

COUNCIL OF EUROPE CONSEIL DE L'EUROPE

COMMITTEE OF MINISTERS

Strasbourg 24 September 1982

CMD001194



Restricted
Addendum to
CM (82) 137
/CDCC (82) 35_7

A P P E N D I X H

20th Anniversary
of the Council for Cultural Co-operation

DELPHI

1-4 June 1982

European Cultural Centre

ADDRESSES

given by :

Mr PLASKOVITIS

Representing the Greek Government

Mr Franz KARASEK

Secretary General of the Council of Europe

Mr Raymond WEBER

Chairman-in-office of the Council for
Cultural Co-operation

ADDRESS BY MR SPYROS PLASKOVITIS

Secretary General,

Chairman of the Council for Cultural Co-operation,

Ladies and Gentlemen,

On behalf of the Greek government and the Minister of Culture and Science, we welcome you here in the land of the Amphictyons, on the slopes of Parnassus, the mountain of the Muses, which for centuries has been the home of Apollonian beauty and the tranquil balance of awe and ecstasy.

The Light-God came here very long ago, in the very beginnings of Antiquity, to raise the metopes of the temples, destroying the chthonic deities, destroying the dark sources of fear in men's minds, and the tyranny of death.

Very early in this place, Man sought to discern, to know and to foretell his future. Very early he exercised his body, unarmed and without armour, beneath the sun. Very early he found entrancement in a laurel branch carved verse and dedicatory inscriptions in the marble and moistened his lips with the water of the Castalian Spring to quench his thirst.

Whosoever today meets the gaze of the "Delphic Charioteer" sees the very meaning of the victory of the god Apollo. He sees the expectation of a victorious end to the struggle for perfection and freedom. In short, he sees hope.

Ladies and Gentlemen, I am sure that all of us gathered here are motivated by hope. The ancient "navel of the Earth" - the Delphi of the Amphictyons and of Pythia - was and has remained the symbol of the hope that peace may prevail in the world, in union, in the exercise of the mind and the soul, in the most widespread mutual recognition of nations, the path to which can be opened to us only through freedom of information.

When the pilgrim of Antiquity asked the Delphic Oracle to give him the purity and confidence to guide him in his future life as an individual, to confer sanctity on his personal existence, to make him better appreciate his value in the assemblies of the Amphictyons, those leaders, those politicians of the time were seeking by realistic means to find procedures capable of settling disputes between towns and restoring peace through dialogue with detachment, in the calm of reflection and above all with the sense of the supreme duty which was theirs as Greeks and as members of a common culture, to protect that culture from withering and dying.

So it was that for centuries Delphi remained a sacred haven of peace and cultural unity in the known world of the time. The competitions and rewards for poets, actors and charioteers, gifts and votive offerings, arms and statues, never ceased to accumulate in these few square metres on the slopes of Mount Parnassus - even when times became hard and wars broke out in the plains of Boeotia and in the Peloponnese. Yet all returned here to this place and dedicated their trophies to the great hope of peace.

True, Nero's zealots tried to annihilate this centre of the Earth once and for all. They broke and stole statues, set fire to temples because they could not wrench from the Sibyl, the virgin priestess of Apollo, the reply that their pride demanded, because they could not force the Spirit to submit to their will, to sell itself, to cower at their bloodstained feet, to abandon hope and resistance to violence and human savagery.

Ladies and Gentlemen, I believe that co-operation for the benefit of our common heritage must above all be co-operation against violence and totalitarianism.

On these very slopes, barely 40 years ago, this place was once again put to flame, as it was in Nero's time. The nazis destroyed, burned, crushed civilians indiscriminately. But in the end the resistance of free minds triumphed all over this mountain, to the smallest rock. Young Greek resistance fighters in 1942-43 came down secretly to the very spot where you are now when they were thirsty and drank the immortal water of the Muses, of Castalia.

And Delphi is still there before you to welcome you, ready to accommodate your confidence, your wisdom, your benevolent co-operation and mutual understanding. The Castalian Spring has not ceased to run beneath the Phaedriades. I hope and believe that it may give you the inspiration for sound and productive work and for the success of this, the 10th meeting of the Council of Europe's Council for Cultural Co-operation.

Welcome, Ladies and Gentlemen. The Greek Government rejoices in your coming, thanks you and congratulates you for the work you have undertaken.

ADDRESS BY THE SECRETARY GENERAL

Mr Plaskovitis (representing the Greek Government),

Mr Chairman,

Ladies and Gentlemen,

As Secretary General of the Council of Europe, I am greatly honoured to greet you here at the Delphi European Cultural Centre on the occasion of the 20th anniversary session of the Council for Cultural Co-operation.

It is for me a cause of great joy and deep satisfaction that our Council for Cultural Co-operation should be meeting here at the European Cultural Centre with which we have so many links. It is also moving to think that we are so close to the historic site of Delphi, itself symbolic, for who can doubt that it is within those sacred precincts of Ancient Greek civilisation that Europeans recognise most clearly the roots of their common civilisation?

Ancient Greece has passed away, civilisations and societies have changed, but mankind is still mankind.

Greek philosophy is often, and rightly, epitomised by quoting the famous words of the chorus of Theban elders in Sophocles' Antigone:

"Wonders are many on Earth, and the greatest of these is Man"

For centuries, the Greeks found in the narrow confines of the city state a fertile environment in which their lives and dreams could flourish. Throughout the Ancient World small states grew up in which one people, scattered but conscious of its oneness despite jealousies and rivalries, acted out an adventure abounding in audacity and creative energy. It developed virgin lands, established patterns of trade, defined new forms of political and social organisation and above all shaped the thought, literature and art of the Western World.

It is impossible, here at Delphi, not to think of a civilisation whose legacy is still essential to the world in which we live and a lesson for the Council of Europe, the guardian of cultural, moral and spiritual values.

Mr Plaskovitis, Mr Chairman, Ladies and Gentlemen, the Council of Europe is the oldest European organisation and brings together, in the widest possible geographical framework, the parliamentary democracies of Western Europe, whose bedrock is the rule of law and human rights. Since

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its birth over thirty years ago, it has ever more purposefully fulfilled its duty of service to the people of Europe. The choice of theme for its first work programme - "Man in a European society" - was not fortuitous but intended as a clear affirmation of its heartfelt duty to promote man's self-fulfilment and give him his rightful place in a rapidly changing European society.

A cornerstone of this structure is the European Convention on Human Rights. But it is not enough simply to define and protect human rights and fundamental freedoms in a manner unparalleled in the history of mankind: each and every individual must be given the fullest opportunities for self-enrichment in a society based on progress.

In the building of a more just, democratic, united and caring European society, culture and education play a determining, nay decisive, part.

The Council of Europe's full awareness of this is reflected in the establishment of a system of co-operation whose legal and philosophical foundations are the European Cultural Convention, the structure's second cornerstone. This convention is given practical effect through two operational instruments, the Council for Cultural Co-operation and the Cultural Fund.

Today, we are fortunate in being able to celebrate here at Delphi the 20th anniversary of a landmark in the Council of Europe's history, the creation of the Council for Cultural Co-operation. At this solemn moment I would like to pay tribute to the important contribution the Council for Cultural Co-operation has made over the past twenty years to the realisation of the Council of Europe's cultural and educational objectives and thereby to the building of a better society in Europe.

I will do no more than mention a few particularly significant examples taken from the thick of a distinctly positive record of achievements, examples which illustrate how finely attuned the Council for Cultural Co-operation's overall approach has been to the problems of education and culture, between which no artificial distinction can be drawn.

- On the basis of your Council's work, the Committee of Ministers has addressed a recommendation to member states on pre-school education which includes measures to counter the social and cultural inequalities suffered by children in the most disadvantaged social groups. Work on secondary education has included a major project entitled "Preparation for life", the aim of which is to determine how far young people can be helped to play a responsible part in society and adjust to change. The project ended only last week with a large-scale final conference of leading specialists whose conclusions will ultimately be embodied in a recommendation to member states.

- Work in the adult education field has also resulted in a recommendation to governments highlighting the role and importance of adult education in the democratisation of education.
- Praiseworthy efforts have been made to assist migrants and solve the general problems arising out of intra-European migration. Particular attention has been paid to the maintenance of migrants' cultural links with their countries of origin and to second-generation migrants.
- Work on the promotion of modern languages teaching is of decisive political importance in the building of Europe. Not only that, the techniques devised by the Council of Europe were signally praised at last February's conference entitled "Across the threshold towards multilingual Europe". This work has also won recognition far beyond the frontiers of Europe.
- Academic mobility, the development of higher education and the situation of foreign students are central concerns of the Standing Conference on University Problems.
- The breadth of the Council of Europe's cultural activities can be seen in its work in areas such as the preparation of a compendium of factors suitable for inclusion in cultural development policies for pluralist, democratic societies; experiments in some twenty European towns; the relationship between creativity and the culture industries; encouraging artistic creation as an answer to consumerism; and the on-going series of European art exhibitions.

You will be interested to know that many of the activities referred to in this rapid survey were conceived or partly executed here at the Delphi Centre, with which we have established an harmonious and fruitful working relationship. Such activities include:

- the colloquy on the problems of second-generation migrants;
- a meeting of the working party to prepare a draft Declaration of Cultural Objectives following a decision by the European Ministers responsible for Cultural Affairs at their meeting in Athens in 1978;
- a seminar of directors and curators of European modern art museums on the theme "Images of our identity: Europe's museums of modern art propose";
- a colloquy to prepare the CDCC's project "Preparation for life".

The Centre has thereby lived up to its mission and made an appreciable contribution to the achievement of our objectives.

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As you know, the 20th anniversary coincides with the start of a wide-ranging appraisal of cultural co-operation in Europe. The CDCC's profitable exchange of views at the last session was followed by other interesting discussions within the Standing Conference on University Problems and, very recently, by a debate in the Parliamentary Assembly on Mr Aano's report.

At its next session at Foreign Minister level in November, the Committee of Ministers will discuss these problems and the part the Council of Europe can play. As requested by the Ministers' Deputies, I have drawn up two working papers to prepare that discussion, the first setting out a record of the achievements of intergovernmental co-operation in the educational and cultural fields and the second considering the future prospects for such co-operation.

Even now, one consideration seems to stand out above all the others, namely that if the Council of Europe is to contribute more actively and appropriately to the building of Europe, ways must be sought of simultaneously:

- making the best use of existing structures and resources;
- developing new forms of co-operation to give practical expression to the political will for intensified cultural co-operation in Europe.

I am actively involved in this work, because I am convinced of the important role our organisation has to play in the cultural field. I am ready to continue my efforts and, if need be, to intervene more directly in the programming of activities.

It is my hope that European cultural co-operation will emerge strengthened from this exercise, that the Council of Europe will remain the primary instrument for such co-operation in keeping with the Foreign Ministers' affirmation at their 69th session, and that the Council of Europe will be given the resources it needs to expand its activities.

I also hope that the Council for Cultural Co-operation will do all it can to reinvigorate cultural co-operation by a rigorous selection of priorities, increased flexibility and still more marked concentration of its programme so as to allow sufficient room for innovation.

In conclusion, I would like to thank the Greek Government and the Delphi Centre most sincerely for the very generous hospitality extended to us here.

ADDRESS BY THE CHAIRMAN

Mr Plaskovitis,

Secretary General,

Your Excellencies,

Ladies and Gentlemen,

Friends,

I would like first of all to thank you most warmly, Sir, for being with us as we celebrate the 20th anniversary of the Council of Europe's Council for Cultural Co-operation. Your presence here is a clear sign of the importance you attach to our activities and, I am sure, to the future of cultural co-operation in Europe within the framework of the European Cultural Convention. It is a great joy for us all to be able to celebrate this anniversary not far from the Parnassus, in a place which breathes history and faith in the future. Please transmit our thanks to the President of the Republic and the Prime Minister for their kind invitation and to the officials of the Delphi Cultural Centre for making us so welcome.

But our thanks go to you too, Mr Karasek. For many years now, first as an ordinary member of the Parliamentary Assembly, then as Chairman of its Committee on Culture and Education and now as Secretary General, you have been a powerful source of encouragement for us in the pursuit of our studies and activities. The CDCC will do its utmost to justify your confidence in it.

The Council for Cultural Co-operation came into being on 1 January 1962. It was established by the Committee of Ministers on a recommendation from the Consultative Assembly and given the task of preparing proposals concerning the Council of Europe's cultural policy, co-ordinating and implementing the organisation's cultural programme as a whole and apportioning the resources of the Cultural Fund. It was set up in the framework of the European Cultural Convention of 1954 and replaced the Committee of Cultural Experts (which had sat since 1950) and the Administrative Board of the Cultural Fund (set up at the Parliamentary Assembly's instigation in January 1959). The Council for Cultural Co-operation also took over the activities which had previously been the responsibility of the Cultural Committee of the Partial Agreement, a body transferred from Western European Union to the Council of Europe in 1960. The CCC's initial objective was twofold: to help countries that had acceded to the Cultural Convention to meet their educational and cultural needs more quickly and more effectively and to make their inhabitants more positively aware of cultural interdependence within the European family of nations.

The CCC was thus the first and only European intergovernmental body concerned exclusively with cultural co-operation in the widest sense. Its membership included a delegation from each of the governments signatory to the European Cultural Convention, three representatives of the Parliamentary Assembly and two delegates from the European Cultural Foundation. Initially, it set up three standing committees:

- higher education and research;
- general and technical education;
- out-of-school education (youth questions, physical education, and adult education).

In 1964 a fourth was added to deal with the film industry and television. In 1966 the Committee of Ministers decided to introduce an annual work programme, incorporating the CCC's own programme. In the CCC's case, technical co-operation, which had until then been based on the study of existing situations, took on a more forward-looking approach whose purpose was to identify solutions derived from joint study of the problems arising at European level. This led to the emergence of the two concepts still informing our work today: cultural development and permanent education.

In accordance with the Committee of Ministers' call for structural rationalisation in the education and culture sectors, the CCC, now a steering committee (CDCC), implemented in 1977, a reform of its structures and working methods along the lines suggested in the Hummel report. The standing committees were abolished and thereafter their role as discussion centres was fulfilled by ad hoc conferences. In point of fact, only the Standing Conference on University Problems (CC-PU) has a role analogous to that of the old standing committees. Since the reform, the operational part of the programme has been made up of "projects" - interdependent elements of the CDCC's overall system of co-operation - and of "service activities".

So much for my review - which is, I admit, too cursory - of the principal turning points in the CDCC's history. But there is much more to the CDCC than a history of its structures and activities.

It is also an uninterrupted succession of exceptional men and women whose vigorous and often prophetic thoughts and ideas have left their mark on us, and a host of eminent experts whose services the CDCC has always welcomed. It is because of them that the CDCC and the Council of Europe enjoy a reputation stretching far beyond the European cultural area.

Appendix H
addendum

The CDCC is also its dynamic and competent Secretariat which, behind the scenes, efficiently co-ordinates our often contradictory national requirements and gives them a European dimension, prepares our discussions and decisions and imaginatively implements the programmes we adopt. Nowadays - and I have no hesitation in saying this - it is the officials of the Council of Europe who keep alive in us national representatives, bogged down as we often are with the daily burden of management and financial problems, a belief in the mobilising power of utopias.

The CDCC is also an extraordinary network of local and regional interaction experiments, a network of co-operation between decision-makers, administrators, researchers and grassroots workers, a network whose results enable us to formulate coherent policies and introduce effective strategies for and in our countries.

The CDCC's history is also the constant, active support that the Secretary General and the Parliamentary Assembly have always given in the past and continue to give us now.

The CDCC is also each and every one of you, national delegates and observers alike, who devote a great deal of your time and energy to enlarging the scope and increasing the effectiveness of European cultural co-operation and who, in your own countries, are ambassadors and intermediaries for the Council of Europe's cultural and educational activities.

Last but not least, what distinguishes the CDCC is the deep, vital friendships we have established. If someone were to ask me "What is it about the CDCC and the Council of Europe's cultural activities that you find so appealing?", I would, of course, answer "A sense of close identity with the concepts it uses, the objectives it establishes and the programmes and working methods it implements", but I would add "Above all, the knowledge that, whenever we meet, I will be able to renew contact with people who are not just colleagues but true friends".

What does the future hold in store for the CDCC?

Despite the proximity of the oracle of Pythian Apollo, I dare not push the art of prophecy too far. Suffice it to say that we have many strong cards in our hands and, if we play them correctly, we can give renewed impetus to European cultural co-operation within the framework of the European Cultural Convention and the CDCC.

There is nothing to be ashamed of in the record of our past activities and we can be justly proud of our current programmes. But this should in no way stop us constantly reviewing our programmes and activities in an effort to improve them by establishing clear priorities, making our structures more flexible and perfecting our working methods, the ultimate goal being to devise projects that are as effective as possible. This is why we ought perhaps to take up the idea first put forward in the Hummel report of establishing an evaluation and prospective research unit within the CDCC.

Our main objective must continue to be the construction of a democratic Europe made up not of numbers but of individuals, not of automata but of independent minds, not of mere consumers but of people with initiative, not of subordinates but of responsible leaders. The society we are aiming for should be an association of free men and women striving to attain common objectives while maintaining the diversity of their convictions. The underlying principle of the "cultural democracy" we advocate is that the individual should, through joint action, be able freely to develop his full potential. Cultural democracy means equal rights for everyone and implies the creation of the material and spiritual conditions in which each individual can exercise his rights. Its objective is a balance between the individual's freedom to seek self-fulfilment and his active awareness of his membership of his community and of the human race.

The coming months will clearly be of decisive importance for the CDCC, not only because the Committee of Ministers will be examining European cultural co-operation but also because work on the "Declaration of Cultural Objectives" will be beginning in earnest. As you know, the idea for a declaration of this kind (which was originally talked of as a "Cultural Charter") was born here in Greece at the 2nd Conference of European Ministers responsible for Cultural Affairs in Athens in 1978.

The Declaration will be the subject of wide-ranging national and international consultations which will, I hope, not only enable a text to be prepared for submission to the Ministers for Culture at the Berlin Conference in 1984 but also facilitate the democratic identification of the CDCC's main areas of study and action in the years ahead.

The objectives currently regarded as priorities by the Drafting Group are as follows:

- promotion of active participation in the integrated development of society;
- reinforcement of the cultural role of education;
- stimulation of cultural communication and creativity;
- reaffirmation of the cultural dimension of science;
- enhancement of the cultural aspects of work and leisure;
- promotion of the cultural values of the heritage and the environment;
- Development of intercultural dialogue and a full European role in international affairs.

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The consultation process, the outcome of which should be the development of an independent creative, caring and responsible personality, should not only lead to a national and European consensus regarding the future strategy of the Council of Europe's cultural co-operation activities but also identify the new social values emerging and existent throughout Europe, values which are not only talked about but also experienced intensely, even if only by a very small minority of society as a whole. Here I am thinking primarily of the section of the Declaration dealing with the cultural aspects of work and leisure.

With your co-operation, this process of consultation will be successful and will enable us to face the future with confidence and determination.

Thank you.

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