



**The Greens | European Free Alliance**  
in the European Parliament

## **Towards a Cultural Ecology?**

**Positioning culture at the heart of the European project:  
solidarity, cooperation and complementarities**

**23 June 2010**

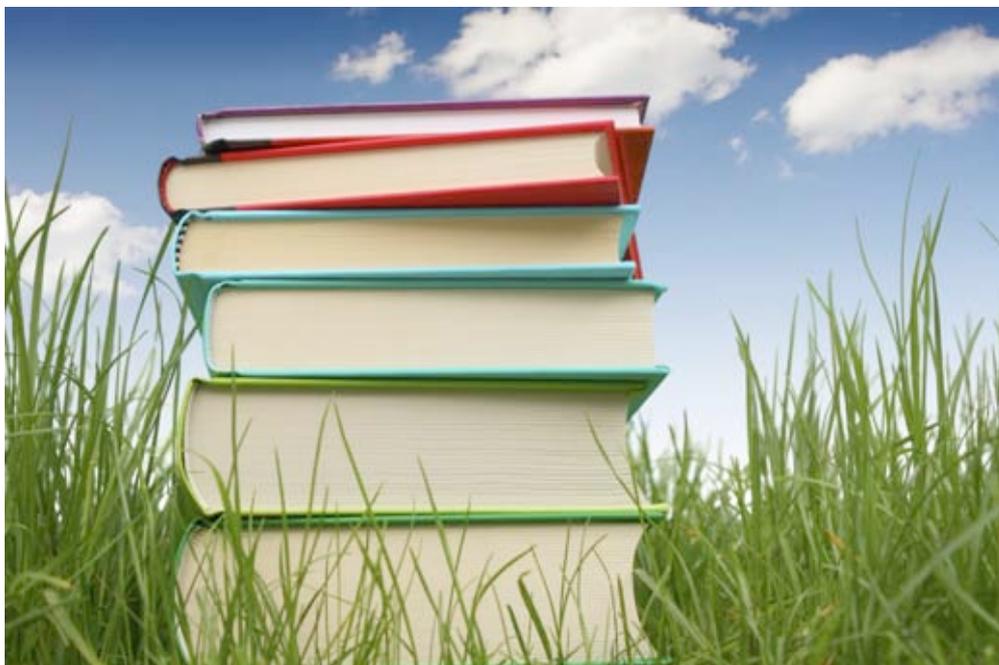
**European Parliament, Brussels**

### **Conclusions of the conference organized by:**

**MEP Malika BENARAB-ATTOU**, Greens/EFA Coordinator, Committee on Culture and Education

**MEP Helga TRÜPEL**, Greens/EFA, Vice-President of the Committee on Culture and Education

**MEP Francois ALFONSI**, Greens/EFA Coordinator, Committee on Regional Development



Credit: pertusinas

For further information, please contact the office of MEP Malika BENARAB-ATTOU:  
[malika.benarab-attou@europarl.europa.eu](mailto:malika.benarab-attou@europarl.europa.eu)

# Table of contents

## **INTRODUCTION - WHAT STAKES FOR CULTURAL ECOLOGY? ..... 6**

By Ferdinand RICHARD, Head, Culture Committee of the French Greens, former President of Culture Action Europe

## **PANEL 1 - STATE OF PLAY AND EVOLUTIONS OF THE EU CULTURAL STRATEGIES: WHAT NEXT IN 2014-2020? A VIEW FROM THE FIELD..... 7**

1- What priorities for 2014-2020? By Ilona KISH, Secretary General, Culture Action Europe, Brussels..

2- Stakes of cultural ecology, By Luca DAL POZZOLO, Deputy Chairperson, Fondazione Fitzcarraldo, Turin

3- A view from the Western Balkans, By Emina VISNIC, Cultural manager, Zagreb Center for Independent Culture and Youth, Zagreb

4- Cultural mobility: what still needs to be done, By Richard POLACEK, European cultural policy advisor, Prague/Brussels

## **PANEL 2 - STATE OF PLAY AND INFLUENCE OF INSTITUTIONAL REFORMS..... 10**

1- Stakes of decentralisation in France, By Marie-Christine BLANDIN, Senator, former President of the Nord-Pas-de-Calais region

2- The case of the Arts Council of England, By Ivor DAVIES, Cultural policy expert, former Director of Performing Arts for Arts Council England, Culture Action Europe board member

3- Stakes of decentralisation in Sweden, By Rani KASAPI, Head of International Development, Riksteatern (Swedish National Touring Theatre)

## **PANEL 3 - CROSS-OVER FINANCING ..... 13**

1- Funding models: a view from Norway and Finland, By Mariana Kajantie, Head, Department of Cultural Policies, City of Helsinki

2- A view from Spain, By Juan Pedregosa, Director of international and consultancy projects, Trànsit Projectes, Barcelona

3- A view from Belgium, By Matteo SEGERS, Cultural projects developer and Theatre Designer, Brussels

## **PANEL 4 - TRANSVERSALITY OF CULTURE IN PUBLIC POLICIES ..... 16**

1- Three suggestions for the future, By Ferdinand RICHARD, Head, Culture Committee of the French Greens, former President of Culture Action Europe

2- A view from the European Commission, By Xavier TROUSSARD, Head of Unit, Culture policy and intercultural dialogue, Acting Director Culture, Multilingualism, Communication, Directorate General Education and Culture, European Commission

3- Culture in the external relations of the European Union, By Helena DRNOVSEK-ZORKO, Head, Division for International Cultural Relations, Ministry of Foreign Affairs, Republic of Slovenia

**PANEL 5 - CITIZENS CO-MAKING MODES..... 19**

1- Towards another cultural governance? Building cultural policies in a participative way, By Pascale BONNIEL-CHALIER, Community Advisor, Lyon-Urban-Council (Greens), former Head of Culture for the city of Lyon

2- A view from Brussels, By Lissa KINNAER, Coordinator, Réseau des Arts à Bruxelles

3- A view from Brussels - the cases of BRXLBRAVO and BOZAR Palace, By Pablo FERNANDEZ ALONSO, Deputy Artistic Director, BOZAR, Réseau des Arts à Bruxelles, President, BRXLBRAVO

**SYNTHESIS ..... 22**

A Basis for Green Cultural Policy at the EU Level, A summary note by Simon MUNDY, Cultural policy Advisor, Wales



## Introduction - What stakes for cultural ecology?

By Ferdinand RICHARD, Head, Culture Committee of the French Greens, former President of Culture Action Europe

Far from being a decorative element, Culture is a key factor of strategic balance, whose development and interaction with other policies has to be anticipated, as already stated in the 1972 Declaration of Arc-et-Senans.<sup>1</sup>

Yet, in Europe, the different levels of cultural policies are often antagonists and remain a juxtaposition of private preserves closely watched by nation-states and local powers.

The Greens/EFA thus has a role to play in this since its doctrine is based on the three following concepts:

- **Biodiversity**, linked to cultural diversity and democratic pluralism;
- The "**systemic principle**", implying human-wide networks and decentralization;
- The **right to experiment**.

These concepts must now ensure the best possible complementarities between the three following levels: **local territories** as territories of experimentation and practices; **states** as guarantors of the cultural right and cultural financing; **Europe** as a space of networks and cultural synergies, within the continent and towards the rest of the world.

---

<sup>1</sup> [http://www.coe.int/t/dg4/cultureheritage/culture/resources/CDCC\(80\)7-E\\_AeS.pdf](http://www.coe.int/t/dg4/cultureheritage/culture/resources/CDCC(80)7-E_AeS.pdf)

## Panel 1 - State of play and evolutions of the EU cultural strategies: what next in 2014-2020? A view from the field

### 1- What priorities for 2014-2020? By Ilona KISH, Secretary General, Culture Action Europe, Brussels

For *Culture Action Europe*, a political platform promoting Arts and Culture as a building block of the European project, the intrinsic role that culture plays in the life of the European Union is increasingly jeopardized.

The **European Agenda for Culture**,<sup>2</sup> proposed by the European Commission in 2007, is promoting better relationships between cultural civil society, cultural NGOs and institutions, but does not define a balanced approach in terms of the way cultural policy should be formulated in the next period. The fact that the **EU 2020 strategy**<sup>3</sup> only mentions creativity, without making direct reference to the arts and cultural sector does not help either.

In a context where the EU budget may be cut by 15 % to 20 %, there is a need to define the priorities that should be defended in the financial perspectives 2014-2020. The cultural sector should thus focus on a broad range of policy areas so as to find new opportunities in terms of funding, and involve all committees so as to promote a cross-sector political debate.

Contact: [ilona.kish@cultureactioneurope.org](mailto:ilona.kish@cultureactioneurope.org)

### 2- Stakes of cultural ecology, By Luca DAL POZZOLO, Deputy Chairperson, Fondazione Fitzcarraldo, Turin

Several factors affect today the cultural ecology we are living in:

**Migration** is changing the composition of the population and audiences of the cultural sector, which has difficulties in proposing new contents with narratives that are not based on the cultural properties of the territories and local cultures.

**New technologies** expose larger strata of the population, especially the young, to cultural content. As a consequence, traditional audiences augmented very little in the last 30 years despite all efforts to democratize culture. There is thus a need to measure the non-traditional sector so as to have an idea about who is exposed to

---

<sup>2</sup> <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:PDF>

<sup>3</sup> <http://ec.europa.eu/eu2020/pdf/COMPLET%20EN%20BARROSO%20%20%20007%20-%20Europe%202020%20-%20EN%20version.pdf>

cultural content and cultural behaviour in society, and to design new policies taking into account access to culture for new generations.

**Heritage** must be preserved using new narratives so as to make a relation with the contemporary knowledge society, to maintain it as a reserve of creativity that does not only play a role in historical terms but that can also be used today.

The **relationship between people and cultural arts forms** must be envisaged as an everyday interaction, in order to stimulate simultaneously creative attitude and amusement.

Finally, the **cultural divide** must be considered as a social constraint in designing a possible future for a luckier society. Expending in culture must thus be considered as a *social investment for the future*.

Contact: [luca.dalpozzolo@fitzcarraldo.com](mailto:luca.dalpozzolo@fitzcarraldo.com)

### **3- A view from the Western Balkans, By Emina VISNIC, Cultural manager, Zagreb Center for Independent Culture and Youth, Zagreb**

Europe seems nowadays to be dominated by two logics: the **market logic**, making culture another commodity, and the **national identity protection logic**, which defends an elitist exclusive culture, which also serves social status conformation. Within this framework, the everyday-culture made of communication, participation, sharing and collaboration suffers from a huge lack of recognition.

Besides, regarding EU enlargements, there is no cultural accession process and almost no cultural *acquis*, whereas expectations are high, especially in the NGO sector, concerning notably the connection with European peers, structural changes and so on. At the same time, the institutional sector is huge, quite conservative and gives very small room to civil initiatives. Thus, cultural organizations are not interested in participating in any European debate since the EU seems quite far away, even if organisations such as *Culture Action Europe* try to get them involved in the European debate.

Another big concern is regional imbalances in Europe as well as imbalances within the regions themselves, whereas the EU could have a role in connecting the regions together and make them move towards the EU.

Contact: [emina.visnic@gmail.com](mailto:emina.visnic@gmail.com)

### **4- Cultural mobility: what still needs to be done, By Richard POLACEK, European cultural policy advisor, Prague/Brussels**

Thanks to the European Parliament's vote for a special budget in 2007, several cultural mobility pilot projects have been set up in 2008 and 2009. These mobility pilot projects have proved to be very useful initiatives. In March 2010 the four pilots issued a common recommendation paper, which gives detailed recommendations of the culture sector on mobility policy for the coming years.<sup>4</sup>

**1. Better monitoring and measuring mobility.** At this point there is no clear picture of artistic mobility patterns and flows in Europe. The EU and Member States must develop statistics and collect data on cultural cross border mobility.

**2. Clear information about applicable regulations.** The EU, Member States and their administrations must provide clear, accurate and easily understandable information about all applicable rules and procedures to mobile culture professionals.

**3. Remove regulatory and administrative obstacles.** EU Member States must ensure that applicable regulations are applied uniformly at the national and local levels. The EU and Member States must carefully monitor and evaluate the application on cultural cross-border mobility of new EU rules on social security coordination and the new EU visa code, the newly applicable VAT rules.

National administrations and their staff must be trained to better understand the specific difficulties and needs of the mobile culture sector.

Further legislative work is needed to facilitate mobility especially as regards visas (the possibility of establishing common EU-wide fast-track procedures for short-term visas for non-EU artists, facilitated visa procedures for long term stays of non-EU artists (similar to the one for researchers)<sup>5</sup> and a single application procedure for a single EU work permit for third-country nationals). Other regulatory issues of concern are double taxation and transparency and efficiency of IPR clearance in cases of cross-border mobility.

The EP's role is crucial in this respect.

**4. Coherent EU and national funding supporting mobility.** A better coordination of funding for mobility between the EU level and national/regional level is needed.

The future EU Culture programme must continue to support mobility, but needs to support better mobility of individual artists and smaller productions, be more flexible and less burdensome to apply for, respond better to asymmetries of mobility and contribute to increase the sector's capacity to support mobility.

Besides, the European Commission, the European Parliament and EU Member States should find innovative ways of responding to mobility needs, taking into account virtual mobility<sup>6</sup> as well as the need to support green mobility patterns, and keep

---

<sup>4</sup>[http://www.practics.org/@api/deki/files/437/=Recommendations\\_on\\_Mobility\\_Pilot\\_projects\\_Mar\\_ch\\_2010\\_Final.pdf](http://www.practics.org/@api/deki/files/437/=Recommendations_on_Mobility_Pilot_projects_Mar_ch_2010_Final.pdf)

<sup>5</sup> See Council Directive 2005/71/EC of 12 October 2005 on a specific procedure for admitting third-country nationals for the purposes of scientific research.

<sup>6</sup> STAINES Judith, with BODDINGTON Ghislaine, *Excited atoms: an exploration of virtual mobility in contemporary performing arts*, On the Move, April 2010, [http://www.on-the-move.org/documents/excited\\_atoms\\_final.pdf](http://www.on-the-move.org/documents/excited_atoms_final.pdf).

working on the implementation of the 1980 UNESCO recommendation on the status of artists and the UNESCO convention on cultural diversity.

Contact: [richard.polacek@yahoo.fr](mailto:richard.polacek@yahoo.fr)

**Panel 2 - State of play and influence of institutional reforms**

## **1- Stakes of decentralisation in France, By Marie-Christine BLANDIN, Senator, former President of the Nord-Pas-de-Calais region**

A reform of decentralisation is being elaborated by the French government. The position and role of arbitration levers in France is thus under evaluation. Yet, the government is far from supporting our ecologist values: during the debates between the National Assembly and the Senate, the regions and departments were for one month forbidden to finance culture, to the benefit of the only communes.

What is at stake here is the relation between Mankind and nature and this is why the ecologists reckon **interdependence and respect for diversity and ecosystems** and thus support **a fair balance between market and public intervention**, in which lies arts education.

One cannot deny that Ministers such as André Malraux and Jacques Lang implemented interesting forms of decentralisation, fostering democratization by setting up multiple cultural infrastructures for the young. Yet, the public did not follow. Our aim is thus **to move from democratisation to democracy**, and to “implement” cultural diversity by giving means of expression to excluded people, setting up a **social and interdependent economy** as well as **co-operative and mutual structures** where inhabitants and artists can intervene to resist to the logic of profitability and invent a saner relation to Time.

Contact: [mcblandin@nordnet.fr](mailto:mcblandin@nordnet.fr)

## **2- The case of the Arts Council of England, By Ivor DAVIES, Cultural policy expert, former Director of Performing Arts for Arts Council England, Culture Action Europe board member**

The Arts Council of England, created in 1946, is a national organisation that distributes art funding on behalf of the government.

From the early days, this organisation had a rather centralist attitude. Regional Arts Associations (RAAs), stemming from regional partnerships between the arts sector and local authorities, emerged consequently in the late 1960s. The Arts Council soon recognized the potential of these RAAs to establish bases in their own regions within which arts could diversify and grow. The increasing maturity and expertise of RAAs was finally confirmed in 1985 by the Arts Council itself, through the historic decision to devolve funding responsibility from the centre for small pilot groups of organisations. From that point until 2002, a program of periodic devolution continued in education.

Since 2002, this transformation has been complete. Arts organisations in England have one relationship with the Arts Council through their own region. In return, the regional associations now known as regional arts boards were in 2002 assimilated into a single national organisation and included all leaders of the regions concerned.

The first strength of the regionally delivered national arts council is its ability to make **decisions that are regionally and locally distinctive, responsive to local circumstances and voices.**

Its second strength is its ability to build **partnerships for development across a wide range of individual agendas and local interests** such as education, local development, social inclusion and intercultural dialogue.

It is thus essential that regional and local driving does not translate in a narrow approach. Besides, artists and audiences do not exist for the benefit of regional, local or national boundaries. It is highly important that the support provided for them connects up across areas and fosters mobility at all levels.

The challenge for Europe is to raise this parallel, to make a complex supply chain not only of values but also of voices, democracy and ideas.

Contact: [ivordavies26@gmail.com](mailto:ivordavies26@gmail.com)

### **3- Stakes of decentralisation in Sweden, By Rani KASAPI, Head of International Development, Riksteatern (Swedish National Touring Theatre)**

Sweden is currently undergoing decentralisation, and this will lead the regions to be in charge of the funding distribution from 2015.

Yet, a big challenge is to avoid a decentralisation process exclusively focused on the infrastructure. What we need nowadays is to reform our rather conventional and exclusive cultural institutions, that is, to find models of democratization and participation at all levels so as to include a society that has become very diverse due to a large change in demography in the past twenty years. This way, people could have a say on how they would like the resources to be spent.

As a consequence, the social diversity needs to be included in our local, regional and national strategies. Europe could, in this regard, give us **access to a wider range of audiences, practitioners, producers and activists** that would correspond to new target groups which Europe together share, such as migrant communities and other subcultures. Together we can better meet future challenges, “new” voices and needs.

This would foster Sweden to become an arena for cooperation and development where ethnicity and cultural background are a resource, and to use cultural and social competences so as to let them expand the market. Indeed, artists have markets in neighbouring countries as well and **it is on the production, artistic and audience levels that we have to find the right framework.** This is where the EU could make a difference.

Contact: [Rani.Kasapi@riksteatern.se](mailto:Rani.Kasapi@riksteatern.se)

## Panel 3 - Cross-over financing

### 1- Funding models: a view from Norway and Finland, By Mariana Kajantie, Head, Department of Cultural Policies, City of Helsinki

In the City of Helsinki, **state funding is getting more and more rigid**. In theory, this rigidity is supposed to ensure equal possibilities for all as well as a certain level of transparency but if favours, in practice, the big **to the detriment of the small institutions**.

In this regard, the role of the city is essential **to meet the needs of the independent sector**, given its ability to raise small funds to help the quick –and risky – initiatives of this sector.

Indirectly, this type of local funding allows a good quality evaluation of the on-going artistic projects, to the contrary of the EU, rather disconnected from the facts and figures it has to analyse.

Besides, the city can **develop alternative forms of support depending on the needs of the marginalised sectors**. It succeeded, for instance, with the contemporary dance sector, which had, a few decades ago, no visibility and no possibility to grow. In this case, Helsinki adopted a model from London aiming at supporting not the production but the structure enough so it could support the production itself. As a result, the sector has grown into an international player, participating to international festivals and reaching European networks and funding.

Yet, the EU funding criteria remain quite problematic when it comes to culture in general. Do all cultural projects have to consider criteria such as multiculturalism, participation and accessibility, in order to be funded? This questions the Arts world we want as well as the way we define innovation and creation, concepts that are so dear to Europe.

Contact: [Marianna.Kajantie@hel.fi](mailto:Marianna.Kajantie@hel.fi)

## **2- A view from Spain, By Juan Pedregosa, Director of international and consultancy projects, Trànsit Projectes<sup>7</sup>, Barcelona**

In Spain, different administrative levels share competencies in the cultural field. These are mainly the central government, the autonomous communities, provinces (*diputaciones*) and councils (*municipios*).

Within this framework, the State is competent for Spanish heritage, intellectual property, media regulation, national museums, libraries and archives. Autonomous communities such as Catalonia are in charge of regional cultural heritage, cultural industries, libraries, media, traditional culture and cultural cooperation.

As a consequence and since the central government only has the duty to facilitate communication rather than to ensure coordination between the different administrative levels, it entails interferences, duplication and inefficiency when it comes to financing projects. Four proposals could be made in order to improve the situation:

---

<sup>7</sup> *Trànsit Projectes* aims at supporting local municipalities to implement cultural projects, dealing notably with art production and community centres management, events and shows production. It also carries consultancy activities and international projects.

**1. Valuable outsourcing.** Private organisations should have a role to play in running cultural centres in order to help them improve their quality standards, sources of financing as well as networking capacities.

**2. “Culture out of culture”.** Structures that consider innovation and new technologies as a source of cultural and social development should be encouraged. As an example, *City Lab*, based in Cornellà in Catalonia, opened itself to other sectors and developed financing partnerships with the city, the province and the region as well as with companies, universities and Ministries, which were not primarily dealing with culture.

**3. New centralities.** Partnerships between regional and local governments taking due account of the citizens participation, are necessary to ensure the viability of cultural projects.

**4. - Networking and partnerships.** Cultural centres have to find new ways of producing and distributing culture and thus consider new forms of collaboration and cooperation so as to get funding at all levels.

Contact: [jj@e-itd.com](mailto:jj@e-itd.com)

### **3- A view from Belgium, By Matteo SEGERS, Cultural projects developer and Theatre Designer, Brussels**

In Belgium, the six governments as well as the regions and communities have the competence to provide financial support to artists' projects. Artists can thus depend on it, as independent workers as well as acknowledged structures.

This system entails an extra sectorial vision of funding since artists can find ways to finance their projects through different sectors such as environment, teaching and sustainable development. They can also respond to tenders and set up projects according to certain political visions.

Artists are thus in Belgium used to gather different forms of funding, which is not the case in every EU country. The Brussels' Zineke parade in June 2008 was for instance created thanks to thirteen different funding sources, whereas a similar project set up in Bologna, in Italy, did not manage to get consequent subventions, given the fact it could rely on the only city of Bologna.

**The artist's status.** Artists have in Belgium no official status. They are categorized as workers in the same manner lumbermen or fishermen are, i.e., as people who work when there is work to do. Yet, they have annuities that allow them to position themselves as producer rather than creators, to take the time to think about their plans and to think how to get involved in societal projects.

**International co-financing.** Very few funding possibilities allow artists to set up intercultural projects. For instance, the Wallonia and Flemish communities only fund

together projects implying mobility (such as tours), whereas they should encourage artists not to show what they do but rather to work together so as to be able to explain their production practices.

Contact: [matteo.segers@gmail.com](mailto:matteo.segers@gmail.com)

## Panel 4 - Transversality of Culture in public policies

**1- Three suggestions for the future, By Ferdinand RICHARD, Head, Culture Committee of the French Greens, former President of Culture Action Europe**

**1.** Planning cultural development and the diverse forms of public intervention which support it is a difficult thing to do, since culture is intrinsic to any societal project. Future may depend on the **balance between two antagonisms:**

- Everything is culture - and the French Greens once supported the idea of setting up a cultural referent in all Ministries
- The reverse proposition: Culture touches everything - so why not putting a referent for each policy in all cultural affairs Directorate?

Although these proposals are obviously unfeasible, these two approaches should be borne in mind when discussing transversality of culture in public policies.

**2. Culture should lie at the very basis of all politics, but this cannot hide the specific problems undermining the artistic sector.**

**3. Transversality of culture in public policies does not only affect the modes of financing culture but also the way cultural policies are taught. A current problem is that, in most cases, cultural management training is still based on a very classical conception of cultural policies.**

## **2- A view from the European Commission, By Xavier TROUSSARD, Head of Unit, Culture policy and intercultural dialogue, Acting Director Culture, Multilingualism, Communication, Directorate General Education and Culture, European Commission**

Any cultural policy is by essence transversal. The rapid changes impacting the modes of production of cultural expression make this immersion much more complex and the **need to tackle the question of cultural policies in a transversal way** rather urgent.

**At the EU level, this need is strengthened by exogenous factors.** In the *treaties*, the European Community (EC) has a so-called "soft competence" as regards culture, i.e. the possibility to complement the action of the Member States and the obligation to ensure that its policies do not affect cultural diversity. The Community also has strong competences in other fields determining the cultural environment. These have to be fully taken into account in developing cultural policies.

Besides, the *distribution of resources* necessitates a transversal reflection on cultural issues since the extent of the resources granted depends also on the allocation of competences.

The European Commission is thus fully aware of the fact that the role of culture in the European project is a transversal issue. It underlined it in its 2007 communication about the **European Agenda for culture**, and then proved it in the way it started to implement this Agenda.

**Two conditions are required in order for transversality to function:**

**1. To have clear ideas on its own cultural objectives and understand the partner's policy ones.** This recently proved to be efficient in the last few years in the

field of external relations at the level of the European Commission: thanks to an enhanced dialogue between DG Culture and DG Relex, more than 100 million Euros were committed on the external relations budget to sustain cultural cooperation with third countries, on the only margin of the halfway budgetary revision. It is much more than what the CULTURE programme can offer regarding cooperation with third countries over the full budgetary perspectives!

**2. To involve the cultural sector.** The question is then: is the cultural sector ready for this transversal approach? It uses to ask for public investments in the name of the intrinsic value of culture, but often without evaluating the results of what is done. Yet, in order to engage with other policies, one must be able to measure the repercussions of a project beyond its intrinsic cultural value on employment, integration or economy amongst others.

**The objective is now to strengthen the inter-service cooperation within the European Commission.** The UE2020 Strategy, with the approach of the flagship initiatives, is a good step in this direction. The European Digital Agenda maps and plans for instance the actions to be carried out with a governance system involving several commissioners. The stake is thus to reflect the cultural challenges and perspectives in a majority of flagships while identifying at the same time in which manner we want culture to be concretely taken into account

Contact: [Xavier.Troussard@ec.europa.eu](mailto:Xavier.Troussard@ec.europa.eu)

### **3- Culture in the external relations of the European Union, By Helena DRNOVSEK-ZORKO, Head, Division for International Cultural Relations, Ministry of Foreign Affairs, Republic of Slovenia**

The European Commission, the Member States as well as the ministries of culture are the key players of the **European Agenda for Culture** and should work closely with the civil society in order to reach their objectives, since cultural players do not come from the institutions.

Besides, they should think together about the way culture is perceived within Europe, before determining how European culture is perceived from outside. It would then be easier to determine the place and role of culture within the **European External Service Action** (EEAS). International cultural relations and intercultural dialogue should be listed among the priority goals of the European external relations.

Thus, culture should not be present in the EU external relations in order to promote the EU or to "decorate" political events. On the contrary, it should be taken as a "flagship project" in all sectors given the fact that it has to bring its substance and become a watchdog.

For this reason, the staffs of the EEAS need to obtain intercultural competencies and need to work with people with complementary backgrounds. Diplomats and cultural attachés should therefore work with cultural anthropologists, human rights experts, etc.

Also, looking at the region of Western Balkans, which is a prime area of Slovenian and also European interests, I believe that we should lobby for establishing departments within Ministries of foreign affairs, dealing with international cultural relations, since most of deal with culture only through Ministries of culture. This way, the Slovenian government, the European Commission and other member states would have partners to talk to and to share topics, ideas and projects with.

The real role of culture and its status within the EU is also shown through funding schemes. At the moment, we have a situation where funding schemes increasingly determine the content of cultural actions, and not vice versa. There is an important part of artistic endeavours - I talk here about contemporary art - dealing with the so called hard science. Artists increasingly work on topics like climate change, telecommunications, migrations, biomedicine, nanotechnologies etc., working together with scientists and using scientific tools to research and conduct their ideas. Slowly the fact has been gaining recognition within the European Commission, and DG EAC has already started to support artistic works dealing with climate change. More of course is required. Art is complex and therefore approach to arts should be equally complex. An example of a complex artistic projects are works of a Slovenian artist Marko Peljhan, who has been working for the past 15 to 20 years on the complex human environment, from genocide (Srebrenica) to climate changes, migrations and telecommunications. **Makrolab** and the **Arctic Polar Initiative (API)** are an example of such a complex approach. Indeed, art, science and politics are closely connected and we can see many artists in Slovenia and elsewhere trying to answer the challenges of today by dealing with issues that are already our future. These research, topics and endeavours should become part of the agenda of EU foreign ministers as well as of the EU High Representative for foreign affairs and security policy.

Contact: [Helena.Drnovsek-Zorko@gov.si](mailto:Helena.Drnovsek-Zorko@gov.si)

## Panel 5 - Citizens co-making modes

### 1- Towards another cultural governance? Building cultural policies in a participative way, By Pascale BONNIEL-CHALIER, Community Advisor, Lyon-Urban-Council (Greens), former Head of Culture for the city of Lyon

In the past twenty years, several international texts affirmed the cultural dimension of globalisation. Amongst the most important are the UNESCO Universal Declaration on cultural diversity (2001)<sup>8</sup> and the Convention for the promotion of immaterial

---

<sup>8</sup> <http://unesdoc.unesco.org/images/0012/001271/127161f.pdf>

cultural heritage (2003)<sup>9</sup>. The Freiburg Charter (2007) is also significant as it establishes cultural rights as an essential characteristic of human rights.

In spite of this legal framework, most cultural governance models defined by EU states are about to fail. Depending on circumstances, states withdraw or re-engage strongly, adopting sometimes rather conservative positions due to identity fallbacks. The context is also marked by the reduction of public funding as well as the rise of international instances in our local and national debates on cultural politics.

It is thus high time **to build differently our cultural policies so as to foster genuine participatory democracy**. If we want to live together accepting our differences (*faire société*)<sup>10</sup>, citizens should be able to take part in the definition and the implementation of cultural policies. The **Agenda 21 of culture**<sup>11</sup> underlines this aspect.

Contact: [p.bonnielchaliier@free.fr](mailto:p.bonnielchaliier@free.fr)

## 2- A view from Brussels, By Lissa KINNAER, Coordinator, Réseau des Arts à Bruxelles

Brussels is a multilingual, multicultural and cosmopolitan place. It represents about 1500 cultural infrastructures and is considered as an important pole for artists and young creators.

Yet, Brussels suffers from the dilution of cultural competences and the lack of adapted legislation. As a capital-region, it is composed of nineteen municipalities plus two communities, a regional government without cultural competence and a federal state, in total 42 political representatives share cultural competences. It thus has no plan of cultural development and no common communication policy, and the few existing bi-community projects lack political support.

The *Réseau des Arts à Bruxelles* (RAB) is a cultural network that was established in 2004. It brings together more than 44 French speaking cultural institutions in the Brussels region (theatres, cultural centers, art labs, festivals...). As a Brussels based network, the RAB collaborates closely with the Dutch speaking cultural network *Brussels Kunstenoverleg* (BKO).

It aims notably to create a common vision within the cultural field towards the public authorities, set up collaborations to realize research projects about the arts and launch collective projects to enhance the visibility of the cultural field in Brussels.

---

<sup>9</sup> <http://www.unesco.org/culture/ich/index.php?lg=fr&pg=00006>

<sup>10</sup> DONZELOT Jacques, *Faire société : La Politique de la ville aux Etats-Unis et en France*, Éditions du Seuil, Paris, 2003.

<sup>11</sup>

[http://agenda21culture.net/index.php?option=com\\_content&view=article&id=44&Itemid=58&lang=fr](http://agenda21culture.net/index.php?option=com_content&view=article&id=44&Itemid=58&lang=fr)

One of its biggest achievements is the cultural plan for Brussels (2009), which invites the stakeholders, the civil society and the public authorities to think and act together.

Proposals of collaboration were also made to the MPs of the Brussels region as well as to the regional francophone Parliament's commission of culture.

As we can see, citizens co-making modes are slow processes starting with mutual trust and the increased awareness of common interests. The *Réseau des Arts à Bruxelles* and the *Brussels Kunstenoverleg*, events such as the *Citizens Forum of Brussels* or "Brussels, European culture capital 2000" are also of a kind to help different stakeholders working together.

[www.reseaudesartsabruelles.be](http://www.reseaudesartsabruelles.be) - [www.brusselskunstenoverleg.be](http://www.brusselskunstenoverleg.be)  
[www.etatsgenerauxdebruxelles.be](http://www.etatsgenerauxdebruxelles.be) – [www.citizensforumofbrussels.be](http://www.citizensforumofbrussels.be)

Contact: [lissa@reseaudesartsabruelles.be](mailto:lissa@reseaudesartsabruelles.be)

### **3- A view from Brussels - the cases of BRXLBRAVO and BOZAR Palace,** **By Pablo FERNANDEZ ALONSO, Deputy Artistic Director, BOZAR, Réseau des Arts à Bruxelles, President, BRXLBRAVO**

1. **BRXLBRAVO is one concrete example of Citizen's participation in the cultural sector.** This two-day festival started in 2005 and was renewed in 2007 and 2009, with the support of the European Commission and public authorities. It aims to provoke a debate on the place of arts in public space and to foster collaboration between institutions at all levels, but especially between institutions over the linguistic divide, by organizing a wide range of activities in the metropolitan area.

Although this project was chosen as flagship within the framework of *2009, European year for creativity and innovation*, its success is partial so far. Expectations from partners were very different.

Yet, when partners were asked about the reasons why they collaborated with BRXLBRAVO, they often gave as main motivation their will to work with "the other community".

The biggest challenge is now to encourage all political levels to consider each other as partners. Once trust established, this kind of initiative will develop at large in the city.

2. **At another level, the BOZAR Palace is becoming an example of trans-institutional cooperation.** This institution is actually an anomaly in the Belgian structures. It is still

federal, but in a country where the federal level does not have any cultural power. The Palace thus gets subventions for the building, infrastructures, salaries but for each cultural activity, there is a need to find money elsewhere.

Since a couple of years, the Palace tries to transform in order to become a European House for Culture, a platform for a cultural Europe, for dialogue with other cultures and international organizations: in other words, an international ambassador for the communities of Belgium.

Contact: [pablo.fernandez@bozar.be](mailto:pablo.fernandez@bozar.be)

## Synthesis

### [A Basis for Green Cultural Policy at the EU Level](#), A summary note by Simon MUNDY, Cultural policy Advisor, Wales

As the cultural battles going on around the world prove consistently, culture can be not just the most co-operative force in the world but also the most divisive one. What we, as cultural professionals, stress, is the potential for culture to engage and enrich people, joining them together through common experience and fulfilment. This is the opposite of the intention of most nationalistic and tribal cultural objectives which try to define themselves and their rights through emphasising perceived difference.

The environmental argument is concerned with finding a proper synthesis between as many disparate elements as possible so as to bring them together in a new mix which is sustainable in the long-term. Our definition of the role of culture and the green agenda are complementary when viewed in this context.

The argument for cultural development can be an essential part of environmentally sustainable development. If culture is the way humans engage with each other and express themselves to enable them to communicate effectively, then the purpose of all the EU's policies should be seen as helping the facilitation of culture itself. Culture is not a minor celebratory and entertaining element. And none of the EU's technocratic measures will gain the acceptance and support of citizens if they are not mindful of the cultural context.

Unlike the well focused and clear Green message, though, the cultural message has been too rhetorical in recent years. It has asserted that culture is good for society but has failed to provide readily understandable policy demands that follow up the warm words. We tend to seek consensus at the expense of action.

We should start looking, therefore, at finding ways of *measuring* our progress and the contribution we can make to Europe. For instance, what **measures** should we be calling for in the EU's programmes in the next 10, then 20 years? How do we expect a culturally rich and equitable EU to treat its inhabitants, not all of whom will be formal citizens or concerned with the national cultures of the Member States in which they live?

**Then, who are we?** Being post imperial, post colonial as well as post national, we can define ourselves as **the age of eclectic ecology** where all individuals, whatever is written on their passports, are not just spectators but also participants. The whole purpose of cultural ecology should be to build a cultural environment where everybody feels that they are able to contribute to their own time in their own way, without losing a sense of critical awareness of quality - that nobody wants to have to pretend to enjoy bad art just because it is culturally representative.

**The Arts** are not just a part of cultural life, they are essential for its ability to reflect contemporary society and tensions. While preserving our heritage (common or contentious) can be seen as the cultural equivalent of environmental conservation, the living arts are at the heart of our reaction to our own times.

So there are some specific demands which the European Green political parties need to take on board when framing policy.

- Artistic structures and networks should be funded enough to allow partnerships to continue, since the first thing that goes in any recession is solidarity.

- Multiple funding, from different EU programmes, should be allowed so that the cross-cutting nature of the arts' relevance can be emphasised. Several DGs should be able to contribute to cultural initiatives without restrictions on double-funding.
- Arts organisations, many of them very small enterprises, are rightly wary of the amount of bureaucracy involved in applying for funding to the EU, as well the endless criteria they have to meet, often to the detriment of their own objectives. The process needs to be simpler and more flexible. The European Parliament must adopt financial regulations which do not place unnecessary and pointless strain on small not-for-profit cultural organisations.
- In its external relations the EU should change the way it looks at cultural exchange. It should move on from a model based on the old national ideas of "import-export" and implement the idea of **reciprocity and engagement**, notably implementing a more open and much less expensive visa policy for cultural professionals and students/trainees. This must be adopted by all Member States, not just those in the Schengen agreement.
- The idea of setting up a **Cultural Erasmus Mundus** programme for professional mobility should be explored – allowing the EU's cultural energy to be used for global benefit.
- We should establish an EU fund for individual creative artists (writers, composers, choreographers, visual artists etc.) to have their work in progress supported because it is of European, rather than national, intention and importance.
- We should include the arts in any programmes for green economic policies.

Contact: [sajhmundy@hotmail.com](mailto:sajhmundy@hotmail.com)

