal Forum (EHLF) which seeks to monitor emerging EU legislation in relation to heritage. Ms Coxen is an individual member of the Europa Nostra Council (2007-present), and has been an active member of the Europa Nostra European Policy Working Group (2006-present).



Alison CRABB, Deputy Head of Unit, Culture Policy, Diversity and Intercultural Dialogue, Directorate General for Education & Culture, European Commission, Belgium

Working in the European Commission since 1999 and in the Directorate General for Education and Culture since 2001. Current priorities include: policy development in the framework of the European Agenda for Culture and, in particular, managing the Open Method of Coordination; developing structured dialogue with the culture sector at European level; ensuring that cultural aspects are taken into account in other EU policy fields, both internal policies and external relations



Agnes CSER, Hungary



Ivor DAVIES, ArtsEurope 50: Bridges in European cultural policy, UK

Ivor Davies has extensive local, regional, national and European cultural policy experience and a Culture Action Europe Board member. Since leaving Arts Council England in April 2010, he has returned to independent practice as a European cultural policy adviser. 'Arts Europe 50: bridges in European arts policy' is an idea he is pursuing, that both statutory institutions and civil society at all levels need to collaborate more effectively – amongst themselves and with each other. His aim to 'build bridges' is based on the view that, better resourcing and information for culture also demand a coherent framework for participation in cultural decision-making.



Robin DAVIES, Head of team, British Council EU office, Brussels

Robin took up the post as Head of the European Cultural Relations Team in the British Council's EU Office a year ago. His background is in the Defence and Security environment, and has worked in a wide range of appointments for the British Government. Educated at the University of East Anglia and University College London (School of Slavonic and East European Studies) he has degrees in European Literature and International Relations.



Renaud DENUIT, Adviser to the Director for Culture and Media, Education and Culture, European Commission

Journalist (1973-1985). As from 1985, administrator at the European Commission : successively worked in the following domains: Commerce and distribution, SME Policy, Consumer Policy, Information and communication, European governance, Human resources, Culture. Lecturer at the University of Louvain (UCL) and at the ICHEC-Brussels Management School. Author of several books and papers.



Paul DE QUINCEY, Regional Director Russia and North Europe, British Council

Paul de Quincey has been Regional Director RANE for the British Council since September 2009, and is responsible for all British Council activity in Russia, the Nordics and Baltics, Poland, Czech Republic, Slovakia, Slovenia and Hungary. Prior to that he was Director/Cultural Counsellor France (2004 – 2009), Director Grant Funded Services (Senior Management Team, 2002 – 2004), Director UK (2000 – 2002), Policy Director Americas (Senior Management Team, 1998 – 2000), and Director Venezuela (1993 – 1998). He occupied numerous Deputy Director and specialist posts between 1981 and 1993. He has a strong interest and background in culture and the arts.



Mary Ann DeVLIEG, Secretary General of IETM (International network for contemporary performing arts, www.ietm.org); Chair of the EU Working Group on Creativity and Creation.



Steering Committee of “Culture and Creation as Vectors of Development in the ACP Countries”; conceived the Asia-Europe Foundation’s conference on culture and sustainability. Member of EU’s High Level Reflection Group on Mobility; awarded the EU’s Individual Award for life-long services to artists’ mobility. Co-founded the Roberto Cimetta Fund for Mobility of Mediterranean Artists and Operators (www.cimettafund.org), and founded www.on-the-move.org, a mobility portal for the arts. M.A. in European Cultural Policy and Management from the University of Warwick, UK.

Cécile DESPRINGRE, Société des Auteurs Audiovisuels (SAA), Belgium



Cécile Despringre is the Executive Director of SAA (Society of Audiovisual Authors), the European organisation of 24 audiovisual authors’ collective management societies from 17 countries. She studied International and European law in Paris. She started working as the European Affairs Officer of SACD (Société des Auteurs et Compositeurs Dramatiques) and became the legal advisor of FERA (Federation of European Film Directors) and AIDAA (International Association of Audiovisual Authors). In 2001, she was promoted Deputy Director for European affairs and Trade Negotiations of SACD. Between 2006 and 2009, she was the CEO of FERA.

Carmen DUCARU, Troisième Secrétaire, Centre Roumain d'Information Bruxelles



Carmen Ducaru, graduated with distinction with an MA degree in Marketing Research at the Academy of Economic Studies in Bucharest and she has an M.Phil. In International Relations and European Integration at the National School for Political Studies Bucharest; Faculty of International Relations. Before moving to Brussels in 2006 she has lived and worked extensively in Washington DC, being part of the Diplomatic community. Currently, she is EUNIC project manager at the Romanian Information Center in Brussels, the official representative of the Romanian Cultural Institute in Belgium.

Marijn DUIJVESTEIN, Consultant Creative Industries, Brussels, Belgium

Marijn Duijvestein is a consultant and project manager at KEA. Marijn is specialised in new media and audiovisual policy analysis. His work includes market and business analysis, project development and bid management. Marijn holds a Masters in Business Administration from the Rotterdam School of Management where he specialised in institutional change in the music industry, as well as a post-graduate degree in Multilingual Business Communication. Prior to KEA, he worked for an international development agency, for a large bank in The Netherlands and in Germany, and as an assistant to diverse Dutch film productions.



Henric EKSTRAND, Author, Sweden

Dr Med Sci, born 1965. I am interested in the policy forming process in the education systems of a number of European countries. In combination with an interest in national and international law on cultural issues, such as national minorities, preservation of national minority languages, harmful traditional practices, and more, I am also interested in the European policy forming process. I have published books on how to manage multicultural classes and would like to establish further awareness on successful teaching practices in multicultural schools. I have degrees from the universities of Lund and Uppsala and have also studied at universities in Britain.



Emma ERNSTH, Campaign Co-ordinator, Culture Action Europe,

From 2006 to 2009, Emma Ernth worked as Project Manager and later Acting Secretary General of Trans Europe Halles (TEH) - A European Network of Independent Cultural Centres (www.teh.net). As TEH Acting Secretary General, Emma Ernth was responsible for staff, fundraising, strategic planning and advocacy / partnerships with the public sector. Emma Ernth is currently working as Campaign Co-ordinator for Culture Action Europe and as Advocacy Co-ordinator for On-the-Move.



Natasha EVES, Research and Project Officer at the International Federation of Arts Councils and Culture Agencies (IFACCA), Australia

Natasha Eves is the Research and Project Officer at the International Federation of Arts Councils and Culture Agencies (IFACCA), the global network of national arts funding bodies. Natasha is responsible for compiling IFACCA's fortnightly newsletter, ACORNS; and assists with research and events. She was formerly Project Coordinator in the Strategy Unit of the Australia Council for the Arts. Natasha speaks French, and some Italian and Spanish. She has a Bachelor of Arts (Languages) from the University of Sydney, part of which was undertaken at the Sorbonne University, and a Master of Media Practice.



Jean-Christophe FINIDORI, President, FUSART, l'Art de l'Entreprise, France

Président-fondateur d'une association de mécénat d'art contemporain avec pour objectif de favoriser le rapprochement entre un artiste et une entreprise. Expert de l'Internet (consultant et auteur d'ouvrages), je collabore avec les artistes sur les opportunités offertes par les nouvelles technologies. Mes thèmes de recherches : nouveaux outils d'investissement pour les industries culturelles et créatives; attractivité des territoires par l'Art et la Culture ; évolution du Droit de la Propriété Intellectuelle.



Rod FISHER, Director of both the International Intelligence on Culture and the European Cultural Foundation, UK

Established the consultancy International Intelligence on Culture. Previously, Rod worked for the Arts Council of Great Britain and managed arts, festivals and leisure programmes. He lectured on European cultural policies at City University, London, (1984-2007), and remains a Visiting Lecturer at Goldsmiths College, University of London. Rod co-founded the CIRCLE research network (Chairman 1985-94) and directed the European Cultural Foundation UK (2002-2010). He has conducted research for, lectured or delivered conference papers in 28 countries worldwide and has written extensively on the European institutions, comparative cultural policies, cultural diplomacy etc. Recent work includes research on paradigm shifts in EU States' cultural relations policies with 'third' countries.



Piet FORGER, Coordinator for Vlabra'ccent, an umbrella organisation of 45 cultural centres in the province of Flemish Brabant, Belgium

Piet Forger is a member of the Steering Committee of Magda, the culture and education platform of the city of Leuven and the province of Flemish Brabant (a culture network of more than 100 organisations). He is president of the board of FABULEUS, a theatre company, for young people; a member of the Advisory Body for the Minister of culture, youth, sports and media; member of the board of "30CC", the cultural centre in the city of Leuven. From 2001-2006 he was the deputy Director of CultuurNet Vlaanderen (CultureNet Flanders), an organisation broadening and intensifying public participation in the cultural life of the Flemish Region. Some publications include: "Cultural participation of disadvantaged groups", "XS, about Children, Culture and Communication", "From education to matchmaking". He is also an expert for the European Commission, EACEA, Culture Programme (2007-2013) and the Youth in Action Programme.



Sabine FRANK, Secretary General, Platform for Intercultural Europe, Brussels, Belgium

Sabine Frank is Secretary General of the Platform for Intercultural Europe, a civil society initiative developed as a response to the European Year of Intercultural Dialogue in 2008 and established since as an association with the mission to be a legitimate and effective interlocutor between European institutions and civil society organisations committed to the values of intercultural dialogue. Sabine leads the activities of the Platform (grass-roots, political and communication), its membership relations and association management. She was previously Deputy Secretary General of Culture Action Europe, the European arts advocacy umbrella, and before that parliamentary assistant to a MEP on the European Parliament's Committee on Education and Culture.



Mechthilde FUHRER, Administrator, Cultural Policy, Diversity and Dialogue Division, Directorate of Culture and Cultural and Natural Heritage, Council of Europe, France

Mechthilde Fuhrer has studied Literature, Languages, Social and Cultural Anthropology, Art and Archeology. She has worked at UNESCO and also as a researcher and lecturer with the German Academic Exchange Service, teaching literature, languages and intercultural studies in universities in France and Germany. She is an educational specialist and experienced in the field of intercultural dialogue. Since the beginning of 2010 she works in the field of cultural policies and action and manages, inter alia, the Cultural Routes Programme.



Davinia GALEA, Executive Director of the Malta Council for Culture and the Arts

Davinia Galea has a background in the arts as a pianist, and also for the past thirteen years as producer and artistic director of several major cultural events. She was responsible for the logistics involved in the loan of Caravaggio's 'Portrait of a Knight' from Palazzo Pitti, Florence to St John's Co-Cathedral as part of the 400th anniversary celebrations of Caravaggio's stay in Malta and was the Artistic Director of the Malta Arts Festival in 2006 and 2007 before she took up her present position as Executive Director of the Malta Council for Culture and the Arts in December 2007. Davinia Galea graduated from the University of Malta with a B.A. in Music and History of Art, and Sussex University in the UK with a Masters in Arts and Cultural Management. She currently chairs the working team formulating Malta's Cultural Policy document and also chairs the National Lotteries Good Causes Fund within the Ministry of Finance.



Sarah GARDNER, Executive Director of IFACCA, Australia

Since 2001 Sarah Gardner has been the founding Executive Director of the International Federation of Arts Councils and Culture Agencies (IFACCA), the global network of national arts funding bodies. With members and affiliates from over 80 countries, the Federation www.ifacca.org provides a meeting ground and information resource for arts policy makers and managers. From 1990 until 2001, she held various senior executive roles at the Australia Council for the Arts, primarily as Director Strategy and Policy. She was formerly the Director of Public Affairs for the Australian Bicentennial Authority and a consultant in the private and public sectors. She has a Masters degree in Public Policy and a BSc.



Arūnas GELŪNAS, Minister of Culture of the Republic of Lithuania

1988-1994, Vilnius Academy of Fine Arts (B.A. and M.A., Printmaking dept.). 1995-1997, Tokyo National University of Fine Arts and Music (Research Student, Japanese style painting). In 2001 defended doctoral dissertation in philosophy "The Emergence of the New Paradigm of Order in Nishida and Merleau-Ponty" (Kaunas Vytautas Magnus University). 2004-2010, Associate professor in Arts and Philosophy at the Vilnius Academy of Arts. 2004-2010, Vice-Rector of the Vilnius Academy of Arts. 2008-2010 Chairman of the Board of the National Association of Creative and Cultural Industries. Member of the Lithuanian Philosophical Society, the Lithuanian Artists Union. Author of number of personal and selected group exhibitions in Lithuania and abroad. Author of number of articles on art, philosophy, art education in Lithuanian and foreign peer-reviewed journals. From July 2010 is Minister of Culture of Lithuania.



Sumi GHOSE, Cultural Programme Director, Asia House, UK

Sumi Ghose is Director of Public Programmes at Asia House, London. He directs the programme of events and festivals on the arts, literature, film, performance and current affairs of 40 countries across Asia. Sumi Ghose has a wide range of experience in arts management and cultural programming, formal and informal education, tourism and heritage, and has extensive knowledge of modern and contemporary art, and European and Asian histories and cultures. He has worked and consulted in a range of cultural institutions including Tate, National Portrait Gallery, National Gallery, Sotheby's Institute, Richmond University and the American Institute for Foreign Study.



Ghislaine GLASSON DESCHAUMES, Director of Transeuropéennes, France

Director and founder (in 1993) of the international journal of critical thought *Transeuropéennes*, director of the structuring project "Translating in the Mediterranean Area" (www.transeuropeennes.eu), Ghislaine Glasson Deschaumes is serving too as researcher and advisor for public and private cultural institutions. She works mainly on intercultural practices and policies, cultural diversity, institutions dealing with heritage (archives, libraries, museums) cultural external cultural policies, articulation between culture and democratisation. She is the author of articles in various journals, art exhibition books, academic research publications. She is a co-author and the co-editor (together with S. Slapsak) of *Balkan Women for Peace* (Ed. Transeuropéennes, 2003), co-editor of *Divided Countries, Separated Cities* (together with R. Ivekovic), Oxford University Presse, New Delhi, 2003.



Steve GREEN, EUNIC, Team Leader, Presidency, United Kingdom

Steve Green has over 30 years experience in international cultural relations with the British Council. He is currently on secondment to the European Union National Institutes of Culture (EUNIC): the network of 30 cultural diplomacy and relations. His role is to lead the development of the network; to represent the network at EU and international level and facilitate greater co-operation between the members. Steve has been active in European cultural policy development, working closely with the European Commission. He has represented the UK at inter-governmental meetings on European cultural policy since the mid 1990s. Recent examples of his speaking and moderating experiences include moderating the "New Paradigms New Models" in Ljubljana (2008); conference rapporteur for the European Cultural Forum (Brussels 2009); the Soul for Europe Berliner Conference (2008); and the ASEM/ASEF cultural diplomacy conference in Vietnam in 2010. He was a panellist at the recent conference on the European Capitals of Culture.



Freddy Paul GRUNERT, ZKM – Museum of Contemporary Art, Germany

Born in Ludwigsstadt/ Oberfranken, lives and works as a freelance artist and intellectual in Grotte di Castro (I) and Aachen (D). Since the mid-1980s, his trans-genre works have been presented internationally in solo and group exhibitions, including: Biennale de Sao Paolo, Brazil; art fair, Cologne; Biennale di Venezia, and ZKM | Karlsruhe. He has received several awards, among others, in 2005 from the President of the European Parliament for the urban planning project "selph2" in Potsdam. Since 2010, Freddy Paul Grunert is coordinator for the International European Environmental Criminal Court, Venice, and member of the International Academy of Environmental Sciences, together with (among others), Nobel Peace Laureates Adolfo Perez Esquivel and Shirin Ebadi. In 2011, he will be co-curator of the exhibition and research platform "Climate Anomie. Climate Turn. Change It. 2011" at the ZKM | Museum of Contemporary Art, together with Peter Weibel.



Damien HELLY, Institut d'Etudes de Sécurité de l'Union européenne (IESUE), France

Doctorate in political science from the Institut d'Etudes Politiques de Paris (Sciences Po). Before joining the EUISS, Damien Helly worked as lecturer in Azerbaijan for the French Ministry of Foreign Affairs, for the International Crisis Group as Caucasus project director, Moldova consultant and Haiti Senior Analyst, and for Saferworld as European policy and advocacy coordinator. At the Institute, Damien Helly deals with conflict prevention and crisis management, and linkages between security, development and governance, mainly in sub-Saharan Africa.



Alexandre HEULLY, Executive Director, Babel International,

Mr Heully is the Executive director and publisher of [cafebabel.com](http://www.cafebabel.com). Graduated from the *Institut d'Etudes Politiques* de Strasbourg in 2001 and holding a Master Degree in International Relations at Paris 1, Alexandre Heully is the co-founder of the European magazine [cafebabel.com](http://www.cafebabel.com). Entirely translated in 6 languages - English, French, German, Spanish, Italian and Polish -, [cafebabel.com](http://www.cafebabel.com) is the first European online media targeting the Erasmus generation. Relying on a network of 1,500 contributors all around Europe, [cafebabel.com](http://www.cafebabel.com) is a true innovation in the field of participatory journalism. Edited by the non for profit association Babel international, it aims at promoting a European public opinion. <http://www.cafebabel.com>



Gudrun HEYMANS, International Policy Assistant, Department of Culture, Youth, Sport and Media; Ministry of Culture; Coordinator of the Cultural Contact point, Flanders, Brussels, Belgium

I am an art historian, having finished my studies at the British Open University in 2005. In my former life, I worked as a nurse/social worker.
www.vlaanderen.be/cultuurcontactpunt



Martin HOPE, Director, British Council EU office and Benelux

Martin Hope has worked in cultural relations for over 20 years in Italy, Czech Republic, Singapore, Russia, and Belgium. In his current role as Director of the British Council's EU office, his focus is on building partnerships with other European cultural organisations to work on common agendas both within Europe and externally. He is currently President of the EUNIC cluster in Brussels, and is leading on a multilingualism project in which EUNIC members are playing an active role.



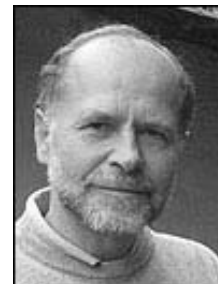
Jean HURSTEL, Président de Banlieues d'Europe, réseau culturel européen, France

Jean Hurstel, formé à l'Ecole Nationale Supérieure d'Art Dramatique de Strasbourg (TNS), a fondé le théâtre universitaire en même temps qu'il effectuait des études de philosophie. Passionné par la question de la relation au public et de l'insertion du théâtre dans la cité, il poursuit plusieurs expérimentations à l'usine Alstom à Belfort et dans les quartiers ouvriers de Montbéliard Peugeot dans le Bassin Houiller Lorrain. De 1992 à 2003, il dirige la Laiterie – Centre européen de la jeune création à Strasbourg. Jean Hurstel est également le président-fondateur du réseau culturel européen Banlieues d'Europe qui fédère les projets artistiques dans les quartiers populaires du continent. Depuis 2003, il est expert dans le programme Urbact de la Commission européenne et président des Halles de Schaerbeek à Bruxelles depuis le 1er juin 2006.



Peter INKEI, Budapest Observatory, Hungary

Péter Inkei, b. 1945, director of the Regional Observatory on Financing Culture in East-Central Europe (the Budapest Observatory) since 1999. Specialist in cultural policy – takes part in related research programmes, writes reports, runs projects, speaks at conferences, gives advice, organises meetings etc. Previously, Hungarian civil servant, including deputy minister for culture (1996-1998). He has also worked in publishing – actually executive manager of the Central European University Press since 2000.



Yudhishtir Raj ISAR, American University, France

Yudhishtir Raj Isar is an independent cultural advisor and public speaker; Professor of Cultural Policy Studies at The American University of Paris and Maître de Conférence at the Institut d'Etudes Politiques (SciencesPo). Co-editor of the Cultures and Globalization Series. President of Culture Action Europe, 2004-2008. Board member of/advisor to various cultural organizations in Europe, North America and Asia. His earlier career as an international civil servant spanned three decades at UNESCO, where he was notably Executive Secretary of the World Commission on Culture and Development, Director of Cultural Policies and of the International Fund for the Promotion of Culture.



Denis ITXASO, Councillor for Culture and Youth of San Sebastian City Council

Graduate in Political and Administrative Sciences. Was Councillor with San Sebastian City Council in different areas including Environment, Sports and Tourism between 2003 and 2009. Has been, since June 2009, Councillor for Culture and Youth of San Sebastian City Council. Has been, since November 2009, Secretary for the Environment with the Basque Socialist Party (PSE-EE) Executive in Gipuzkoa.



Sanja JANKOVIC, Freelance artist, France

Sanja Jankovic has been working in the field of culture for more than 20 years. She has been living and working in countries as diverse as Croatia, India, Hungary and France, collaborating with a wide range of international cultural and artistic organizations. Her particular interest is in the field of cultural collaboration and movement of arts and the artists and the European culture policies. Since 2000 based in Paris, France, she is working as an artist, arts educator, consultant on the international collaboration in the fields of arts projects and project manager for the independent theatre.



Christoph JANKOWSKI, European Information Officer, EU Cultural Contact Point in the UK

Christoph is European Information Officer at Visiting Arts, the EU Cultural Contact Point for the European Commission's Culture programme in the UK. He has considerable knowledge and experience of European arts and cultural projects and networks, the European Union, and European funding. He has worked with several EU-funded projects, including IN SITU, the European network for performing arts in public spaces. He speaks several languages (English, French, German, Dutch, Spanish and some Danish) and is also a freelance writer/researcher on urban cultural development in Europe and EU cultural policy. Among other topics he has written about cultural development in Marseille and the city's successful bid for European Capital of Culture in 2013.



Isabel JOLY, Network Manager for RESEO – European Network for Opera and Dance Education, Belgium

After her masters in communication from the Université de Lille III (France), Isabel Joly worked for the European Commission and Parliament for five years organising a variety of cultural events, like the Expo 98 in Lisbon. She joined RESEO in 2002 and was appointed network manager of RESEO in 2009. The network currently comprises seventy two opera and dance companies of all sizes from twenty countries in Europe.



Kseniya KHOVANOVA-RUBICONDO, Independent Policy Evaluation Expert,

Dr. Kseniya Khovanova-Rubicondo is a certified policy expert who has conducted a number of empirical and evaluation studies in the fields of public economics and innovation, fiscal and cultural policy, and ICT4D. She holds a Ph.D. in PA from the the University/Chicago and the University of Chicago. During her career Dr. Khovanova occupied policy advisory, management, teaching, research and consulting positions. A distinguished record of her publications includes books, book chapters, reviews, evaluations, individual studies and manuscripts published internationally. Her academic proficiency and high initiative were recognized by a number of awards. Currently, Dr. Khovanova-Rubicondo also serves as an independent evaluator to the EU/ Council of Europe joint cultural policy Programmes.



Lissa KINNAER, Coordinator of the Réseau des Arts/Brussels, Belgium

Since October 2006 Lissa Kinnaer has been coordinator of the Réseau des Arts à Bruxelles, a Brussels-based cultural network which aims to stimulate collaboration within the cultural field and promote a shared vision for cultural development in Brussels (www.reseaudesartsabruxelles.be)

From 2009-2010 Lissa Kinnaer has been a Cultural Leadership International fellow (<http://www.britishcouncil.org/arts-cultural-leadership-international-home.htm>).



Dragan KLAIC, Permanent Fellow, Felix Meritis, Amsterdam, Netherlands

Mr Klaic is a Visiting Professor of Cultural Policy at the Central European University in Budapest, teaches also regularly at the Bologna, Leiden, Istanbul Bilgi and University of Arts Belgrade. Initiator and Chair of the European Festivals Research Project. Writer, lecturer, researcher, author of several books, most recently *Mobility of Imagination*, a companion guide to international cultural cooperation (2007) and of many articles in journals and books. See www.draganklaic.eu.



Marina KLIMENKO, Department of Culture of the Government of the Russian Federation

Graduated from the Moscow State Lomonosov University. From 1992-1997 and 2000-2004 she worked in the Ministry of Culture of the Russian Federation's International Department and from 1997-2000 for the TV company "Center TV", in their International Department. From 2004 she has worked in the Department of Culture of the Government of the Russian Federation.



Christine KLOESCH, Co-ordinator, EUNIC,

I studied German literature and theatre arts in Vienna, London and Munich where I did my M.A. in 2007. I worked at the culture programme department at the Goethe-Institut in Wellington, New Zealand, then as project assistant for European Affairs at the Goethe-Institut headquarters in Munich. Since 1st July 2009 I'm coordinator for the EUNIC – European Union National Institutes for Culture – worldwide network.



Julia KOFLER, Manager EUNIC and external relations, British Council, Belgium

Julia works in the British Council EU Office, Brussels, managing the British Council's external relations, including with the European Union National Institutes for Culture (EUNIC), locally and on a global scale. Julia is also responsible for the design and implementation of the British Council's local cultural events in Brussels, and the promotion of British Council interests and profile in all areas related to cultural policy, nationally and internationally. She knows her way around Brussels having embarked on her professional career in Europe's capital in 2003. Julia holds a BA degree in Economics, an MA degree in Cultural and Creative Industries and is fluent in German, Italian, French and English.



Sonja KRALJ BERVAR, Director General, Directorate for Cultural Development and International Affairs, Ministry of Culture of Slovenia

Since 2006, she also works as a national representative in the Cultural Affairs Committee of the Council of EU, which she chaired in the first half of 2008. She has a musical background. Before joining the ministry, she worked as a professional singer, choir conductor and professor. She also worked as Head of Musical Projects at the cultural and congress centre *Cankarjev dom* in Ljubljana. Between 1999 and 2006 she worked as a Counsellor to the Government on Music and was a member of the boards of several cultural institutions and societies. Her MA thesis at the Academy of Music, University of Ljubljana, was published in 2004. Presently she is preparing her PhD in music history at the Faculty of Arts, University of Ljubljana.

Rolandas KVIETKAUSKAS, Adviser to the Minister, Ministry of Culture of the Republic of Lithuania



Gisella LANGÉ, Manager – International Relations and Foreign Languages
at the Ministry of Education – Regional Education Authority for Lombardy, Italy

She is a Foreign Languages Inspector with the Italian Ministry of Education, responsible for “International Relations and Foreign Languages” in the region of Lombardy. At national level she is a member of the Committee for the Reform of Upper Secondary schools and is leading the CLIL (Content and Language Integrated Learning) National Group. She is a researcher, writer and consultant on issues relating language policies, foreign language teaching, curriculum development and intercultural education. She has wide experience of working on developing culture and language learning solutions and web-based teacher training. An expert within the European Commission and the Council of Europe, projects and studies she has been involved with include Inclusion and Diversity in Education, Content and Language Integrated Learning and the European Language Portfolio.



Sergio LÓPEZ FIGUEROA, Creative producer, composer and cultural activist, UK

He is a London based international creative producer, composer and cultural activist. Creator of the Cultural Social Responsibility framework, he is actively promoting cultural heritage as a means towards socio-economic development and sustainability. Sergio is the founder of Big Bang Lab, a cultural-social enterprise and creative development agency working from innovation consultancy to production and creative learning across music, film, heritage and digital media. A Cultural Leadership award supported by the British Council lead to the introduction of Big Bang Lab's model in India, followed by the development of Global City Symphony, a platform for creative civic participation and social inclusion about the future of the cities. (www.bigbang-lab.com)



Jean-Gilles LOWIES, researcher at the Observatory of Cultural Policies of the French Community of Belgium

Jean-Gilles Lowies is researcher at the Observatory of Cultural Policies of the French Community of Belgium and lecturer at the Royal Conservatory of Brussels where he teaches cultural policy. He carries out consultancy projects in cultural management.



Bjorn MAES, Director Africalia, Belgium

Bjorn Maes is the programme coordinator for Southern Africa at Africalia, Belgium. Africalia is an avid proponent of culture as a motor for sustainable human development. Africalia aims to contribute to sustainable human development cooperation based on the idea that art and culture play an important role in this area – not on the basis of what Europe considers necessary or useful, but what is deemed desirable by people and organisations in Africa (particularly in Burkina Faso, the Democratic Republic of Congo, Kenya, South Africa and Zimbabwe). Africalia also wishes to draw public attention to contemporary African art and culture, particularly in Belgium. It does this through the (joint) organisation of cultural events. Bjorn currently oversees a commission for a contemporary artwork by a South-African visual artist for the public space in the city of Ghent, Belgium.



Gabriela MASSACI, Independent cultural policy adviser, former president of EUNIC cluster London, Romania

Gabriela Massaci is an independent consultant, currently cultural policy adviser to the President of the Romanian Cultural Institute. With an academic background in Comparative Linguistics (English and Chinese) and Strategic Marketing, she has worked extensively in arts management, corporate communication and public diplomacy - for the British Council in Romania and the SEE region and the Romanian Cultural Institute in London as its Founding Director and minister-counsellor with the Ministry of Foreign Affairs. She was twice President of EUNIC London. She is Board member of MaiMultVerde, an environment education NGO and the Enescu Society. In 2010 she took a sabbatical year to explore self and home-city, Bucharest. Output: a scribbled diary and a documentary film, City Skills 4 Life. Her role model is her son Tudor, 16.



Ulla-Alexandra MATTL, Consultant, Researcher and journalist, London

Currently working as a Freelance Research Analyst and Consultant in the cultural sector. Since 2005 London Correspondent for Kulturmanagement Network and Artsmanagement Network, Information Platforms for Arts and Culture active in Germany and internationally. Research into European Cultural Cooperation with Asia as well as international Networks and Cultural Diplomacy. Previously to this Project Manager and Researcher at the Konrad-Adenauer Foundation in London, Project Co-ordinator at the Austrian Cultural Forum in Brussels, roles at several European Associations and Translator at European Commission. MA in Finno-Ugric Studies and MA in Arts Management from City University London.



Henrik MAYER, Co Founder of the REINIGUNGSGESELLSCHAFT, Germany

Beside my professional skills in Fine Arts and cultural management, I am working as co founder in the artist group REINIGUNGSGESELLSCHAFT (RG). RG is an artists project group that works at the point of intersection between art and social reality. RG works with partners from different backgrounds, providing platforms for interdisciplinary activities. Our way of working is based on the positive potential of connecting different spheres of society. RG initiates projects that generate new relations and interest groups of people. In our way of working we follow a cognitive concept of art. RG understands contemporary art as a catalyst of social and political processes.



Christine M. MERKEL, Head of the Division for Culture, Memory of the World, at the German Commission for UNESCO, Germany

Christine M. Merkel is currently the Head of the Division for Culture, Memory of the World, at the German Commission for UNESCO, Executive Coordinator of the German Coalition for Cultural Diversity and Chair of the Cultural Committee of the Council of Europe/Strasbourg. A historian and psychologist by academic background, her professional career led her to a specialisation in International Relations with Senior professional positions in the European Parliament, international human rights organisations and, since 1994, UNESCO. She is co-founder of several transnational foundations and of a leadership development academy for civil society organisations from around the globe.



Kathrin MERKLE, Head of Cultural Policy, Diversity and Dialogue Division, Directorate of Culture and Cultural and Natural Heritage, Council of Europe, France

Kathrin Merkle is Secretary to the Steering Committee for Culture of the Council of Europe and oversees the Organisation's Cultural Policy Review Programme. She currently develops the "CultureWatchEurope" initiative and platform to enhance access to cultural policy, heritage and media data and debates, in partnership with civil society bodies. Kathrin initiated the Compendium cultural policy information and monitoring system and before joining the Council of Europe, worked with UNESCO on cultural statistics. She has a Masters in Sociology, Political Science and Education Science from the University of Heidelberg, Germany and teaches European cultural policy at the University of Strasbourg. As a sociologist, her interests include everyday manifestations of culture, an issue on which she has published a European reference work.



Miguel Ángel MARTÍN RAMOS, Org. Fundacion Academia Europea de Yuste, Spain

A graduate in business administration, marketing and international relations, is manager advisor in European, cultural and social affairs for the European Academy of Yuste Foundation, and responsible for cultural, youth, equal opportunities and social policies in the Office of Extremadura in Brussels since 2000. He is responsible for international relations, the development and coordination of projects and reports of European dimension, and coordinator of the Advisor Committee of the European Academy of Yuste, coordinating the web sites of both organisations. Member of the Administration Council of the Jean Monnet Association, he represents the European Academy of Yuste Foundation in the European Foundation Center, the European Disability Forum and the European Policy Center.



Niccolo MILANESE, Director, EUROPEAN ALTERNATIVES

Co-founder of European Alternatives, a transnational civil society organisation promoting and campaigning for democracy, equality and culture beyond the nation state and TRANSEUROPA Festival. European Alternatives has local groups of members throughout Europe, organises conferences, culture events and publishes a journal and multilingual website magazine. TRANSEUROPA Festival is the first transnational festival of culture, art and politics which happens simultaneously in several cities. In 2010 it was in London, Paris, Bologna and Cluj Napoca. www.euroalter.com



Ritva MITCHELL, Director of research for the Finnish Foundation for Cultural Policy Research (CUPORE) and President of the Board of Governors of the European Institute for Comparative Cultural Research (ERICarts), Finland

Ritva Mitchell is a social scientist who has specialised in cultural research for the past 30 years. She has worked as a researcher at the University of Helsinki, was Head of Research at the Arts Council of Finland, and Programme Advisor at the Council of Europe. She has worked as an expert for the Finnish Minister of Education and Culture, Nordic Council of Ministers, UNESCO, the EU and governments in Europe and Asia. She has written numerous articles on cultural development and lectures at Finnish and European universities on cultural policies and integration.



Simon MUNDY, Independent Culture Expert, UK

Simon Mundy is Senior Associate Fellow in the Conflict, Security and Development Group at King's College London. He acts as rapporteur and moderator for many organisations at international meetings. He has worked as a policy adviser for, among others, the Council of Europe, UNESCO, the UN Mission in Kosovo and the Club de Madrid. He is also a poet and novelist, and has written several books on musicians. He broadcasts frequently and is a trustee of several arts bodies, including the European Baroque Orchestra and the Sidney Nolan Trust. He was the founding President of the European Forum for the Arts and Heritage (now Culture Action Europe), and is a Permanent fellow of Felix Meritis, Amsterdam.



Ulrika NILSSON, Project Adviser of The National Foundation for Culture for the Future, Sweden

I work as a European and International Project Adviser at the National Foundation for Culture for the Future since 2007. I am currently responsible for helping a wide range of cultural actors, networks and organisations based at the local and regional levels in Sweden to connect with the European arena. I have previously worked for a wide range of other organisations, including the British Council Sweden Office, the Swedish Women's Lobby in Stockholm and the University College, London. I also manage my own company thinkDo working to link theory with practice in Europe. While I started my professional career as EU Trainee at the European Economic and Social Committee in Brussels in 1999.



Marie NOBLE, Executive Manager Mons 2015, Belgium

Director of International Relations of the cross-border cultural centre the "manège.mons" and assistant to the director for Mons 2015, Marie has ten years of experience of organizing cultural events. She has a background in journalism, communication and event management and has worked as a cabinet chief for the President of the Brussels French speaking parliament.

Tony O'BRIEN, Country Director Poland, British Council

Tony has been involved in cultural relations through his work with the British Council since 1978. He has worked in Morocco, Singapore, Hong Kong, Sri Lanka and other countries. He has been Country Director Poland since 2006. He was the first President of the Warszawa Cluster of EUNIC; and was a member of the EUNIC Presidency Task Force in 2008. Tony has a law degree from Cambridge and postgraduate qualifications from Manchester and London in teaching and in language & literature in education.



Nina OBULJEN, State Secretary at the Croatian Ministry of Culture

Holds a master's degree in Political Science from the University of Zagreb. Until her appointment as Assistant Minister of Culture in 2006, she worked as a research fellow at the Institute for International Relations in Zagreb. Nina Obuljen is the author of several articles in the field of cultural policy. In 2004 she won the European Cultural Policy Research Award for her research on the impact of the EU enlargement on cultural policies which was published in the book *Why we need European Cultural Policies: impact of EU enlargement on countries in transition*, Amsterdam, 2006. In collaboration with Joost Smiers, she edited a book entitled *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions: Making it Work*, Zagreb 2006.



Anna OCHMANN, President of Foundation ARTeria, Poland

I graduated the Academy of Fine Arts. I've worked in all areas in culture: private (in advertisement agencies, publishing house), public (among others as a deputy director in a regional cultural institution, a chief editor of a local television and two monthly magazines – one cultural) and in a few NGOs. I create and implement cultural projects financed also with EU money. The main area of my work is a cultural policy on a local, regional, national and international levels (I was a initiator of creation a network of the culture organizations in Silesia), particularly the influence of culture on economic and social development.



Elorza Gonzalez ODON, Mayor of San Sebastian, Spain

Degree in Law. Basque Parliamentary from 1984-1991, specializing in the areas of Housing, Infrastructure and Transport, from which he resigned to devote himself exclusively to the municipal tasks. Since June 1991 he has been Mayor of Donostia-San Sebastian. He serves on the Executive Committee of EUDEL (Association of Basque Municipalities) and the FEMP (Spanish Federation of Municipalities and Provinces). He was President of the Commission of Circulation and Transport of the FEMP for 12 years. He was once again elected President of the Commission of Citizen Participation and Governance of the FEMP. Does not hold positions in the Socialist Party.



Tone ØSTERDAL, Team manager/senior advisor, Buskerud County Council, Department of Regional Development, Norway

As of this August, I have been working for Buskerud County Council for 4 years, within the fields of arts administration and creative industries. Before that, I worked for the Cultural Department in Troms County Council. I have a Bachelors degree in library and information sciences, several courses in arts administration, and I am currently finishing a Masters program in Cultural Studies. My thesis is an ethnographic study of the Norwegian noise music scene, using a cultural sociology perspective.



Abdel OUARZAZI, Economiste culturel, Belgique

Nationalité espagnole ; né à Tanger, 02/12/1959

2009/2011 : Chercheur à l'Université de Cadiz-Espagne et à l'ULB dans le cadre de « doctorat européen » sous la direction de Nathalie Nyst. Sujet thèse : « La nature symbolique des organisations de gestion culturelle ». Diplômé « Sciences de Gestion » (Faculté de Sciences Economiques et de Gestion de Cadiz -Espagne-) ; Diplôme de « Maîtrise en Économie et Gestion d'Entreprise » (Grenoble -France- et DEA en Organisation d'Entreprises (Université Autonome de Madrid -Espagne-). Chargé de la Diffusion du Musée de Cadiz -Espagne-, 2001/08 (7 ans). Passionné par la complexité, voire l'énigme des biens culturels et du comportement du consommateur culturel, il change le thème de recherche pour l'étude des Organisations de Gestion Culturelle.



Robert PALMER, Director of Culture and Cultural and Natural Heritage,
Council of Europe, France

Director of Culture and Cultural and Natural Heritage of the Council of Europe, Strasbourg since 2006. Responsible for the Council's work across sectors that include cultural policy and action, cultural diversity, intercultural dialogue and conflict prevention, and the monitoring of cultural and heritage policies in the Council of Europe's 47 member states. Prior to that, international advisor on culture. Director of both Glasgow (1990) and Brussels (2000) as European Capitals of Culture and author of a detailed study of Cultural Capitals for the European Commission. Board member of various arts institutions and international festivals, and Chair of European arts juries.



Katarina PAVIC, Clubture Network, Croatia

Born in Split, Croatia in 1982. Studied at University of Zagreb, majoring in political science at the Faculty of political science. In 2005 worked at the info-desk of Multimedia Institute's klub Mama. Through her engagement in Multimedia institute, Katarina developed broader interests for civil society organizations in the field of culture, and the independent cultural production as such. In 2006 began working for Clubture network, a collaborative platform gathering independent cultural organizations in Croatia. In 2008, become programme coordinator of the network. In 2009, began coordinating the network itself, as well as its programmes, including the regional programme of the network, known as Clubture's regional initiative. Katarina is also vice-president of the Croatian Youth Network, and a board member of Zagreb's Alliance Operation City and a member of the Council for Civil Society Development, a consultative and expert body of the Government of the Republic of Croatia responsible for fostering co-operation between state institutions and civil society organizations.



Stojan PELKO, State Secretary, Ministry of Culture of the Republic of Slovenia

Stojan Pelko was born on 27 September 1964. He obtained a master's degree in philosophy, a D.E.A. (diplome d'études approfondies) in audiovisual research (Université de la Sorbonne Nouvelle – Paris III) and a doctorate in social sciences (with the doctoral thesis *Podoba misli* [The image of thoughts], where his mentors were Dr Ksenija Vidmar Horvat and Dr Slavoj Žižek). He is a film publicist, essay writer and former editor-in-chief of the film monthly *Ekran* (1990-1995). As an Assistant at the Department of Sociology of Culture at the Faculty of Arts of the University of Ljubljana he has been lecturing on two optional subjects, sociology of the cinema and critical analysis of media cases.



Isabella PETITH, Creativity and Society Projects Manager, British Council Spain

I have been working for the British Council for 6 years in Barcelona, establishing and maintaining contact with local government cultural policy makers. Co-organized a conference with the Generalitat of Catalunya on the role of arts institutions in promoting social integration and in managing cultural diversity. I have worked towards the creation of an MA in Applied Theatre at the Institut de Teatre in Barcelona. I am working with a number of local organisations on integrated dance, community projects. Part of the advisory committee created by the board of education of the Barcelona City Hall to discuss Creativity in Education.



Pavla PETROVÁ, Ředitelka, Director, the Czech Republic

Director of the Arts and Theatre Institute in Prague. Member of different expert teams and working groups on culture policy and on mobility of artists. She prepared as a member of the expert team a first strategic document in the Czech Republic in the field of arts “the Concept for More Efficient Support of the Arts in 2007– 2013”. National correspondent of the study “Mobility Matters” (ERICarts, 2008) and the study “Access of Young People to Culture” (InterArts, 2009). She is the author of the Czech profile in Compendium of Cultural policies and Trends in Europe.



Luis PRADA, Coordinator of European Network of Cultural Centres (ENCC), Germany

Luis Prada has a degree in Law, and specializes in European and International Law. He has been working at the European Network of Cultural Centres (ENCC) coordination office since 2006. Since 2008 he also coordinates the exchange programme for cultural workers “Bridge between Cultural Centres” (BECC). Besides this he is an international coordinator of a Central Europe project called “Second Chance” for the Cultural Department of the City of Nuremberg



Cécile PROVÔT, Project Coordinator of MUSIQUE & SANTÉ, France

Trained in foreign languages and European cultural management in the Universities of Tours and Paris 8 (France), Osnabrück (Germany), and Barcelona (Spain), Cécile Provôt worked for various performing arts companies and in a European cultural network. She now works in Musique & Santé, a French non-profit organization advocating and working for the development of live music in hospitals and institutions for disabled persons. Musique & Santé is project leader of diverse cultural and training European



projects and of the European Network “music in healthcare settings”. Cécile Provôt coordinates Musique & Santé’s French and European projects alongside its director, Philippe Bouteloup.

Renata RADEKA, Programme Manager and Co-ordinator, MDGF Culture and development, UNDP, Bosnia and Herzegovina

My background is in policy development/social inclusion/local development and as of 2009 I have been coordinating the programme ‘Culture and Development’ that focuses on strategic planning and policy making in the culture sector and creates projects at the local (municipal) level for implementation and grassroots development by the use of cultural products and culture tourism. Another important aspect of my work is with media and intercultural understanding in Bosnia and Herzegovina.



Ferdinand RICHARD, Chairman of Cimetta Fund, France

Ferdinand Richard is the Founding-Director of AMI, Innovative Music Centre and the Friche de la Belle-de-Mai, both based in Marseilles. He was also Chairman of Culture Action Europe (EFAH) in Brussels from 1996 to 1999, and is an expert advisor and lecturer on culture in various private and public institutions and organisations (French Cultural Policy Observatory, UNESCO Fund for Cultural Diversity, Agenda 21 for Culture, Senghor University Alexandria...).



Norbert RIEDL, Head of the Department for bi- and multilateral cultural affairs, Federal Ministry for Education, the Arts and Culture, Specialising in the affairs of the Council of Europe, UNESCO, international Networks, bilateral cultural agreements, artists exchange programmes, Austria

Born 1947 in Vienna. Received his Masters in Law at the University of Vienna. Formerly Assistant for foreign cultural information at the Austrian Federal Ministry for Education and the Arts.



Jeremy RIFKIN, President of the Foundation on Economic Trends and author

Mr Rifkin has written eighteen bestselling books on the impact of scientific and technological changes affecting the economy, the workforce, society, and the environment. Mr. Rifkin is also a senior lecturer at the Wharton School's Executive Education Program at the University of Pennsylvania, where he instructs CEOs and senior management on transitioning their business operations into sustainable Third Industrial Revolution economies. For the past decade Mr. Rifkin has served as an economic advisor to the European Union. In that capacity, he was privileged to design the European Union's Third Industrial Revolution long-term economic sustainability plan to address the triple challenge of the global economic crisis, energy security and climate change.



Jan RITSEMA, Manager, Association PAF (Performing Arts Forum), France

The dutch theatre director Jan Ritsema (1945) makes theatre that triggers these strange moments where thinking and performing meet each other. Ritsema directed repertoire from Shakespeare, Bernard-Marie Koltès, Elfriede Jelinek and all the time again Heiner Müller for big and small companies in Europe, and he dramatised novels from James Joyce, Virginia Woolf, Rainer Maria Rilke and others. Pieces made in cooperation with others, like *Weak Dance Strong Questions*, *TodayUlysses* and *Pipelines, a construction* have a huge success in Europe in the nineties and tens. He is not interested in the big illusion machine through which theatre often is represented, but in the live presentation on stage of bodies that think and provoke thinking. Theatre as the place where actors and audience gather 'live' and can think together. In 1978 Ritsema founded the *International Theatre Bookshop* in Amsterdam publishing more than 400 books. In 2006 he created the PerformingArtsForum in France near Reims. An alternative artists residency, run by artists, in which every year some 700 international artists exchange their experiences, knowledge and create work.



Horia-Roman PATAPIEVICI, President of EUNIC, President of the Romanian Cultural Institute, Romania

Romanian physicist, writer, researcher, and TV producer. He is a researcher in the history of ideas and, since 2005, serves as the president of the Romanian Cultural Institute. In June 2010 he took over the yearly presidency of EUNIC. He made his press debut in 1992, in Contrapunct. He made noteworthy contributions to such magazines as 22, LA&I, Dilema, Orizont, Vatra, Secolul 20 and he was a columnist for 22 (1993-2003), LA&I (2003-2004) and Dilema Veche (2004-2005). Beginning in 2006, Mr Patapievici is the producer of a cultural show, "Înapoi la argument", and he writes a



regular column for the daily newspaper Evenimentul Zilei. Over the past 15 years, he has published eight books. He is the recipient of numerous awards and distinctions.

Eduard RYZHKIN, First secretary, Ministry of Foreign Affairs of the Russian Federation, European Cooperation Department

Currently dealing with the activities of the Council of Europe (CoE), including cultural cooperation. 2001-2005 – Third secretary of the Permanent Mission of Russia to the CoE (culture, education, youth and sport). Took part in different meetings and conferences on cultural cooperation, including meetings of the Steering committee for Culture of the CoE (CD CULT).



Terry SANDELL, Director of Cultural Futures, UK

Independent cultural policy consultant and Director of Cultural Futures - research, consultancy, project management and training related to the role of culture in development, conflict prevention/resolution, regional/cross-border cooperation and diplomacy. Extensive consultancy, policy and other work for the Council of Europe, for some national agencies as well as for the European Commission related to the 'Eastern Partnership'. Publications include the chapter on 'Cultural Policy and Issues' in 'The European Union Handbook' (Fitzroy Dearborn). Formerly Director of Visiting Arts and British Council Director in Vienna, Moscow and Kyiv. Senior Associate Researcher at Oxford University (2010-11) working on the 'Eastern Partnership' and Russia. See Who's Who and Debrett's People of Today entries and www.cultural-futures.org.



Ihor SAVCHAK, Founder and Director of the Centre for Cultural Management, Ukraine

In 2007 Ihor Savchak has initiated and coordinates a pilot project "Elaboration of a participative cultural framework for the city of Lviv". The process relies much on bottom-up, community-driven approach to identifying both a vision for the future of the city and articulating specific goals for attaining it. Since 2010 he coordinates a two-year project on the establishment of the Ukrainian Network of Cultural Centres, aiming to establish culture in a leadership role in the development of the country.



Isabelle SCHWARZ, Head of Strategic Programmes and Cultural Policy Development, European Cultural Foundation, Amsterdam

Isabelle joined the ECF in 2002 with the assignment to build up a cultural policy development strand for the foundation. Since June 2009, she leads a team of 10 staff combining programme and policy development, and is part of the foundation's Strategic Team. Former Executive Director of the European Network of Cultural Administration Training Centres (ENCATC); Previously worked at the World Commission on Culture and Development (UN/UNESCO), Council of Europe, Ministry of Culture of France, and with cultural NGOs in London, Paris, Brussels, and Copenhagen. Isabelle serves on several juries and boards. She holds an MPhil/D.E.A. in history of international relations, and in international cultural exchanges, as well as an M.A. in history of art.



Anupama SEKHAR, Asia Europe Foundation, Singapore

Anupama Sekhar works at the Department of Cultural Exchange the Asia-Europe Foundation (ASEF). As part of the policy portfolio, Anupama is working on projects that, in keeping with ASEF's mission, will prepare recommendations from the arts sectors in Asia and Europe as inputs to the Fourth ASEM Culture Ministers' Meeting and the ASEM8 (Asia-Europe Meeting) Summit in 2010. As part of the artistic exchanges initiated or facilitated by ASEF, Anupama is presently working on 11 collaborative Asia-Europe projects in the visual arts, film, new media and performing arts. Anupama is a U40 (Under 40ies) Fellow of the "Cultural Diversity 2030" programme initiated by the German Commission for UNESCO. Anupama holds Masters' degrees in International Studies and English Literature.



Jahangir SELIMKHANOV, Arts & Culture Program Director, Azerbaijan

Jahangir Selimkhanov has a professional background in musicology and music promotion. Besides this he has contributed to numerous cultural events and projects covering various art disciplines and spheres of cultural action (cultural policy, contemporary visual arts, museum work, a.o.) in Azerbaijan and abroad. He has lectured and reported at various universities, international symposia, workshops and conferences in Oslo, Gothenburg, Tbilisi, Vienna, Cologne, Delhi, Thessaloniki, Newcastle, Riga, Bangkok, Zurich, Seoul, Kassel, Lisbon, Strasbourg, Lviv. Co-founder of Yeni Musiqi – Society for contemporary music (1995-). 1998 -2009 Arts & Culture Program Director, since 2010 – European Integration Program Director at OSI AF Azerbaijan. Member of European Cultural Parliament (since 2005).



Anne-Marie SIGMUND, Member of the European Economic and Social Committee, Austria

Anne-Marie Sigmund graduated with a PhD in law at the University of Vienna and worked as a lawyer. For several years she was the director of an advertising and public relations firm before becoming the proprietor and director of a public relations and communications agency. Since 1989 she is the Secretary-general of the Austrian Federal Committee of Liberal Professions. In 1995 she became member of the European Economic and Social Committee (EESC). From 1998 - 2004 she was President of Group III of the EESC. From October 2004 to September 2006 she was President of the EESC. Since November 2001 she is responsible for European affairs at the Austrian Federal Committee of Liberal Professions. For many years she was member of the EESC's communication group and head of the cultural advisory board.



Sara SELWOOD, Independent cultural analyst, Visiting Professor at City and Honorary Professor at University College London, UK

Sara Selwood is an independent cultural analyst; Visiting Professor, Department of Cultural Policy and Management, City University and Honorary Professor, Institute of Archaeology, University College London. Much of her work focuses on the relationship between the expectations of UK cultural policy and its implementation. She edits *Cultural Trends*, a journal which combines statistical evidence on the cultural sector with commentary and interpretation. She was responsible for a major review of the UK government's £300m programme of investment in England's regional museums, and was until recently a Trustee of the National Portrait Gallery. She is a member of the Mayor of London's Cultural Strategy Group and Chair of its Cultural Reference Group.



Núria SEMPERE, Director of Escola de Música – Centre de les Arts, L'Hospitalet Town Council, Spain

Núria Sempere has been professionally committed to the democratization of the art practices. She is the director of the Music School and Art Centre of the L'Hospitalet Town Council and she teaches *Professional development* at the Superior Music School of Catalonia. She has been the president of the Catalan Association of Music Schools (ACEM) and the Spanish Association (UEMyD) as well, and also a member of the board of the European Music School Union (EMU). She has the Diploma of Guitar Teacher by the Conservatory of Barcelona, Bachelor in Art History and Master in Public Administration by ESADE.



Robin SIMPSON, Chief Executive of Voluntary Arts Network, UK

Robin Simpson has been Chief Executive of the Voluntary Arts Network since September 2005. Over half the adult population of the United Kingdom is involved in the voluntary arts and crafts – those arts and crafts that people undertake for self-improvement, social networking and leisure, but not primarily for payment. Across the UK, approximately 57,000 voluntary arts groups stage plays and operas, festivals and concerts, put on exhibitions and run classes and workshops every week. The Voluntary Arts Network is the independent development agency and representative voice of the voluntary arts across the United Kingdom and the Republic of Ireland.



Elisabeth SJAASTAD, CEO, Federation of European Film Directors (FERA)

Elisabeth O. Sjaastad studied directing at the Beijing Film Academy and the Central Academy of Drama (1998-2000). Her feature documentary *Shiny Stars, Rusty Red* (China) was invited to film festivals worldwide and nominated to Norway's national film award in 2003. She is currently producing documentaries from Zimbabwe and Iraq as co-owner of the production company Directors at Work. Elisabeth has been Vice President of the Norwegian Film Makers' Association and served on several juries and boards, including the Einarsson-committee appointed by the Norwegian Ministry of Culture to restructure the Norwegian Film Institute and redefine Norwegian audiovisual policy. Elisabeth was appointed FERA CEO in 2009.



Marta SMOLÍKOVÁ, Executive Director of ProCULTURE, Czech Republic

She is the executive director of Open Society, a public service company based in Prague. She has been working in an expert position within the art, arts management and cultural policy field for the past twenty years. 1993 to 2003 for the Soros Foundation; in 2003 she founded ProCulture Centre for Cultural Policy as a Program of Open Society. Marta Smolíková was a leader of Czech projects *Concept for more Efficient Support of the Arts in 2007 - 2013* (2006), Labour market analysis of the Czech cultural sector (2007). Marta also serves as the evaluator of the cultural projects submitted to the governmental bodies, city governments in the CR and abroad as well as private cultural foundations. She is a board member of cultural institutions in the Czech Republic (namely International Theatre Institute, Prague Quadriennale, Council of the Artists and others). Currently she is an expert on the EU Committee of the Region for the Green Paper *Unlocking the potential of Cultural and Creative Industries* (rapporteur Sylva Kovacikova).



Celestino SPADA, Vice-Director Economia della Cultura, Italy

Celestino Spada works for the Italian public service Radio and Television (RAI) since 1968 as cultural programs producer and, 1991-1999, as responsible of the researches on programs quality and editor of cultural studies. He edited in Italy Raymond Williams' *Technology and Cultural Form* and did researches on cultural economy as well as on institutional and economic aspects of the television industry in Italy, teaching in Florence-Cesare Alfieri and Roma-La Sapienza Universities. He also is a member of the Italian Association of Cultural Economy and vice-director and chief editor of the Italian review *Economia della cultura*.



Jerker SPITS, Policy Advisor, Department for the Arts, Ministry of Education, Culture and Science, Netherlands

Jerker Spits is a Policy Advisor in the Department for the Arts at the Netherlands Ministry of Education, Culture and Science. His areas of specialty include international cultural policy and arts funding. He holds a PhD from Leiden University and has published on cultural education in the Netherlands and Germany.



Tamara TATISHVILI, Director, Georgian National Film Centre, Tbilisi, Georgia

In 2010 Tamara was appointed Director of the Georgian National Film Center with the responsibility of providing state support for the development of Georgian Cinema. She has also co-authored Georgian Film Strategy 2010-2012. Prior to her appointment, Tamara was based in London and worked as a research consultant for BOP Consulting - research, strategy, planning and evaluation for culture and innovation. In 2004 Tamara co-founded and served as an Executive Director of the "Independent Filmmakers' Association - South Caucasus". Tamara built an extensive network of film professionals to promote the South-Caucasian cinema on Regional and International levels. A Lawyer by training, Tamara holds a postgraduate Diploma in Public Policy and Democracy from London School of Economics and Political Science and obtained an MA in Producing Film and TV from Royal Holloway, University of London.



Marine TCHOGOSHVILI, Deputy Minister of Culture, Monuments Protection and Sport of Georgia

I, Marine Tchogoshvili, was born in Tbilisi, Georgia, on June 8th, 1968. I finished public school N55 in 1985 and entered Ivane Javakhishvili Tbilisi State University, the faculty of Georgian language and literature. After receiving an MA degree, I became Master of Philological Science in 1990. From 1990 to 2004 I worked in Tbilisi Public School as a teacher of Native Grammar and Literature, and then as Head of Department for Native Grammar and Literature. From 2004 to 2007 I worked as Deputy Director in the same school. From 2007 to 2008 I worked in Tbilisi City Hall in the Department of Municipal Service of the Social Service and Culture as Head of Culture and Education Division. Since 2008 I have worked in the Ministry of Culture and Monument Protection of Georgia as Deputy Minister.



Daphne TEPPER, Policy Analyst, Culture Action Europe, Brussels, Belgium

Daphne Tepper graduated in Political Science and Public International Law at the Université Libre de Bruxelles. She then conducted a research for the UNESCO Chair for Peace Culture and Human Rights in Barcelona on the use of artistic projects in post-conflict reconciliation processes. After that she worked in the development field, first in a private consultancy and then in the European Commission. She is now Policy Analyst for Culture Action Europe, a platform organisation of cultural networks and associations, which represents the interests of the artistic and cultural sector at EU level.



Michael M. THOSS, Director, Allianz Cultural Foundation, Germany

Managing Director of the Allianz Cultural Foundation since 2004. Before he was Director of the fields of fine arts, film and media of the Berlin-based House of Worldcultures organising 12 international exhibitions and film retrospectives and worked for several years as Cultural consultant for the Goethe-Institut in Germany and abroad. Michael Thoss studied cultural sciences in Bonn, Barcelona, Paris with a Master of Arts and a Diploma in literature and theater sciences at Sorbonne. Furthermore he graduated in Romance studies, Spanish and philosophy at Friedrich-Wilhelm university Bonn. He worked as journalist and translator in Paris.



Chris TORCH, Intercult, Sweden

Chris Torch is artistic director at Intercult, a production and resource unit focused on culture, ideas and the arts. Founded in 1996, it is a publically-financed institution, based in Stockholm, Sweden. Intercult is also a designated Europe Direct office, managed within the institution's European Resource Center for Culture since 2009. Intercult has focused to a large degree on international exchange and co-production with a special eye towards the European Neighborhood, reflected in the platform SEAS. Since 2006, SEAS has sights set on the Black and North Sea regions. Apart from large-scale project design, Torch plays a role in developing intercultural politics. He lectures regularly, guides workshops in strategy and currently serves as vice-president for Culture Action Europe and on the Board for culturebase.net. He is also an active member of the Steering Committee for the Platform for Intercultural Europe.



Jolanta TREILE, Director of the Department of Cultural Policy, Ministry of Culture of the Republic of Latvia

I have studied philosophy and sociology at the University of Latvia (1972-1977). After doctoral studies at the same University I have worked for several years as a lecturer in philosophy and ethics at the Medical Institute of Riga. From 1989-1994 I worked as editor and journalist on cultural issues at several magazines and newspapers. I am a member of the Latvian Writer's Union. Since 1994 I am working at the Cultural Policy Department of the Ministry of Culture of Latvia (since 2005 as a Director of the Department).



Jan TRUSZCZYŃSKI, Director General for Education, Training, Culture and Youth of the European Commission, Belgium

Jan Truszczyński is the Director-General of the Education and Culture DG as of 1 May 2010. Mr Truszczyński joined the European Commission in January 2007, when he was appointed Deputy Director-General for Enlargement, with responsibility for enlargement strategy and communication. From 2001 to 2005 Mr Truszczyński was first Undersecretary of State, then Secretary of State in the Polish Ministry of Foreign Affairs. In this capacity, he was Poland's chief negotiator during its EU accession negotiations. Prior to that, Mr Truszczyński was Ambassador of Poland to the EU in Brussels from 1996 to 2001.



Joachim UHLMANN, Head of Department, Ministry of Science, Research and the Arts, Germany

Responsible for International Cultural Affairs, Colleges of Music in Stuttgart and Freiburg and Legislation concerning protection of cultural objects (Kulturgutschutzrecht).



Ruth UR, Senior Arts Consultant, British Council

Ruth Ur is Senior Arts Consultant at the the British Council. She joined the British Council in 1998 and has held posts in Berlin, London, Tel Aviv and Istanbul. Ruth has commissioned a wide range of international design, architecture, film and visual arts projects in these locations. Most recently as Director of the British Council's Arts & Creativity Programme in Turkey, she initiated and directed My City (www.mycity.eu.com), a major EU and British Council public art programme in nine cities across Europe and Turkey. She is a nominator for the London Design Museum's Brit Design Awards and was the curator of the British Pavilion at the Venice Architecture Biennale (2002) featuring Foreign Office Architects. Ruth read Philosophy and History of Art at Cambridge University and completed her MA at the Courtauld Institute, London.



Ineke VAN HAMERSVELD, Editor-in-chief Books, Boekman Foundation

Publications include: Identifying with Europe, Reflections on a Historical and Cultural Canon for Europe (2009, with SICA and EUNIC Netherlands), Cultural Policy in the Netherlands, Edition 2009 (with the Ministry of education, Culture and Science), State on Stage, the Impact of Public Policies on the Performing Arts in Europe (with VSCD en PEARLE*). Previously editor-in-chief Boekmancahier. Together with Anita Twaalfhoven preparing the launch of the e-journal Cultural Policy Update.



Louise VAN RIJCKEVORSEL, European Affairs, Europa Nostra, Belgium

After a masters degree in Law from the *Université Catholique de Louvain* (Belgium), Louise got an “Cycle international d’études politiques” from *l’Institut d’Etudes Politiques* de Paris (France). She then entered the Brussels Bar and practiced as a lawyer for five years in a civil and administrative law office. She has worked for Europa Nostra since September 2006. She was for two years in charge of the coordination of events and European Heritage Days when Europa Nostra was the liaison office of the project. Since September 2008, she has given full support to the Secretary General for the preparation of the statutory meetings; the European policy related issues, the relations with EU Institutions, the Council of Europe and UNESCO; and legal matters. Since 1st March 2010, she works from the new liaison office of Europa Nostra in Brussels where she is in charge of European Affairs.



Bieke VERDONCK, International Relations at the Flemish Institute for visual, audiovisual and media art, Belgium

I’m responsible for the international relations, visitors’ programme, international communication (Arts Flanders), VAP (Visual Arts Platform, network for international supporting and funding organisations), mobility and residency projects.

Claude VERON, Cirque Europe, Belgium

Membre de l'IETM (Informal European Theatre Meeting) depuis 1988, Cofondateur de l'EFAH (European forum for Art and Heritage) membre du Conseil exécutif de 1993 à 2002 maintenant CAE, Mise en place d’un réseau de revues TEAM Network à partir de la revue Mouvement, Président de l’association « Jeunes talents cirque Europe, Président de l’association « SKITe », Chargé de production et de diffusion de la compagnie CONTINUUM VZW de Brice Leroux.



Katlijn VERSTRAETE, Assistant Director of the Cultural Exchange Department at the Asia-Europe Foundation

Since 2006 Katlijn is Assistant Director of the Cultural Exchange Department at the Asia-Europe Foundation. In the last 15 years Katlijn has built up an extensive experience in the field of cultural management, international cultural cooperation between Asia and Europe with a focus on China, cultural policy dialogue, virtual platforms in the cultural sector and cross-cultural communication/mediation. After 6 years in the business sector in Germany and China, she co-founded in 1999 BizArt, the



first autonomous art space in Shanghai. From 2003 to 2006 she worked in Brussels with the KunstenFestivalDesArts and IETM. She initiated the Asia activities for IETM and was project manager for on-the-move.org. She holds an MA in Sinology (K.U.Leuven – Belgium); a Chinese language degree from the Nanjing Normal University (China) and an MA degree in Marketing Management from the Leuven-Ghent Vlerick School for Management.

Ute VOLZ, Managing Director, Geschäftsführung HALLE 14 e.V., Leipzig

Ute Volz has been working as managing director for the non-profit art centre HALLE 14 in Leipzig, Germany, since 2007. As a project developer & manager for arts, culture and education, she took on this project at a time when professionalisation was urgently needed in this revitalisation process in the Leipzig Cotton Spinning Mill. Volz studied “German as a foreign language”, English linguistics and American cultural studies. She started her professional life as project manager in a company for educational software for children and young adults, and became a project developer on freelance basis in 2006.



Irini VOUZELAKOU, Partnerships & Programmes Manager, British Council Greece

Irini holds a BA in Theatre Studies (University of Athens) and an MA in Arts Management (City University, London). She currently holds the position of Arts Manager at the British Council office in Athens. Previous posts include: Assistant Artistic Director at Patras-Cultural Capital of Europe 2006, Section Manager of Opening and Closing Ceremonies of the Paralympic Games (Organising Committee of the Olympic Games Athens 2004), Production Co-ordinator at the Athens Concert Hall-Megaron. She has also worked extensively as a freelance arts manager/cultural policy consultant in the cultural sector in collaboration with festivals, cultural venues, publishing houses and production companies/agencies in Greece.



Emmanuel WALLON, Maitre de Conférences - University Paris X, France

Professeur de sociologie politique à l'Université Paris Ouest Nanterre (France) et au Centre d'études théâtrales de Louvain-la-Neuve (Belgique), membre du comité de rédaction des revues *Études théâtrales* et *L'Observatoire, la revue des politiques culturelles*. Auteur de *A continent ouvert, Les politiques culturelles en Europe centrale et orientale* (La Documentation française, Paris, 1992), il a dirigé divers ouvrages, parmi lesquels: *L'artiste, le prince, Pouvoirs publics et création* (Presses universitaires de Grenoble, 1991); *Le temps de l'artiste, le temps du politique* (avec B. Masson, *Les Cahiers du Renard*, n°15, Paris, décembre 1993). Il a publié de nombreux articles dans des revues et des ouvrages collectifs, ainsi que le rapport *Sources et ressources pour le spectacle vivant* au ministre français de la Culture en 2006.



Michael WIMMER, Director of EDUCULT – Institute for Cultural Policy and Cultural Management, Austria

Trained as an engineer in chemistry, organist, music educator and political scientist; Teacher in music education, mathematics and chemistry; Involved in out of school youth education programs. 1987 - 2003 director of the Austrian Culture Service; Lecturer at the Institute for Political Sciences at the University of Vienna, Expert for UNESCO, the Council of Europe and the European Commission in the field of education and cultural policy; Author and rapporteur of the Austrian National Report "Cultural Policy in Austria" and of the report "Cultural Policy in Slovenia" for the Council of Europe. As director of EDUCULT he carried out qualitative and quantitative surveys on cultural education "Diversity and Cooperation" and "Cultural Education Counts!" and acts as a consultant for the European Year of Intercultural Dialogue in 2008 and the European Year of Creativity and Innovation 2009. He is personal adviser to the present Austrian Minister for Education, Culture and the Arts and project manager for the "European Arts Education Fact Finding Mission."



Shelagh WRIGHT, Consultant and policy advisor

Shelagh Wright is a consultant and policy advisor on the creative and cultural economy. She has worked extensively with government and the public, charitable and private sectors on creativity, learning and innovation agendas and is an associate of the UK progressive think tank Demos. Her publications include *After the Crunch – the creative economy in recession* (CCS/Counterpoint 2009); *So.What Do You Do? A new question for policy in the Creative Age* (Demos. 2007); *Making Good Work* (Demos, 2007) and *Design for Learning* (Demos, 2001), in addition to articles and papers on creative enterprise, local innovation, skills and investment.





CultureWatchEurope Platform

The Council of Europe's
information & exchange platform
for culture, heritage & media developments



Strengthening democracy through culture

Mission

The Council of Europe's CultureWatchEurope Platform (CWE) promotes **culture as "the soul of democracy"** by offering an innovative and **evidence-based overview of culture, heritage and media developments** in Europe. CultureWatchEurope adds value to the Organisation's existing information tools, programmes and methods by linking them and by inviting civil society to contribute.



CultureWatchEurope is value based, responsive, and aware: devised to **pinpoint developments, difficulties, and good practices** so that **cultural governance and policy making can be enhanced Europe-wide, from a human rights perspective**. Key words in this mission are: transparency, access and participation, respect for identity and diversity, intercultural dialogue and cultural rights.

Enhancing governance in an interactive manner

Action includes:

- **generating and reviewing policy standards** in areas of concern to governments and society by providing data, information, knowledge, comparative and trend analyses, expertise, advice and case studies;
- **providing online information** through joint access to the Council of Europe's electronic information tools:
 - Compendium (<http://www.culturalpolicies.net>)
 - HEREIN (<http://www.european-heritage.coe.int>)
 - European Audiovisual Observatory (www.obs.coe.int)
- enabling **rapid consultation of key cultural data** from European states in order to compare achievements;
- **contributing to prospective analysis and forward thinking** by addressing topical issues and emerging trends, developments and difficulties;
- **offering a platform for creative exchange and synergy** between governments, cultural practitioners and civil society on key issues through major conferences.

Joining forces for shared values

Key Partners



CWE is set up under the umbrella of the Council of Europe's Steering Committee for Culture, **CDCULT**, in close co-operation with the Steering Committee for Cultural Heritage and Landscape, **CDPATEP** and the **European Audiovisual Observatory**. In addition, **CWE co-operates with:**

- **Council of Europe bodies**, including the Parliamentary Assembly (PACE), the Congress of Local and Regional Authorities and the Conference of International Non-Governmental Organisations;
- **external partners** from civil society, international organisations, research and academia, such as the Budapest Observatory, Culture Action Europe, the Culturelink Network, ERICarts, the European Cultural Foundation (ECF) and LabforCulture, the European Union National Institutes for Culture (EUNIC), the International Cultural Centre of Cracow and Interarts;
- **new associate partners are welcome** to participate in CWE.

Offering a platform for creative exchange

Methods



The **CWE electronic platform** will provide a space for:

- **sharing information and resources** via joint access to three Council of Europe databases and thematic online spaces;
- **engaging in an interactive policy debate** through a forum linking key partners from the **cultural sector** as well as **civil society actors** and **governments**.

Annual CWE events, organised together with civil society representatives, address topical issues of concern to the cultural world, and contribute to trend analysis and forward thinking.

Working methods will be steadily perfected and new technology provided to permit the best service for political stakeholders, partners and the public.

Getting to know more

Achievements & Work Plan

In 2011, the CultureWatchEurope **electronic platform** and a **joint search engine** for the different online tools will be further developed.



A major **Conference on "Culture and the Policies of Change"** took place in Brussels on 6-7 September 2010. The Conference explored recent shifts in interests and priorities, with an increased pre-occupation on the **role of culture in promoting social integration** and in **managing cultural diversity**, and with a view to **environmental concerns**. Resources for culture and the **impact of the financial crisis on the cultural sector** were studied as well and questions addressed such as the state's role as provider of culture, changing roles of cultural institutions, alternative governance models, new forms of partnerships and multi-stakeholder approaches. Follow-up work in 2011 will include an event for policy makers and civil society representatives that focuses on questions and practices of governance and democracy related to the financial crisis.

A first CWE **Conference on "Culture and development 20 years after the fall of communism in Europe"** in June 2009 in Krakow, generated insights and recommendations for governments and other cultural stakeholders geared to stronger integration of the central and eastern European countries.

CWE, in association with the European Audiovisual Observatory and Eurimages, has prepared a **recommendation** adopted by the Committee of Ministers of the Council of Europe on **European film support policies**. Other standard setting work will follow.

