ERICarts: Final Activity Report for the G2CC-Project

I. SUMMARY

The role of the European Institute for Comparative Cultural Research (ERICarts) in the "Gateway to European Cultural Co-operation" project (G2CC) has been to develop a knowledge base and to carry out specific applied research in order to

- clarify definitions and build a conceptual framework for "European Cultural Cooperation";

- map and analyse the landscape of research in that domain; and;

- assess the role of national policies, their links and obstacles, for efforts to enhance European cultural cooperation.

In close collaboration with the other G2CC partners and with contributing researchers dealing with the arts and culture field in all corners of Europe, these tasks were successfully achieved and helped to provide a structure, priority issues and major resources for the "Laboratory of European Cultural Cooperation" and, particularly, its emerging Internet platform (www.labforculture.org). The latter has also been furthered with the provision of methodological advice, e.g. as regards the development of indicators for the construction of databases which were to host the resources for the website.

II. MAIN ACTIVITIES OF THE ERICARTS INSTITUTE IN THE G2CC PROJECT

A. INTRODUCTION

What follows is a short description of activities of the European Institute for Comparative Cultural Research (ERICarts) in the "Gateway to European Cultural Co-operation" project (G2CC), together with a general assessment of the deliveries and achievements resulting from these activities. The reporting in the next three chapters generally starts with the initial objectives, tasks or intentions as specified in the original work plan (the most important passages of the original plan being *highlighted in italics*). These expectations are then compared with the activities and the results of ERICarts' work during the three project phases, with further details added, where appropriate.

The following specific responsibilities were assigned to ERICarts at the outset of the project, which lasted from December 2004 to December 2006: The institute was to provide a knowledge base and specific applied research, to help

- clarify definitions and build a conceptual framework for "European Cultural Cooperation";

- map and analyse the landscape of research in that domain; and;

- assess the role of national policies, their links and obstacles, for efforts to enhance European cultural cooperation.

ERICarts' role and activities must be seen in the context of the work of the other three G2CC partners with whom a close collaboration has been secured during the whole project:

- *European Cultural Foundation*, Amsterdam (Co-ordinator of the G2CC project and of the related *Lab*forCulture Internet platform);

- *Fondazione Fitzcarraldo*, Torino (analysis and presentation of case studies and practices of cross-border cooperation)

- *On the Move*, Brussels (training of trans-national cultural operators and organisation of a database on technical and financial prerequisites for mobile artists and trans-border exchanges).

As well, good working connections with researchers and other experts from the culture field, in particular, with contributors to the *Council of Europe/ERICarts "Compendium of cultural policies and trends in Europe"* and with most of the stakeholders of the *Lab*forCulture, were maintained during the whole project.

B. PROPOSED AND ACCOMPLISHED ACTIVITIES IN THE COURSE OF THE G2CC PROJECT

> *ACTIVITY 1: Development of a conceptual framework to clarify the scope and meaning of European cultural cooperation and make it operational for the purposes of the G2CC project (including an easily accessible outline for users of the G2CC).*

1.1 Objectives

The term and concepts of "cultural co-operation" at the European level are being used with a variety of connotations (for more details, see ANNEX 1: "A First Look at the Involvement of the ERICarts-Institute in the G2CC Project").

In order to overcome this ambiguity and to assist in the construction of a collaborative working environment for the G2CC project, the ERICarts Institute was to *clarify the scope and meaning of the term 'European cultural co-operation' and to provide a conceptual framework.* This objective has been achieved in close collaboration with the other G2CC partners.

1.2 Activities

- *Collect definitions and concepts to clarify the meaning of "European cultural co-operation" and related objectives*:
  In a first step towards forging the new framework, relevant literature, surveys, databases, the Internet and other sources available to ERICarts were evaluated as well as 4 main documentation centres consulted directly (e.g. Institut für Auslandsbeziehungen, Stuttgart). Special attention had to be given to key objectives and activities connected with European cultural co-operation such as multi-lateral and bilateral cultural collaboration and networking; co-productions; joint exhibitions; exchanges between artists, cultural organisations, heritage institutions, cities etc.; and legislation and institutional programmes which may promote or hinder co-operation (e.g. in education and training, social security, copyright etc). As well, related key issues in public debates such as increasing cross-border mobility; enhanced circulation of cultural goods and services in a "common European space"; and intercultural dialogue etc., were assessed through a literature review of key documents.

- Analysis of results of a literature review to establish a conceptual framework to be discussed and adopted by G2CC partners for use in the overall project:
  As foreseen in the plan, a first draft of the conceptual framework paper was presented by the ERICarts Institute in Spring 2005. Following the meeting of G2CC partners in Turin, the draft framework paper was updated, taking into consideration their comments along with those of other experts consulted in the preparation process. A few further comments, especially as regards the general definition of European cultural cooperation, were received during the Summer. On the G2CC Internet platform (now http://www.labforculture.org), the adopted definition has been summarised as follows:

> **European cultural cooperation** *means people and institutions from the cultural sector in different European countries collaborating to create new ideas, projects, products or events. In contrast, cooperation that takes place within a country, or is restricted to a specific region or language area, could be called* **'cultural cooperation in Europe'**.
>
> *European cultural cooperation might usefully be defined as:* **shared communicative action across European boundaries using artistic and other cultural means**. *Ideally, it is based on mutual understanding and the recognition of – and respect for – differences.*

> *European* is understood in its broadest sense and the collaboration may also involve partners from other parts of the world. The **cultural sector** includes the arts, media and heritage, as well as the cultural industries. **Cooperation** refers to interactive trans-national or cross-cultural exchange.

- In the Fall of 2005, the final Framework paper was published on the provisional LabforCulture website and has remained there since (see ANNEX 2 for the full text. Included is also a choice of institutions and networked projects that were analysed during the preparation of the paper and a list of selected literature).

- *Use the results to contribute to the development of a common classification scheme and codes to be used when designing and technically building the Gateway:*
  During Spring and Summer of 2005, ERICarts experts advised the Amsterdam team in charge of preparing the Internet site both in matters of content organisation and with regard to technical and software questions. Debates around these issues finally resulted in the rejection of standard classification systems as used e.g. by libraries (Dewey etc.). As pointed out by ERICarts experts, the latter were found to be either outdated in their categories or not flexible enough to fully cover the changing processes of cross-cultural collaboration.
  As a consequence, ERICarts also participated, mostly during September 2005, in the development of a common new classification scheme for resources. Many of the proposals aiming at an enhancement of search capabilities and topical browsing by different user groups have influenced the final design of the *LabforCulture* online tool.

- *Prepare findings in a digestible and accessible manner to be posted to the Gateway and targeted to users in the field*:
  As a result of the thorough editing of the paper, an executive summary to be posted on the new LAB website has been prepared. In order to further increase the transparency and usability of the framework paper, it was decided to prepare a "Questions &Answers" style extension to the summary (see ANNEX 3 for both papers). The latter should help users, in particular, to understand the difference between "European cultural co-operation" and Cultural Co-operation in Europe". The final versions of these papers were discussed during the G2CC partners meeting in Bonn.

- *Make recommendations on new areas for research where information is lacking*:
  Critical points calling for further research and debate have been sampled and were integrated into the research plan and the framework paper. In June 2006, a discussion forum on issues raised in the framework paper was launched on the new *Lab*forCulture website. The goal was to receive feedback from a wider community on the ideas presented in the framework paper and to identify new areas of research. Several experts were contacted to take part in this forum. Responses came mostly from SEE countries.

1.3 Target groups

All actors involved in European cultural co-operation including, but not limited to, *EU bodies; cultural networks and associations with a European scope; mobile artists, journalists, scientists; arts institutions; national governments etc*. were considered to be the main target groups for the G2CC project. As regards the specific ERICarts activities within the project, the focus had to be more on the side of experts and researchers dealing with trans-national issues in the arts and media; specialists for the development and maintenance of cultural databases and Internet resources; and Member States' ministries responsible for cultural and international/European affairs. In general, these target groups could be reached as planned, thanks mainly to the already established "community of practice" of scientific and administrative contributors to the *Council of Europe/ERICarts "Compendium of cultural policies and trends in Europe"* (http://www.culturalpolicies.net) and also to the fruitful collaboration among the G2CC partners and individual experts that were involved in the project.

1.4 Deliverables

a. Research plan:

The research plan for the whole of ERICarts' involvement in the G2CC project was prepared at the outset (see ANNEX 1).

b. Literature review and survey taking into consideration different understandings/concepts of European cultural co-operation in different parts of Europe; and

c. Draft paper for discussion among G2CC partners:

While the concept of the survey was already included in the research plan (see ANNEX 1), the literature review was integrated into the draft of the definition and framework paper (see ANNEX 2).

d. Integrated version of the conceptual framework paper. Key terms summary to be made available in a "digestible" form for Gateway classification scheme and for cultural operators to be presented on the Gateway:

The integration of comments and modifications into the framework paper took place mainly during the Spring of 2005, while the final version (ANNEX 2) was published on the LAB website in October. Key terms from this work for classification puposes were made available to the *LabforCulture* planners continuously resp. on specific demand until the Fall of 2005 (see also under 1.2). As regards the Internet summary for cultural operators and the related Q&A paper, see ANNEX 3.

1.5 Modifications

No important modifications of the plan had to made. Work has been performed within the frame of the budget.

1.6 Timetable

The main activities during the first phase of ERICarts' involvement in the G2CC project were to be carried out until the *15-05-05 (with continual updating until the end of the project)*. As stated above, this plan has been realistic and was achieved only with minor delays.

ACTIVITY 2: Identification of primary and secondary research information and data resources on European cultural cooperation (including literature, documents, advocacy papers, etc.), based on the above framework, and provision of an overall analysis of their major findings, including trends and recommendations to be made accessible via the G2CC project. A summary of this analysis to be published in English, French and German.

2.1 Objectives

In collaboration with G2CC partners as well as national and international research and information bodies and specialised networks, the ERICarts Institute had to *collect and analyse existing and ongoing research of relevance to European cultural co-operation and related objectives.* Provisional categories proposed for the selection and evaluation of studies, documents, articles, online resources, data collections etc. included: *Theoretical research; trend analyses of financial resources of importance for cultural co-operation; explorations and monitoring of institutional infrastructures; culture industries development; cultural labour market analyses.*

2.2 Activities

- A *questionnaire to assist in gathering information on research resources available in different European countries on the topic of European cultural co-operation and mobility*, including *resources on specific forms of intercultural dialogue,* has been developed in 2005 (see ANNEX 4). Based on earlier concepts, several drafts were tested; the final one was discussed at the

Bonn Meeting of G2CC Partners (2005) and then distributed to researchers and documentalists all over Europe.

One of the main goals of this survey has been to complement existing databases, bibliographies and Internet portals – which generally have a "bias" on literature from the Anglophone countries – with research conducted in all parts of Europe, especially in lesser used language areas. 13 experts supplying more than one resource on cultural cooperation in Europe participated in the ERICarts survey.

- After *an assessment of the results of this questionnaire* (regional distribution, abstracts, contents etc.), the survey was complemented by a *literature review,* which included other resources of interest for the final collection and evaluation; the review has been gathered mainly from the ERICarts library and the ZfKf documentation ("Archiv für deutsche und internationale Kulturpolitik"). More than 150 resources were considered for inclusion into the final selection. A preliminary analysis of the research resources was presented at the G2CC Meeting in Brussels (February 2006).

- During the first months of 2006, the *consultation with members of the target group*, in general, and the G2CC partners, in particular, led to a draft collection and – after clarification of some problems of software compatibility – to a final database of *main research resources available which are of importance for debates on European cultural co-operation and mobility*.

ANNEX 5 presents a statistical overview of the 99 resources, most of them research reports, books and conference readers, which were selected for the database. The overview shows resources dealing with European cultural cooperation in general at the top of the list (40%), followed by those addressing the EU (36%) and larger regions in Europe (14%). As regards research disciplines, general + interdisciplinary material and cultural + European studies dominate, followed by the social sciences (politics, sociology, anthropology). Among the important themes addressed in the resources are:
- National or regional policies influencing cooperation,
- European cultural policy,
- the financing of cooperation,
- cultural management and
- laws of relevance for cultural cooperation.

- A final *database for the G2CC project* together with bibliographical and content information, abstracts and, in most cases, links to texts or other available online information – in many cases in the original language – has been compiled and its main resources are now accessible on the *Lab*forCulture website as "Research in Focus" No. 3.

A structured collection of *main results, trends and recommendations of these studies* has *been prepared for the G2CC project* and can be found in ANNEX 6.

It has been complemented by a more condensed *summary* (see ANNEX 7) which is now available in English, French, German, Spanish and Polish language on the *Lab*forCulture website.

- Many of the studies and other resources specifically discuss *areas where new research initiatives are required*. In particular,
- deficits in comparative cultural statistics;
- a lack of analyses of regional priorities (especially in parts of Central and Eastern Europe);
- missing links between cultural and immigration policies, and
- conceptual problems regarding mobility studies in the arts and media field
were frequently mentioned.

- Some of the resources could contribute to a further development of *the common classification scheme and codes to be used for the Gateway* (now *Lab*forCulture).

2.3 Target groups

In addition to the target groups mentioned under 1.3, the collection will be of particular interest for *national and trans-national research institutions and to documentation centres / networks*.

2.4 Deliverables

a. Research plan and online questionnaire

See 1.4 and ANNEX 4

b. Development of a database to house results of online questionnaire

Developed and implemented (see 2.2)

c. Literature review and individual consultations; and

d. Analysis of results

See 2.2 and ANNEX 5

e. Analytical report with main findings, also for discussion among G2CC partners. Summary of report to be made available in English, French and German on the G2CC.

See ANNEX 6

f. Interpretation of major results into accessible terms for operators from the field as well as recommendations for areas where new research initiatives are required.

See ANNEX 7

2.5 Modifications

No important modifications of the plan had to be made. Work has been performed within the frame of the budget. Due to the successful development of the *Lab*forCulture Internet platform, the online presentation of deliverables 2.4.d - f needed to be integrated.

2.6 Timetable

The main activities during the second phase of ERICarts' involvement in the G2CC project were to be carried out in 2005 until Summer 2006, the online presentation until the 30-09-06. The deliveries were submitted in time or only with minor delays, due to technical problems and editorial priorities of the *Lab*forCulture werbsite.

ACTIVITY 3: Analysis of national cultural policies influencing mobility and cooperation in Europe (Using existing information resources, identify and analyse goals, regulations and measures of national policies that are of relevance for cross-border cultural cooperation in Europe, including the mobility of cultural operators, goods and services, intercultural dialogue, etc. A summary of the analysis to be provided in English, French and German.)

3.1 Objectives

National policies and regulations can be of high importance for exchanges and other forms of trans-border cooperation, *by either fostering or discouraging them. Among the relevant factors, in this respect, are social and tax regimes, foreign policy contracts, awards and scholarship regulations, labour laws and union rules, quota regulations or copyright royalty schemes. Cultural policies, in particular, can be focussed mainly or exclusively on the promotion of "national" achievements and cultural goods or develop a more "European" or trans-national approach which favours exchanges and co-operation agreements.*
The information gathered in this part of the project will add to *the policy context for activities of the G2CC partners.*

3.2 Activities

- The ERICarts Institute investigated and mapped national policies of relevance for European cultural cooperation and intercultural dialogue, based mainly on already *existing trans-national information source*s, such as research reports and topical websites. *Resources of all EU Member States and those associated with EU cultural programmes* were included in this exercise. Among major comparative studies consulted, in this context, some were or still are (co-)organised by the ERICarts Institute, including: "Creative Europe"; "Compendium of Cultural Policies and Trends in Europe" (with Council of Europe); "The Status of Artists in Europe". This was of advantage both for methodological reasons and for the availability of background information. However, other resources such as "On the Move" (IETM database), the EFAH/Interarts "Report on the state of cultural cooperation in Europe", the growing body of resources on *www.labforculture.org* or the study "Urban Multilingualism in Europe"[1] were also very supportive, in this context.

- The possible alternative mentioned in the original G2CC plan of *collecting additional information via a questionnaire to clarify or enhance information which may be lacking* has not been taken up, since several initiatives dealing with related questions and mapping exercises have been carried out, or were launched, in the course of the project, which could have led to a duplication of work. Three examples:

  - Publication of an analysis of EU Member States culture and external relations policies (Boekmanstichting and European Cultural Foundation/LabforCulture)[2];

  - Following the development of indicators (2004) and decisions made during Compendium Authors Meetings in Amsterdam (2005) and Budapest (2006), a new grid for the "Compendium of Cultural Policies and Trends in Europe" (Council of Europe/ERICarts) has been implemented.[3] The new structure takes into consideration current conditions of globalisation, European enlargement; immigration trends; practices and concepts of intercultural dialogue; and other political processes that influence cultural co-operation policies and practices in Europe.

  - In view of the *2008 EU Year of Intercultural Dialogue,* the European Cultural Foundation (ECF) and the European Forum for the Arts and Heritage (EFAH) launched a "Civil Society Platform for Intercultural Dialogue". Members are European cultural organisations and networks, as well as organisations dealing with related issues such as migration, education, youth and social affairs. One of the platform's aims is to map, exchange and disseminate best practice throughout Europe.[4]

- The existing *database* for resources on European cultural cooperation was modified to house extended information gathered during the third phase of the project.

- A *Report on the results which are of importance for debates on European cultural cooperation and for activities of institutions and operators active in this field* has been *prepared*; it will *be made available on the Gateway* (now *Lab*forCulture website), together with a *summary* in different languages (see ANNEX 8). The report distinguishes between national policies and practices aiming directly at trans-national European cultural cooperation, and internal policies or frameworks which, nevertheless, influence this cooperation; the latter being highlighted with some meaningful examples.

- The Institute has also identified *areas where new research initiatives are required* and, during the whole year of 2006, further contributed to questions around the organisation of content on the new Internet platform, including the *classification scheme and codes.*

3.3 Target groups

[1] Edited by G. Extra and K. Yagmur, Clevedon 2004
[2] Published in: D. Dodd and M. Lyklema, K. Dittrich-Van Weringh: A Cultural Component as an integral part of the EU's Foreign Policy", Amsterdam 2006
[3] Results of the survey are available under http://www.culturalpolicies.net
[4] http://www.eurocult.org/we-advocate/advocacy-actions/

In addition to the target groups mentioned under 1.3, the report is expected to stimulate debates among users of the *Lab*forCulture Internet platform as well as among other *actors involved in European cultural co-operation such as national and trans-national cultural institutions (e.g. arts councils),* providers of other Internet services*, EU bodies, Member States' ministries etc.*

3.4 Deliverables

a. Research plan and methodology

See 1.4. The methodology follows accepted standards in empirical social and cultural research.

b. Development of a database

Modification of the existing database (see 3.3)

c. Preliminary evaluation of results from literature and database reviews

The evaluation has been carried out in two steps:
(1) trans-national cultural cooperation: policies, practices and institutions;
(2) internal policies and practices of relevance for European cultural cooperation.

d. Develop and distribute follow-up questionnaire to members of target group

See under 3.3 and 3.5

e. Analytical report with main findings, also for discussion among G2CC partners (summaries to be made available in English, French and German on the G2CC gateway).

See ANNEX 8

3.5 Modifications

No important modifications of the plan had to be made. Work has been performed within the frame of the budget.
The (optional) "follow-up questionnaire" mentioned under 3.4.d could be replaced by other forms of surveying and evaluation (see under 3.3 for further details). Taking account of the focus on *trans-national* cooperation agreed upon by the G2CC partners, national policies and practices influencing this domain were given sufficient space in the final report.

3.6 Timetable (for deliverables)

The first activities during the third phase of ERICarts' involvement in the G2CC project were carried out in 2005, the evaluation phase until Summer 2006, as was originally planned; the final report has been submitted with a minor delay, due to medical treatment of the main author in October and November 2006 and also to the late arrival of some source material needed for the final assessment.

A First Look at the Involvement of the ERICarts-Institute in the G2CC Project

Discussion paper and general research plan
prepared by A. J. Wiesand for the G2CC-Consortium Meeting in Amsterdam, January 28-30, 2005
(partly based on earlier texts and on the EU-application) – revised version February 23, 2005

A. The Outset and First Definitions

At present, the term "cultural co-operation" is often used ambiguously. Cultural co-operation at a European level exists in many different forms:

- For example, the role of the Council of Europe in 'cultural co-operation' has encompassed, over many decades, *the intergovernmental exchange of information and experience and the sharing of good policy practice* on a wide range of issues, such as the evaluation of national cultural policies and the analysis of policy approaches and appropriate tools for all levels of governance to promote creativity, participation, diversity and cultural democracy.

- In their turn, national governments as well as the European Union and their related agencies have tried to develop *general or multilateral and bilateral strategies, programmes and projects* aiming at what is also labelled "cultural co-operation", even if the expected outcomes will quite often serve mainly general national or European policy objectives, sometimes even economic interests.

- Such general approaches towards co-operation could be confronted with, for example, the ambitions and practices of trans-national networks of individuals, cities and regions or institutions which, in their respective spheres and dedicated mostly to their constituencies, engage in *more action-oriented projects or information tools*.

Generally speaking, these types of activity as well as the broader debate about them in the media and in political, artistic or academic circles are at least partly based on national/regional history, including a body of intellectual knowledge and cultural/aesthetic experiences ('intangible assets').[5] Thus, they also relate to changes in mindsets, which may be more or less open towards trans-national exchanges and mobility.

Rather than interpreting 'cultural co-operation' as embracing all aspects of cultural policies and developments that have a European or trans-national dimension, it would probably seem, in the context of G2CC, more realistic to focus on the most obvious of European activities: multi-lateral and bilateral cultural collaboration and networking, co-productions and joint exhibitions, exchanges between artists, between cultural organisations, between heritage institutions, between cities and between regions etc.
Such co-operation and exchange is multi-layered and needs to be defined more specifically in the proposed *conceptual framework*. Some of it happens outside the purview of the EU, governments or institutes that foster or monitor 'cultural co-operation', but arguably it lies at the centre of it. Whether certain commercial activities (e.g. film and TV co-productions or some activities in the context of book fairs) could fall under such a concept , remains to be discussed in the first phase of the project.

Even if one interprets 'cultural co-operation' in this more focused sense of cultural engagement, it should be recognised that such activities take place in a broader policy context and are subject to constraints and obstacles as well as incentives. These need to be dealt with mainly in the final phase of the project.

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[5] More about this concept in D. Cliche, R. Mitchell, A. J. Wiesand with Ilkka Heiskanen and Luca dal Pozzolo: "Creative Europe – On Governance and Management of Artistic Creativity in Europe", Bonn 2002

With the aim of further clarifying the scope and meaning of the term "European cultural co-operation", to address some of its important political dimensions and to assist in the development of basic elements needed for an Internet-based information system, the ERICarts-Institute has started with the following activities, as foreseen in the overall G2CC concept:

- Collect *definitions and concepts to clarify the meaning of "European cultural co-operation"* and related objectives such as increasing cross-border mobility, enhanced circulation of cultural goods and services, and intercultural dialogue etc., through a literature review of key documents

- Analysis of results of the literature review with the aim to establish the *draft of a conceptual framework* are to be discussed and adopted by the project co-organisers and associated partners for use in the overall project. Other resource persons/bodies will be consulted.

During Spring of 2005, these results are expected to be ready for distribution and subsequent discussion among all project partners. It is expected that, at about the same time, the overall design of the technical components and basic software needed for the proposed Internet platform (LAB-Portal) will have been clarified and agreed upon by the G2CC Consortium. This would then give ERICarts the chance to:

- further develop and refine the integrated conceptual framework (which will later be posted to the Gateway and targeted to users in the field);

- use the framework and results of ongoing evaluations to contribute to the development of definitions, structures and/or classification schemes, codes and indicators needed for designing and technically building the Gateway as well as to an enhancement of its search capabilities and topical browsing by different user groups;

- make recommendations on new areas for research where information is lacking.

In order to prepare the activities foreseen for the second phase of the G2CC project, which is to identify research resources on European cultural co-operation and analyse major findings, the ERICarts-Institute has developed a *research plan*, including some first *categories of questions for a survey*, with preference for an online-questionnaire, and a *database*, where its results can be hosted and further processed (details are given in section C. of this paper). The partners in the G2CC consortium are expected to assist in the collection of relevant addresses to which the survey should be directed.

C. General Research Plan (first two phases)

1. Devising the Scope of Evaluation and Surveying

1.1 Scope of resource bodies

Based on the draft conceptual framework and with the help of its partners in- and outside of the G2CC consortium, ERICarts will first identify the most *important public and private institutions, initiatives and networks* which provide directly, partly or indirectly *research findings, case studies, statistics and similar information about policies, processes or conditions of relevance for transnational cultural co-operation.*

Such bodies may be located within member states of the EU and in other European countries or are of a general, "European" nature. They will be selected out of a wider range of e.g.:

- Official bodies or observatories run by individual governments, in partnership with the EU or by inter-governmental organisations, which undertake constant monitoring in the field of cultural co-operation;

- Official bodies to foster cultural co-operation within larger "European Regions"[6];
- Government departments or important agencies with a public mission which facilitate or monitor cultural co-operation and developments in their own country, located in e.g. government ministries, universities, arts councils;
- National arms-length' bodies which are publicly mandated to engage in trans-national cultural co-operation (cultural institutes);
- Major organisations which do not have a strict cultural mandate but engage in trans-border cultural co-operation;
- Independent institutions/observatories or research centres which monitor activities related to cultural co-operation (mixed sources of funding);
- Specialised thematic networks engaged in cultural co-operation;
- Main European advocacy bodies/lobbies;
- Major foundations which support European cultural co-operation;
- Some main "Observatories" and research institutions, in- and outside of universities;
- Important individual cultural institutes and their relations with foreign partners;
- Important commercial information providers or consultancies.

While selecting relevant research bodies and monitoring institutions or networks and assessing their potential resources, some information regarding their *background, structure and outputs* will be collected via questionnaire, such as:

- Institutional background (e.g. university, arts council, professional association, topical network, independent institute, government agency or department, private consultancy);
- Co-operation with other public and private actors;
- Cultural sectors or disciplines covered (cf. C.2.1)
- Geographic and linguistic coverage (cf. C.2.2);
- Services open to non-nationals (outside of seat country)? In what languages?;
- Relations with EU institutions (including the CCPs);
- Frequency of main research/monitoring activities (ongoing, recurrent, sporadic etc.);
- Advisory tasks (e.g. towards governments, boards, projects);
- Type of documentation provided (e.g. reference library, documentation centre, online portal, publishing units for print, audiovisual or digital media);
- Typical outputs (examples of literature, studies, webpages etc.).

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[6] Larger geographical regions of Europe reflecting cultural and political traditions, frameworks and priorities for co-operation are often – and sometimes overlapping - identified as: The **Nordic and/or Baltic** Region (e.g. Denmark, Estonia, Finland, parts of Germany, Iceland, Latvia, Lithuania, Norway, Poland, Sweden); **Central** Europe (e.g. Austria, Czech Republic, Germany, Hungary, Liechtenstein, Luxembourg, Poland, Slovakia, Slovenia, Switzerland, parts of Italy); **West** Europe (Belgium, France, Ireland, Luxembourg, the Netherlands, United Kingdom, sometimes also including Spain and Portugal), **East** Europe (e.g. Bulgaria, Croatia, Hungary, Poland, Romania, Serbia and Montenegro, Slovakia, sometimes also the Baltic States); **Mediterranean** (Cyprus, parts of France, Greece, Italy, Malta, Portugal, Slovenia, Spain, Turkey).

1.2 Three Steps (first phase of the project)

To carry out the selection of resource bodies, three main steps will be taken:

    a. In a first step, *relevant literature, surveys, databases, the Internet and other sources* available to ERICarts will be evaluated as well as 3-5 main documentation centres consulted directly (e.g. Institut für Auslandsbeziehungen, Stuttgart).

    b. Secondly, a *list of potential resource institutions* will be presented to the G2CC partners and other experienced specialists (most of which are known from their participation in current or former ERICarts projects). This is to ensure that no institution situated in (or relevant for) the geographic area covered in the study will be left out and all relevant sources are being exploited. According to the "Handbook of Cultural Affairs in Europe" (2000), as many as 180-230 European bodies and central institutions in those countries involved in the project could be relevant for a first scrutiny.[7]

    c. A revised list of research institutions, observatories and other bodies which are (potentially) involved in monitoring or analyzing cultural co-operation is then being drawn up and a *questionnaire sent out* to them, at the end of the first phase. They will be given approximately 5-6 weeks to respond to the questionnaire. Follow-up mails or telephone calls will ensure that the responses are comprehensive and received by ERICarts within the allotted time frame.

1.3 General scope of the resource material

The research resources documented/made available by the selected bodies will be evaluated in greater detail during the different stages of the G2CC-project. Their main scope are *publications / studies dealing with institutions, programmes and ongoing, at least recurrent activities (e.g. facilitating, funding and/or monitoring) of importance for trans-border cultural co-operation in Europe.*

Potential topics of such research resources could include the analysis and, preferably, comparison of (more details under 2.):

- General trends, patterns and historical aspects;
- Multilaterial/bilateral co-operation between cultural organisations, artists, practitioners, networks, cities and regions;
- Best practices and important events relating to cultural co-operation;
- Cultural development and policies, in general, as well as sector policies, in particular, which influence co-operation (not limited to traditional "foreign cultural policy"!);
- Specific public and private programmes or measures related to mobility such as trans-national scholarships, competitions or communication tools (e.g. sponsored by governments, foundations, networks etc);
- Legislation and institutional programmes which may promote or hinder co-operation (e.g. in education and training, social security, copyright etc);
- Cultural statistics or other data which document trans-national exchanges or integrated European activities (such data may refer not only to events or to the movement of persons, e.g. students or artists, but also the development of a broader knowledge and appreciation caused e.g. by citizen's improved access to culture from all parts of Europe.

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[7] Of course, a lot more are relevant, if e.g. a mere documentation of individual funding opportunities would be at stake – however, such information is already available in existing information systems of CCP's, OTM etc.

2. First Indicators for the Analysis of Research Resources (second phase of the project)

Complementing the scope and criteria mentioned under C.1, the following are some first suggestions of classifications or indicators to be used in the assessment and analysis of the resource material:

2.1 *Cultural sectors* covered (includes also educational/training activities in those sectors):
    a. Music (classic, contemporary, popular);
    b. Performing arts (theatre and dance);
    c. Visual arts (painting, sculpture, photography and digital arts);
    d. Cultural heritage (movable and immovable heritage, archaeological and architectural heritage; natural heritage; linguistic and gastronomic heritage, and traditional occupations.);
    e. Literature, books and reading (including print and electronic books);
    f. Audiovisual and other media;
    g. Disciplinary approaches (e.g. copyright, cultural economics);
    h. Interdisciplinary approaches;
    i. Cultural policy and diplomacy;
    j. Dedicated intercultural activities.

2.2 *Geographic and linguistic coverage:*
    a. National, regional scope (at home or with regard to other countries);
    b. Mainly linguistic or historical regions (e.g. Nordic Cultural Co-operation);
    c. Defined European scope (e.g. EU member states);
    d. Broad European scope (including European Cultural Convention of CoE);
    e. International (research/documentation involving countries in different);
    f. Not defined (e.g. project- or sector related coverage).

2.3 *Research methods used:*
    a. Definitions, classifications;
    b. Evaluation methods, criteria, indicators;
    c. Identification of issues (current and alternative policies or practices, "concept mapping", etc.);
    d. Empirical assessments (surveying methods, sampling, validity tests etc.);
    e. Other methods (e.g. observational field studies, "action-research");
    f. Coping with cultural and language differences;
    g. Long- and medium-term studies, monitoring;
    h. Implementation strategies, feedback, "empowerment evaluation" etc.

2.4 *Types or functions of activities, processes or policies* dealt with in the resource material:
    a. National and European cultural policy in general and sector or institutional policies in particular which (potentially) influence cultural co-operation;
    b. Legislation which promotes or influences co-operation (e.g. VAT, social security);
    c. Trade aspects concerning cultural goods and services (material and immaterial flow, including rights);
    d. Studies of general trends, patterns, stereotypes and historical aspects (e.g. art history, regional exchanges, use of languages) of relevance for European cultural co-operation;
    e. Studies of the goals/objectives, strategies (short-term, long term) and communication/implementation practices of specific bodies involved in European cultural co-operation, including the development of measures for its improvement;
    f. Specific public and private programmes or measures related to mobility or to facilitating exchanges in the cultural field, such as trans-national scholarships or competitions (e.g. from the EU, governments, foundations, networks etc);
    g. Best practices in the field of cultural co-operation in general or in specific fields such as music, performing arts, cultural heritage, visual arts, books and reading;

h. Cultural statistics (participation rates in co-operation activities/exchanges, occupational statistics, e.g. foreign artists working in different countries, content-related data, e.g. with regard to events or the media, etc.);

i. Analyses of intended and achieved results of co-operation activities

j. Evaluation methods or instruments to measure the success or failure of plans/activities concerning cultural co-operation (including feedback from European bodies, governments, the media, artists etc.);

k. Theoretical outlook of and prospective for the future of cultural co-operation;

l. Other relevant aspects.

2.4 *Main results, trends or recommendations presented in the research resources* to be assessed against *political priorities*[8], such as:

a. Enhancing mobility and the free circulation of goods and services;

b. Fostering European identity;

c. Safeguarding linguistic and cultural diversity;

d. Creation of a common "Cultural Space" for European professionals, ideas and achievements;

e. Improving co-operation between (traditional) EU member countries and other parts of Europe/applicant countries;

f. Supporting intercultural dialogue and social integration/cohesion;

g. Widening knowledge of European history and culture in all parts of the population

h. Improving training and employment opportunities for cultural professionals

i. Support for European culture industries and for the international distribution of artistic and literary creations;

j. Giving incentives to cultural co-operation with other parts of the world;

k. Other important priorities.

D. Further Steps in the Project (mainly third phase)

During the second and, particularly, the third phase of the G2CC project, questions of how to disseminate which type of information and research findings via the G2CC Internet-platform (or the future "LAB") will play a large role in ERICarts' work – details are to be discussed with the partners in the course of the coming months.

Other elements of research and dissemination will also be relevant, for which a concrete research plan can only be developed at the end of the second phase. They will include, among other aspects:

1. *Analysis of national cultural policies influencing European cultural co-operation*. Results to be assessed against the conceptual framework and with regard to *possible improvements* (as concerns e.g. grant or exchange programmes, legislation, activities of cultural institutes, etc.);

2. *General conclusions to be drawn from the research findings* (such as the role of languages and "language regions" for the future of European cultural co-operation or potential contradictions between the strive for "cultural identity" and "cultural diversity"[9]);

3. *Recommendations on areas for future research* (where information is insufficient or lacking).

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[8] as expressed by the EU Commission or Parliament, the Council of Europe, major networks or foundations, etc.

[9] cf. the following quote from a 2005 initiative, which could be seen as a prototype for such potential conflicts of interest: "We would like to present the ideas that new and young people from Bulgaria and Europe could put forward in respect of the enlargement of Europe and cultural identity as part of the cultural diversity" (Nia Pushkarova, www.ime.sonance.net)

ANNEX 2

"European Cultural Cooperation"
in the G2CC-LAB-Environment

Definition and Elements of a Conceptual Framework

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Final Version

September 20, 2005

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PART 1: CONTEXT

1.1   Background to the G2CC project

This exercise is a contribution to the project "Gateway to Cultural Cooperation" (G2CC) which is supported by the EU-Commission. The following four organisations are partners which form the core group of G2CC. They are also in close contact with other contributing experts from the culture field:

- European Cultural Foundation, Amsterdam (ECF, Co-ordinator)
- Fondazione Fitzcarraldo, Torino
- On the Move, Brussels (OTM) and
- European Institute for Comparative Cultural Research gGmbH, Bonn (ERICarts).

Through consultation, case studies, research and Internet services dealing with cultural cooperation projects, with the mobility of artists and cultural operators, and with efforts to foster intercultural dialogue, the results of the G2CC project intend to serve the information needs of the proposed "Laboratory of European Cultural Cooperation ", in general, and of its "LAB-Portal", in particular. Hopefully, it will facilitate the construction of a comprehensive platform for cultural cooperation in what is increasingly emerging as a diverse but interactive and collaborative European Public Space.

The core partners of the G2CC project each have specific responsibilities. ERICarts' role is to provide a knowledge base and capacities for specific applied research, to help

- clarify definitions and build a conceptual framework on "what is cultural cooperation";
- map and analyse the landscape of research on cultural cooperation in Europe and;
- assess the links and obstacles between cultural cooperation and national as well as European cultural policies.

This paper addresses the first main task. It summarises ideas and analytical categories from earlier papers and provides a synthesis of meeting results, a first review of research literature and an evaluation of data available on the Internet.

1.2   The LAB-Concept

In 2000, the European Parliament passed a Resolution on cultural cooperation in the European Union (2000/2323 (INI)) which recommended, inter alia, to set up "a European Observatory to monitor cultural cooperation, with the aim of promoting the exchange of information and co-ordination between the cultural policies of the Member States and Community cultural policy". During the years that followed, many ideas on how to realise such an Observatory were discussed. Feasibility studies were commissioned by the EU and other institutions, notably the ECF; their results were discussed by governments, NGO and experts.

Mainly through the interventions of the ECF, the concept gradually changed from the earlier "observatory model" into that of a more proactive and collaborative "Laboratory of European Cultural Cooperation" (the "LAB"). In the course of 2004 and the first half of 2005, this concept was further developed in meetings and expressed in expert papers. A landmark in this development has been the launching of the G2CC project with secured funding from the European Commission for preparatory activities leading to an innovative Internet presence forming the core elements of the "LAB-Portal".

Since the future Laboratory of Cultural Cooperation is in the focus of the G2CC project's work, it is necessary to relate its activities, first of all, to the general concept and aims which have been developed for the LAB and its development and outlined in a "Business Plan" prepared by the ECF and Palmer/Rae Associates in early 2004. This plan foresees the LAB as

> "an effective tool that provides useful information for artists, cultural operators and practitioners, governments, private foundations, the media and a wider-public, that facilitates the

sharing and discussion of knowledge and the optimisation of existing resources, that monitors and analyses trends, commissions and follows-up research, and that pilots innovative schemes to encourage cross-border cultural cooperation in Europe."[10] Strong interaction is encouraged between the LAB and a wide-range of stakeholders involved in cultural practice, policy, research and development.

Based on this vision, the future LAB could possibly be described as a ***facilitator for cross-border cultural interaction in Europe.*** Such intentions must be kept in mind if a general definition of "European Cultural Cooperation" is to be developed which would be of use for the LAB and guide the organisation of information made available from its Portal. The latter should protrude as a unique solution, which does not duplicate already existing efforts. Its attraction to users will probably depend on its capability to address main or upcoming issues in the field of cultural cooperation.

The emergence of the two-year pilot project (G2CC) has, to a certain extent, provided the LAB with the opportunity to take first steps towards realising some of the visions and concrete activities outlined in the 2004 LAB Business Plan. The creation of a "Stakeholders Forum" and the organisation of other external and internal meetings are also in line with this Plan. Together, these initiatives set some interim priorities:

- European cultural cooperation activities should focus, at least during the first phases, on the stimulation of innovation artistic processes, initiatives and projects;
- The LAB should be "critical, analytical, educational and developmental" and should "provide additional intelligence to cross border cooperation in Europe" by clarifying key concepts such as "intercultural dialogue" or "cross-border mobility" based on concrete research activities (First Internal LAB-Meeting, Amsterdam Dec. 13-16, 2004).

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[10]   *Laboratory of European Cultural Co-operation – Four Year Pilot Project; Business Plan*. prepared by the European Cultural Foundation and Palmer/Rae Associates, January 13, 2004.

Part 2:   TOWARDS A DEFINITION OF "EUROPEAN CULTURAL COOPERATION"

When defining a composite term such as "European Cultural Cooperation", there are, in principle, two modes to proceed:

- to investigate the scope or meaning of the individual words, without neglecting their context (which will be done in the following three sections of this paper);
- to trace the "integrated sense" of the term, be it through a more theoretical exercise, based mainly on existing literature on the subject matter, or through an assessment of its actual use (which follows in section 2.4 and in the Annex 1).

If these two exercises lead to similar or even identical results, it would then be possible to speak of a secured definition.

2.1   "European"

2.1.1 The Failed EU Constitution and its Meaning for a "European Cultural Space"

The recent failure to obtain a majority vote from French and Dutch citizens on the proposed "European Constitution" came as a shock to many observers. Some commentaries went so far as to speak of the "end of the European integration process". Politicians identified the EU-enlargement process as a "cultural overcharge" ("Kulturelle Überforderung"). Negative stereotypes about "the others" and fears about "Polish plumbers" or "radical-islamic Turks" became part of the mainstream discourse. Others interpreted this failure as proof supporting their belief that only a more socially and economically homogenous "Core Europe" ("Kerneuropa", made up mainly of the "old" EU member states) could survive a full integration process.

How does the culture sector perceive these developments? What could be the consequences for the overall concept of the LAB/G2CC project? Does it need to be reconsidered altogether?

Here we provide four different opinions from cultural actors regarding the outcome of the Constitutional vote in France and the Netherlands.

The ambitious literary writer Durs Grünbein made, as a "native of this continent", stated that all European crises and wars in history have actually increased the knowledge of a common "moral personality" and the "emergence of an almost motherly European consciousness"[11] while Nobel Prize winner for Literature, Elfried Jelinek, saw the vote as a "real catastrophe".[12]

Michael Schindhelm, who was born and raised in the former GDR and is now the director Berlin Opera Foundation states that Europe is:

> "still a heap of difficult, narcissistic, silly nations who have, however, learned something from history and are characterized, indeed, by the Christian-western civilization that no longer spontaneously hit at each other. But that does not mean that they are ready to share an unspecific, common flat, with just a handful of EU-Commissioners as landlords... The rebirth of a national identity which does not try to dismiss history is a cultural task. Emancipation must go on. Not with the purpose of euroreligious abnegation, but in recognition of our national culture, of its horrors and its beauty."[13]

Another critical voice, albeit in a different spirit than that of Schindhelm, came from the Romanian intellectual and former Minister of Culture, Andrei Plesu:[14]

> "Europe has become an ideology. Here in the East, we still remember all too well the devastating impact of a thought, of a conviction, that metamorphoses into an ideology, an abstract programme, a fanatic schema, an *idee fixe*. Ideology is a form of the bureau-

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[11]   in: *Kölner Stadt-Anzeiger*, June 3, 2005.

[12]   in: *Frankfurter Allgemeine Zeitung*, May 31, 2005.

[13]   in: *Die Welt*, June 9th, 2005.

[14]   in: *Süddeutsche Zeitung,* June 9th, 2005.

cratisation of thought... Even the greatness of the European idea cannot survive if it is infected with ideological reflexes. It is simply impossible for the demagogy of the 'common house', the regimentation of optimism, the tactical monumentalisation of the spirit of the community, the sovereignty of administration and accountancy, to create a convincing portrait of Europe –either for its members or for the those waiting to join. Europe, or rather the European Union, must hurry up and recover its organic freshness, its naturalness, its human dimension."

In his reflection of the current difficulties in Europe, German sociologist Ulrich Beck[15] echoes such concerns. According to him, the European integration process has been concentrating, until now,

"on the abrogation of distinction, that is, of national und local differences. The 'harmonising policy' mixes up unity with uniformity or takes for granted, that uniformity would be a necessary prerequisite for unity. Transferring rudiments of the classic constitutional law to European institutions became the most important regulatory principle in modern Europe. The more EU-policy could act successfully under the primacy of uniformity, the more resistance it created and its contra-productive effects became more visible."

Beck sees the need for a change of paradigm which he summarizes under the term "cosmopolitan integration". His main message would then be: "Diversity is not a problem but rather the solution".

One should not forget, however, that this debate is already much older and has only been reopened because of the recent developments. For example, at an international seminar held in 2003 in London,[16] it was Gottfried Wagner (European Cultural Foundation) who referred to the need for an "explicit cultural dimension" at the European level, based on common cultural values spelled out in the European Convention.[17] Dragan Klaic (EFAH) supported this view and asserted that EU Member States need to move away from outdated notions of bilateralism, "phoney multilateralism" and the tendency to associate cultural products with national prestige. In the same conference, former Irish Prime Minister, Garret Fitzgerald**,** noted the lack of public engagement with the EU and suggested that this "democratic deficit" reflects a larger "cultural divide". In his view, the failure to develop the novel political structure of the EU has been attributable to its weak cultural roots.

All of these statements show that there is a need for a thorough reflection – from a cultural perspective - on the very foundations of the European integration process which is to reach beyond the EU and its failed Constitution. ***Could this be an ideal task for the future LAB?***

However, keeping in mind our present task, we can neither fully anticipate this process of reflection and debate, nor base our work on perspectives which are polar opposites. What we can discuss, in the meantime, is a tentative solution which has been described by Merja Bouters as a – typical European – mix between "attitudes of conviviality and demand for unifying cultural elements".[18]

Such "unifying" elements may be looked for both in national (or even regional) and trans-national (or global) contexts, which is to say: they are not necessarily heading towards a clear "European identity", since this could mean, as Andrej Plesu pointed out, falling into the trap of another ideology of homogeneity. Is then the idea of a common destiny or common European values just a dream? Could the experience of living in "hybrid cultures", of a "partial strangeness", be characteristic not only for minorities, but a general mark of those living in our "functional-differentiated global societies?"[19] One of the lessons to be learned from the role of intellectuals in the former Yugoslavia is that, despite their overwhelming allegiance to a trans-cultural, multi-ethnic and non-denominational

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[15]   Beck, Ulrich: "Das kosmopolitische Empire", in: *Internationale Politik*, No. 7/2005, Vol. 60.

[16]   *The Convention on the Future of Europe: A Community Without Culture?*. London: Chatham House, 22 January 2003, quoted under: http://www.riia.org/index

[17]   Cf. also his speech held at the Annual Assembly of the European Foundation Centre, Budapest, 4 June 2005. Wagner, Gottfried: *Can "Europe as a Cultural Project" help to overcome the crisis of the European Union? The Role of Foundations.*

[18]   Title of her lecture at the International INST-Research Conference: *The Unifying Aspects of Cultures*. Vienna, November 7 - 9, 2003.

[19]   Tschernokoshewa, Elka / Kramer, Dieter (Eds.): *Der alltägliche Umgang mit Differenz. Bildung – Medien – Politik.* Münster: 2001, p. 10. See also Jantjes, Gavin: "The long march from 'Ethnic Arts' to 'New Internationalism'" in Lavrijsen, Ria (ed): *Seminar: Cultural Diversity in the Arts: Art, Art Policies and the Facelift of Europe.* Amsterdam: Royal Tropical Institute; February, 1993.

definition of citizenship, they could not stop their state and its (seemingly) balanced political system from falling apart again: the more or less forced integrationism of the Tito-age could not prevent the rebirth of deeply rooted national and cultural sentiments or prejudices.

This leads us to new questions. Should cultural interaction in Europe rally to the support of a "superstate" model as it is conceived in some geopolitical designs or almost taken for granted in economic circles? Or, would the vision of a "public space", of a *cultural platform* which can serve as a trans-national interface to connect individuals and projects, where common ideas can be exchanged and differences are respectfully discussed, not be a much more attractive and also a more realistic solution? ***Could this be an ideal concept for the future LAB?***

What emerges from the debate about the failed Constitution, from the increasing tensions among some of the member states regarding the future enlargement of the EU to the Balkans and Turkey or from the recent squabbles on budget matters? A warning emerges to avoid associating questions of European cultural cooperation too closely with commonplace issues on the political agendas of the EU and even less with European geopolitics (despite its overall importance). In fact, mobility and cultural cooperation among artists and writers in an even larger European space has been a natural and evident part of their work and ambitions for centuries; a space which extends from "Iceland in the far north-west to Turkey in the south-east and comprises over 770 million Europeans".[20] Haendel, Rossini or Bartok, Shakespeare, Voltaire or Goethe, Leonardo da Vinci, Rubens or Munch, are just a few examples to prove that point.[21] Today, this openness can also be found among many artists and intellectuals, with common theories to describe their lives, outputs and attitudes as predominantly "nomadic".[22] Indeed, trans-national interaction among artists and so-called "cultural operators" has reached a "point of no return" and will continue, regardless of what decision makers in Brussels and in national capitals will come up with during the next months and years.

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[20]   Description of the scope of the Council of Europe in: Wiesand, Andreas J. (Ed.): Handbook of Cultural Affairs in Europe. Baden-Baden: 2000, p. 35.

[21]   On the other hand, there is also evidence to show that artistic work and particular styles in, for example, the applied arts have in the 19th and 20th centuries, often promoted – or served as pretexts for – the construction of specific "identities" feeding nationalist or chauvinist causes.

[22]   Joselit, David: "Navigating the New Territory – Art, Avatars and the Contemporary Mediascape", in *Artforum*, Summer 2005, develops theories of the itinerant or nomadic "artist-ethnographer" further, by showing that the need for his or her individual presence and performance on changing sites has increased with the emergence of new digital tools and virtual spaces for the artistic discourse. Today, we even find commercial applications of this concept, such as the "Nomadic Artists Group" (US).

2.1.2 Towards a Definition of "Europe"

In their Amsterdam meeting of January 2005, the G2CC partners discussed the geographical scope of their activities and implications for the Portal. The following propositions were made towards establishing a definition of "Europe" to be adopted by both exercises:

- EU member states (including accession countries) + EEA, with the addition of
- all South-East European countries (e.g. former Yugoslavia, Turkey), possibly also
- the former Soviet Union and all countries in the Mediterranean.

In general, the partners concluded that the scope should reach "from Russia to Portugal, from Iceland to Malta" as defined by the Council of Europe.[23]

This far-reaching definition may be considered limited if seen from the point of view of Raj Isar in his reflection paper[24] which proposes that the LAB and its Portal should:

"give specific content to the buzzword 'Europe in the world': I suggest therefore that this notion should be taken to mean the determined effort *to contribute to the sharing of information on exchange and mobility opportunities for arts and culture practitioners* in Europe on the one hand and in other regions of the world on the other."

Obviously, it is not sufficient to define "Europe" in the context of cultural cooperation only within a particular geographic area. A notion of transversal and interactive communication of people moving across borders within Europe as a continent and with other parts of the world is called for. *Cooperation and interactive communication therefore become realised through common projects or co-productions and are considered the necessary "added-value" which is beyond the "technical" mobility of persons across national frontiers.* Within these encounters of cultural cooperation there are a range of elements which will influence the process of interactive communication such as different values and mindsets, artistic concepts, education levels, individual goals influenced by collective memories etc.

A practical and important consideration in this context is *language.*[25] "Inter-linguistic" encounters realised through cooperation projects which are *open to* different language groups and regions are common. On the other hand, there is a great deal of cooperation which is *restricted to* "same language" communities or "pre-defined language" regions. Such cooperation often receives high priority and is enshrined in official bilateral programmes and in many trans-regional or city partnerships. For example: Dutch/Flemish-speaking dancers from Flanders and Holland cooperating to produce a new piece. A third scenario is the exchange taking place within countries between national and minority linguistic communities. For example: singers with a Turkish or Polish background living in Germany (either for a considerable amount of time or in fact born there) cooperating with Germans to organise a music festival.

These different forms of cooperation beg the question of whether restricted exchanges between specific language groups located in different countries of Europe or between different linguistic or cultural communities within national borders could also be considered "European" in the context of cultural cooperation. In such cases, would it not be more appropriate to speak of "cultural cooperation taking place in Europe" or in a specific country rather than using the term "European cultural cooperation?" What is the difference? Table 1 below provides an attempt to answer this question.

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[23] A full list of members, including observers such as Canada, as well as a geographical scope of activities of the main European institutions and networks can be found in Wiesand, Andreas J. (Ed.): *Handbook of Cultural Affairs in Europe.* Baden-Baden: 2000, pp. 21-83.

[24] Isar, Raj: *LAB Portal Reflection Exercise.* June 2004.

[25] In the "Declaration in favour of a European Charter of Culture", passed by the conference, *"Rencontres pour l'Europe de la culture"*, held in Paris May 2/3, 2005, the need for more "protection of cultural and linguistic diversity" was clearly expressed. Similar statements are frequently issued by actors from different language regions in Europe.

Table 1: Illustrating the Differences Between "European Cultural Cooperation" and "Cultural Cooperation in Europe"

"Europe"	*European* Cultural Cooperation (E-CC)	Cultural Cooperation *in Europe* (C-EE)
1. Main feature	Interactive communication with a cultural purpose which is *open* to individuals, groups, institutions or companies from different European countries. (Scope: the European Cultural Convention with 48 member states).	Cooperation activities with a cultural purpose which are *restricted* to individuals, groups, institutions or companies coming from specific European countries, regions or language communities.
2. "Core" examples[26]	Joint projects or co-productions carried out between European countries where the added value of cooperation lies in artistic or cultural outcomes and not in the nationality, linguistic or cultural background of those participating.	Joint projects, co-productions and exchanges taking place among participants within specific regions and linguistic communities in Europe and are part of national cultural diplomacy efforts.
3. "Periphery" examples	Exchanges or co-productions of Europeans with partners *outside* Europe on matters or in projects of relevance for this continent.	Collaboration or exchanges between cultural and linguistic minorities / majorities *inside* a particular European country or with members of such communities located outside of Europe.
4. "Border-line" cases	Bilateral programmes / activities between European countries which are *open* to participants from third countries.	Bilateral and trans-regional programmes / activities between European countries which *exclude* participants from third countries or regions.

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[26] With "core" and "periphery", we refer to examples which come very close to the general definition or are to be considered relevant only in a broader sense of it. "Border-line cases" point to activities whose relevance for the G2CC/LAB-project will need further discussion.

2.2 "Cultural"

2.2.1 "Culture" and Cultural Policies

25 years ago, African writer Meja Mwangi[27] was taken on a "cultural" tour through the largest museums and other tourist highlights in Germany. Following his voyage, he came to the conclusion that:

> "One must really feel sorry (for the Europeans), that they have to go into a museum to experience their own culture. Why don't they revive their culture again, bring it back into their daily lives?"

If Mwangi was to repeat his tour today, he would notice significant changes in the state of European culture. New possibilities to bring culture back into the daily lives of people are opened up by an enlarged concept of culture which supports, for example, the arts in public spaces and an increase in the provision of and access to cultural life for all citizens.

In some sense, we are returning to the roots and re-discovering the meaning of the word "culture"; stemming from the Latin terms *colere/cultus* and meaning to cultivate the land ("agriculture"). This understanding of the Latin term was adapted and expanded during the 17th century to include e.g., education and the advancement of science. The term *cultura animi* (Cicero) used in ancient philosophy has a similar meaning in its use to describe human intellectual achievements.[28] What these terms have in common is that they refer to processes, action or human development,[29] which surely distinguishes them from the static interpretations that were influential during the 19th and parts of the 20th century, in particular the belief in fixed, "implicit standards" or explicit – often national – *cultural canons*[30] and in the inevitable *cultural elites*[31] which were to control or administer these standards.

The self-perception of many practitioners in the cultural sector today still relies largely on standards and feedback which continue to be provided by intermediators, critics and gate-keepers from their own fields.[32] As well, some of the cultural institutions, e.g. symphony orchestras or drama theatres with a contemporary repertoire, are still frequented by relatively small parts of the population, be it the elderly, well-educated or middle to upper class.[33]

On the other hand, if we take a step further and look at how experts and policy makers deal with defining the culture sector today, we can register a general consensus that dismisses elitist cultural concepts, embraces a broader understanding of, e.g. the arts and its audiences and provides incentives to enhance the participation of different groups of the population in cultural life.[34] Gradually, the scope of cultural policies has changed and now includes, in most countries, many areas that were not considered to be part of "Culture" (the one with the big C) 30 or 40 years ago.

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[27] Mwangi, Meja in a public lecture held in Erlangen, Spring 1980.

[28] Based on Wapnewski, Peter (Ed.): *Realitäten und Visionen*. Cologne: 2000, p. 275.

[29] A term frequently used in the UN and other international organisations, which refers to the widest, "anthropological" interpretation of culture. Cf. United Nations Development Programme (UNDP): *Human Development Report 2004 – Cultural Liberty in Today's Diverse World*. New York: 2004.

[30] Leavis, Frank Raymond: *Mass Civilization and Minority Culture*. Cambridge: 1930; cf. also his canon of "essential" texts in English Literature: *The Great Tradition.* 1948.

[31] Among the most famous proponents of this concept is Eliot, Thomas Stearns: *Notes Towards the Definition of Culture*, London: 1948.

[32] Cf. Bourdieu, Pierre: *The field of Cultural Production: Essays on Art and Literature*. Ed. by Randal Johnson. Cambridge: 1993. However, this behaviour is not limited to the cultural sector, it can be found in most professional circles. Even the "democratic elites" of today are characterised by a large degree of homogeneity as far as their social and gender background is concerned: white, male and with college background is still standard. See Grusky, David B. (ed.): *Social Stratification in Sociological Perspective: Class, Race and Gender*. 2nd Edition, Boulder: Westview Press, 2001; Giddens, Anthony and Held, David (eds.): *Classes, Power, and Conflict*. Berkeley: University of California Press, 1982; or Krais, Beate (ed.): *An der Spitze. Von Eliten und herrschenden Klassen*. Konstanz, 2001.

[33] Cf. ongoing population surveys, such as the "KulturBarometer" of Zentrum für Kulturforschung, Bonn.

[34] Council of Europe/ERICarts: *Compendium of Cultural Policies and Trends in Europe*. Available on the Internet through http://www.culturalpolicies.net

The following non-exhaustive list classifies some of the main sectors making up the cultural field and which are addressed in current cultural policies and frameworks throughout Europe.[35]

a) *Music* (classic, contemporary, popular…);

b) *Theatre and dance* (frequently combined with music under the category "performing arts");[36]

c) *Visual arts* (painting, sculpture, photography and digital media art – the latter categorized differently in some countries);

d) *Architecture and design* (not considered to be of concern for cultural policies in all countries yet becoming more visible within the framework of discussions for policies on the "creative industries" or within programmes on culture and urban regeneration);

e) *Literature, books and reading* (print and electronic publishing);

f) *Broadcasting, film / video* (sometimes classified under "mass media" which would also include newspaper publishing in some countries);

g) *Cultural heritage* (movable and immovable heritage, archaeological and architectural heritage; natural heritage. In some countries, areas such as linguistic and gastronomic heritage are also included);

h) *Interdisciplinary and socio-cultural activities.*

Within each of these sectors, there are different kinds of activities supported by cultural policies beyond artistic practices and the participation of audiences in related events. Some examples: non-professional practices; intercultural activities; cultural education and training; cultural administration and diplomacy, etc.

Clearly, the above list is a moderate extension of a restricted, mainly arts-related definition of culture, especially when compared with, on the one hand, the work of Kroeber and Kluckhohn[37] who, over 50 years ago, collected ca. 170 definitions of culture based mainly on anthropological and sociological theories and, on the other hand, definitions of "culture" which include "transmitted patterns of values, ideas and other symbolic systems that shape behaviour"[38] in a given society or organisation.

2.2.2   Towards an Operational and Extended Definition

Since the larger definitions and theoretical concepts of "culture" are difficult to operationalize, especially within the context of the G2CC project and the LAB Portal, alternatives have to be sought. A paper prepared for the European Cultural Foundation by Colin Mercer[39] clearly illustrates these difficulties. On the one hand, he states that:

> "culture can no longer only or mainly be restricted to the opera house or gallery – 'the arts' – but must be looked upon and treated as a basic driving force behind human behaviour and central to human development."

He proposes that an operational definition of the culture sector be built upon both a horizontal and vertical axis. The former refers "to the core objectives of cultural cooperation and exchange … at every stage of the value production chain". The latter referring to the "'cultural sector' in its broadest definition including its commercial, subsidised and voluntary components (and their 'ecology')" yet comprised of only 5 sub-sectors/domains including:

- Visual arts, design and crafts;
- Performing arts (including live music);
- Audiovisual industries (including recorded music, new media and advertising);
- Books and press;

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[35]   Based on a grid to collect information on cultural policies from 38 countries developed for the Council of Europe/ERICarts project, *Compendium of Cultural Policies and Trends in Europe*.

[36]   This category is somewhat ambiguous, since it can be interpreted as covering only live "performances" and not creation, dissemination via recordings or the media etc.

[37]   A. L. Kroeber / C. Kluckhohn. Culture: *A Critical Review of Concepts and Definitions*. Cambridge, MA: 1952.

[38]   Van Maanen, J. & Schein, E. H., "Toward a Theory of Organizational Socialization." in M. B. Staw & L. L. Cummings (Eds.) *Research in Organizational Behavior. Vol. 1.* Greenwich, Conn.: 1979.

[39]   Mercer, Colin in his paper: *Performance Indicators for the ECF Lab Portal*, 2004.

- Heritage (tangible and intangible).

Raj Isar, in his preparatory paper for the LAB-Portal,[40] follows a similar line of practical reasoning, when he advocates to avoid "a broad 'ways of life' definition" and to follow, instead, the categories for "arts and heritage" as they were broken down into domains by the European Commission in the 2002 call for tender on the feasibility of a Observatory of European Cultural Cooperation, namely: "music, performing arts, cultural heritage, visual arts and books and reading". He adds, however, that:

> "The creative industries are the key stakes in the current 'cultural diversity' platform – the distinctive nature of cultural goods and services as vehicles of identity, values and meaning – adopted by Europe as a master concept; the Portal would be ill-advised to ignore this now central issue."

Isar is also aware of the fact

> "that cooperation for cultural expression and preservation necessarily interacts with other sectors of endeavour. Indeed practitioners themselves would be disappointed by a Portal that does not embrace these interactions, e.g. the arts and education, social cohesion, local and regional development, etc."

Both papers advocate an operational definition of culture which is somewhat restrictive on the one hand, while recognising the need to broaden it on the other. ***Is it possible to create an integrated approach that could be implemented via the LAB Portal?***

As hinted at in both papers by Mercer and Isar, an integrated approach is found in the definition of the "creative sector" comprised of the arts, media and heritage. Increasingly, their sub-branches are interlinked and this is why some researchers identify *occupational or "creative clusters"*[41] and also point to *"complementary relationships"* between actors from the public, private and third sectors.[42] From a European perspective trans-border exchanges are significant, especially in certain sub-branches of these fields.

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[40] *LAB Portal Reflection Exercise*, June 2004.

[41] e.g. KMU Forschung Austria and IKM, 2000 or Margaret Wyszomirski at the Conference "The International Creative Sector", ibid.

[42] Arbeitsgemeinschaft Kulturwirtschaft: *Kulturwirtschaft in Nordrhein-Westfalen: Kultureller Arbeitsmarkt und Verflechtungen* (3rd Culture Industries Report NRW). Düsseldorf, 1998.

Figure 1: The "Creative Sector" – The Arts, Media and Heritage in a European Perspective
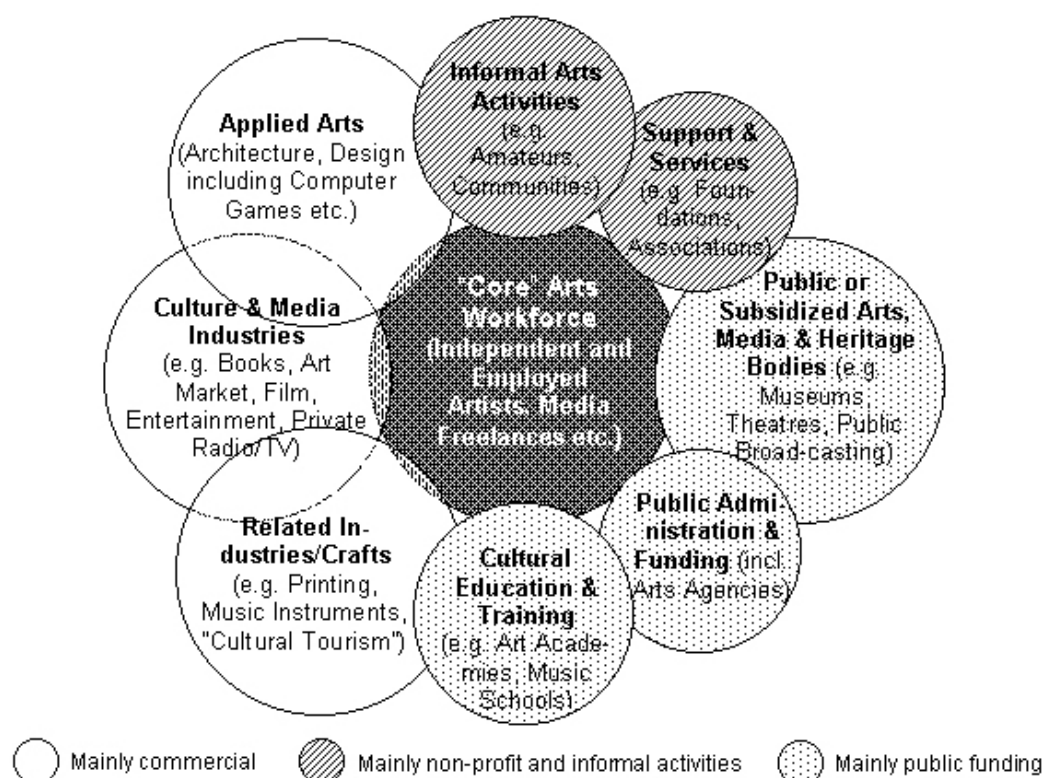
Source: Andreas J. Wiesand in collaboration with Michel Söndermann: The "Creative Sector" – An Engine for Diversity, Growth and Jobs in Europe, Paper for the ECF, August 2005.

Regarding the meaning of "culture" in cultural cooperation, we can now identify two approaches:

Table 2:   Operational and Extended Definitions of Culture

"Culture"	*Operational* Definition of Culture	*Extended* Definition of Culture
1. Main Features	Cooperation in the "creative sector", comprising the arts, media and heritage together with some applied or interdisciplinary fields of professional and amateur activity, technical / industrial reproduction (the "culture industries"), and cultural dissemination processes.	In addition to the operational definition, co-operative transfers from the "creative sector" to other sectors of society as well as institutional, economic or political contexts related to them.
2. "Core" examples[43]	Creative projects or co-productions undertaken by artists and with other culture professionals from related fields (e.g. in the media).	Urban and rural development programmes which involve artists and professionals from the media or the culture industries.
3. "Periphery" examples	(Inter-)Cultural education and dissemination programmes; some socio-cultural activities and amateur arts.	Social or educational activities where the arts and media play only a minor / derivative role.
4. "Border-line" cases	Activities around national or local heritage sites which are linked to cultural tourism strategies.	"Corporate culture" implementing a "creative repertoire" from the arts.

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[43]   With "core" and "periphery", we refer to examples which come very close to the general definition or are to be considered relevant only in a broader sense of it. "Border-line cases" point to activities whose relevance will need further discussion.

2.3	"Cooperation"

2.3.1 *Meanings, Goals and Objectives of cooperation)*

Support for cooperation and exchange activities comes from multiple sources. It can be fostered by diplomatic relationships between national governments, by programmes of European institutions or officially mandated bodies as well as by formal and informal working relations between individual artists, project groups and cultural institutions, networks and associations or even through commercial activities such as film and TV co-productions.

It would be tempting to base an assessment and classification of the meaning of "cooperation" in the LAB/G2CC context mainly on the goals or political priorities expressed by the EU Commission or Parliament, the Council of Europe, major networks or foundations, etc. Indeed, research carried out by ERICarts during the first phase of its involvement in the G2CC-project, detected a wealth of goals or desired results of cultural cooperation. Some of the most commonly expressed ones are to:

- Enhance mobility and the free circulation of goods and services;
- Foster European identity;
- Safeguard linguistic and cultural diversity;
- Open up new aesthetic perspectives through artistic encounters;
- Create a common "Cultural Space" for European professionals, ideas and achievements;
- Improve links between (traditional) EU member countries and other parts of Europe / applicant countries;
- Support intercultural dialogue and social integration/cohesion;
- Broaden the knowledge of European history and culture in all parts of the population;
- Improve training and employment opportunities for cultural professionals;
- Support the European culture industries and the international distribution of artistic and literary creations;
- Promote cultural cooperation with other parts of the world.

A first look at some of these goals reveals, however, that their links with activities of cultural cooperation are not always compelling. For example, as we have already seen in the previous sections of this paper, goals such as "safeguarding linguistic diversity" or "fostering European identity" do not necessarily lead to trans-national (cultural) interaction.

Questions have also been raised about the supposed seamless *connection between individual mobility and larger cultural cooperation (projects).* On the one hand, the readiness to engage in travels across national borders could be considered as facilitating potential collaboration with colleagues or partners in other countries. However, individual mobility as such is not synonymous with trans-national interaction and could be motivated by, for example, personal enrichment or simply "tourism".[44] A key question in this context asks whether individual cultural tourism activities or compliance with academic requirements to study in another country for a period of time could be considered as European cultural cooperation?

Several of the goals in the above list are of a very general nature and are quite difficult to monitor or evaluate due to a lack of empirical tools. For example, there are several recent European declarations and political statements which commit governments to support "cultural diversity", "intercul-

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[44] Since research in this field is scarce, plans for a basic trans-national research project have been developed in the LAB-context. An early German study, Wiesand, Andreas Johannes (1987): *Kunst ohne Grenzen? Kulturelle Identität und Freizügigkeit in Europa.* Cologne, addressed some legal, economic and practical impediments to trans-border movements of artists, media workers and cultural goods, for example, customs regulations, TV-quotas, cultural traditions or mindsets of professionals. A more recent study, commissioned by the European Commission in 2002, "Mobility of People and Products in the Cultural Sector" concluded that, presently, there exist no figures capable of measuring the actual extent to which artists and cultural workers move and circulate their products around the EU.

tural dialogue" and "social cohesion". However, there are few indicators or standards which have been developed to assess the implementation of these goals or measure their "success".[45]

If we examine this list of goals and objectives from the point of view of the various actors involved in cultural cooperation, we find that the term has different meanings for different actors and hence there is no common approach to "cultural cooperation". For example:

- The role of the *Council of Europe* in 'cultural cooperation' has encompassed, over many decades, the intergovernmental exchange of information and experience and the sharing of good policy practice on a wide range of issues, such as the evaluation of national cultural policies and the analysis of policy approaches and appropriate tools for all levels of governance. The overall goals of these activities have been the promotion of creativity, participation, diversity and cultural democracy.

- *National governments* as well as the *European Union* and related agencies have developed multilateral and bilateral strategies, programmes and projects aimed at what is also labelled "cultural cooperation", even if the desired outcomes are to serve mainly national or European policy objectives or economic interests.

- Such general approaches towards cooperation could be confronted with, for example, the ambitions and practices of *trans-national networks* of individuals, cities and regions or institutions which, in their respective spheres and dedicated mostly to their constituencies, engage in more action-oriented projects or information tools.

In his draft paper for the European Cultural Foundation on the feasibility of the (originally planned) "European Observatory of Cultural Cooperation",[46] Raj Isar highlights this "lack of clarity as to the scope of cultural cooperation" and takes up earlier views of Rod Fisher:

> "Who is to be doing the cooperating? Governments? If so, at what levels? Formally constituted cultural institutions and networks? Informal cultural communities of practice? As Rod Fisher has already asked, 'what about those most obvious European cultural cooperation activities: bi-lateral and multi-lateral cultural collaboration and networking, co-productions, and exchanges artist to artist, cultural organisation to cultural organisation or city to city?'"[47]

G2CC and LAB partners discussed this challenge in their previous meetings and came to the conclusion that a clear perspective for *trans-national (cross-border) or trans-cultural (inter-)action* would be a crucial element for any definition of European cultural cooperation. Rather than interpreting cultural cooperation as embracing all aspects of cultural policies and developments that have a European or trans-national dimension, it seems realistic to focus on practical activities such as:

a) multi-lateral and bilateral *project collaboration, exchanges and networking* of or between artists, arts initiatives and cultural institutions / organisations;[48]

b) the *ongoing trans-national collaboration* between cultural organisations, cities, and regions as well as between heritage institutions, broadcasters or foundations and private sponsors (e.g. the provision of tools for the enhancement of trans-national communication and information in the cultural sector);

c) *co-productions* (e.g. films, dance, music programmes) and joint exhibitions;

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[45] The Council of Europe/ERICarts Compendium working group on cultural diversity, intercultural dialogue and social cohesion is working to provide a set of indicators which would help, in the first instance, to map the main actors responsible for these policy priorities as well as to collect information on their subsequent programmes. For more information see:http//www.culturalpolicies.net.

[46] Isar, Raj: *Towards the European observatory of cultural co-operation: Stakes, Missions, governance*. Concept paper for the ECF, April 2003.

[47] Fisher, Rod (International Intelligence on Culture): *A step change in cross-border engagement? The potential of an European Observatory for Cultural Co-operation.* Paper for the ECF, September 2002.

[48] The benefits and limits of "networking" in the cultural sector have already been addressed in different studies and conferences, e.g. Canadian Heritage, *Crossing frontiers. Issues of Heritage, Culture and Identity in a Comparative Context.* Conference Report, Ottawa 1995; Simon Mundy, *The Context and Structure of European Cultural Networks*, Raad voor Cultuur, 1999; Fondazione Fitzcarraldo, *How Networking Works for IETM*, Turin 2001.

d) *project or travel grants and residencies* which support or foster the interaction among artists or arts students from different countries.

In other words, what we should look at is *the trans-national flow of "cultural capital"*[49] in its concrete forms and with a *focus on the main actors in the cultural sector*, such as the artistic communities, private sector "culture industries", cultural institutions, initiatives and networks. An element of "autonomy" in determining one's aims and goals for collaboration and the self-management of actual projects or encounters may be another crucial aspect, in this context.

2.3.2 Factors and Institutional Frameworks Influencing Cooperation

Cultural cooperation does not take place within a vacuum but rather within a broader political and historical context which is subject to, for example, different legal and regulatory frameworks. This means that there are incentives, constraints and larger obstacles which may foster or prevent cultural cooperation. Ritva Mitchell, in a preparatory note on the LAB-Portal,[50] specifies the importance of *legal frameworks* for cooperation processes:

> "Globalisation, economic integration and the liberalisation of the world trade have brought new dimensions to the legal basis of international relations. They have also pushed traditional diplomacy and international law-based orientations at least somewhat more aside and enhanced interest in international civil law. As to the international cultural cooperation this shift has been felt in such areas as intellectual property rights and international trade aspects of developing and using intangible assets. The deepening and enlarging European integration has had its effects on national and European legislation on mobility and social security of artists and cultural workers. All these areas are fast evolving and should be continuously monitored by the portal.

> Yet I would like to add to this short list another item that seems to be turning increasingly important. This is *contract law*. It has always been important for the arts and culture, where employment relations are often based on short term contracts and royalty payments and transfers of intellectual property rights always presuppose contracts – even if contract rights are often transferred to a copyright organisation or artists' agents. "

Other important factors to consider are national/regional histories, a body of intellectual knowledge and cultural/aesthetic experiences or "intangible assets" which can influence mind-sets and the openness or not of others to engage freely in trans-national cooperation and exchange.[51]

Below is a list of examples of the main factors which influence cultural cooperation and which need to be taken into consideration in the following phases of the G2CC project. They address both the governance and management sides of the coin:

a) National and European *cultural policies* in general and sector or institutional policies in particular;

b) Programmes and mandates in the context of *cultural diplomacy* either on the national or European levels;[52]

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[49] See http://www.intellectualcapital.nl and a large body of literature which, until now, has been dominated by economic considerations (cf. e.g. Stewart, T. (1997): *Intellectual Capital: The Wealth of Organizations*. London), while theories of non-economic forms of capital, specifically "cultural" and "symbolic" capital, have been influential in the social sciences (cf. Bourdieu, Pierre (1986): "The Forms of Capital". in: Richardson, J. G. (ed.) *Handbook of Theory and Research for the Sociology of Education*. Greenwood, New York). Of course, the "human capital" must be considered an essential element in this context.

[50] Mitchell, Ritva: *Comments on the setting up of a PORTAL within the Framework of the Laboratory of European Cultural Co-operation.* paper for the ECF, 2004.

[51] D. Cliche, R. Mitchell, A. J. Wiesand with Ilkka Heiskanen and Luca dal Pozzolo: *Creative Europe – On Governance and Management of Artistic Creativity in Europe.* Bonn: 2002.

[52] See: CIRCLE, *Beyond Cultural Diplomacy - International Cultural Co-operation: Whose Business is it Anyway?* Conference Research for the European Round Table held in Krakow, 1999.
A broad account of traditional and new orientations in cultural diplomacy is given by Interarts Foundation/European Forum for the Arts and Heritage (EFAH) in their *Report on the State of Cultural Cooperation in Europe*. Study for the European Commission, June, 2003 (http://www.efah.org/en/resources_for_culture/policystudy/interarts.htm).
For a discussion on the creation of joint "European Cultural Institute" see Robert Peise. *Ein Kulturinstitut für Europa. Untersuchungen zur Institutionalisierung kultureller Zusammenarbeit*. Diploma thesis, Hildesheim 2002.
A discussion paper proposing an EU Cultural Foreign Policy has been prepared by Kathinka Dittrich van Weringh and Ernst Schürman, "Does Europe Need a Cultural Foreign Policy", 2004.

c) *Legislation* which influences, regulates or promotes cooperation (e.g. VAT, social security as well as international conventions and agreements);

d) *Trade regulations* concerning cultural goods and services (material and immaterial flow);

e) General *levels of education, patterns of behaviour and "historical burdens"* influencing trans-national cultural cooperation and e.g. the writing of national art history, the spread of stereotypes, decisions on second or third language education, etc.;

f) *Gatekeepers and their decisions regarding the management and funding* of specific public or private programmes or of support measures such as trans-national scholarships or awards;

An important question which arose during this investigation was whether *time* is a major issue or factor affecting cultural cooperation. Does the length of time allocated to activities and project partnerships by organisations affect the outcome and sustainability of cultural cooperation? Is the time invested in developing a relationship between people a truly relevant concern or can a project with a limited time-frame achieve the objectives of the parties or stake-holders involved just as well? Could there be a relationship between the activity and its life-span – for with time may come a deeper understanding and possibly lead to a more sustainable relationship among those engaged in cooperation?

2.3.3 *Managing the Processes of Cultural Cooperation)*

According to Raj Isar[53], we should not only focus on the products or end-results of cultural cooperation but also examine the "processes" leading to these results such as "questions of management, administration, multi-sector support, civil society mobilisation and governance which are part and parcel of the 'cooperation' problematic; these capacities and skills are indispensable for cultural cooperation and as such are basic 'systemic' needs."

Colin Mercer[54] furthers this idea by recommending the introduction of a "strategic diagnostic framework" for the evaluation of cultural cooperation and the context in which it takes place. In his view, such a framework should include the following elements:

- *Creation* (cooperative projects and initiatives involving the generation of new cultural content);
- *Production and reproduction* (cooperative projects involving the 'elaborate transformation' of creative content into products and services which can, in principle be put into the public domain through market or public mechanisms);
- *Promotion, marketing and knowledge* (cooperative projects which involve the positioning, branding and marketing of cultural content and product);
- *Dissemination and distribution* (cooperative projects which address and engage strategies for the dissemination and distribution of cultural content, product and experiences);
- *Consumption and audience/market development* (cooperative projects which enable understanding and analysis of the consumption patterns and trends for cultural content, product and experience and facilitate strategies for new audience and market development).

Given the lack of monitoring and evaluative instruments as well as basic empirical evidence on the state of cultural cooperation (e.g. occupational statistics indicating the number of foreign artists working in various countries), it is difficult to imagine the full implementation of these ambitious recommendations within the current G2CC/LAB activities. More transparency could only be achieved, if the limited capacities of existing research and documentation facilities[55] would be enhanced, including incentives for more collaborative projects with a European scope.

To continue with a pragmatic approach, we can conclude this section regarding a definition of the element "cooperation" in the overall G2CC/LAB context through Table 3:

A dossier containing statements and information relating to cultural exchanges and diplomacy is available from http://www.ifa.de/europa-akp/strukturen.

[53] Isar, Raj 2004 op.cit.

[54] C. Mercer op. cit.

[55] Mark D. Schuster, *Informing Cultural Policy: a consideration of models for the information and research infrastructure,* University of Chicago: 2001

Table 3: Defining "Cooperation"

"Cooperation"	Cooperation - *Focus*	Cooperation - *Frameworks*
1. Main features	Interactive exchange among main actors in the "cultural sector", such as artistic communities, the private sector culture industries, cultural institutions, initiatives and networks which may result in a new idea, product or event. The process of cooperation and dialogue is more important than the end product.	Institutional, economic or political contexts which influence co-operative activities in the cultural sector, including European and national institutional structures and their governance, styles and forms of management, legal instruments etc.
2. "Core" examples[56]	Self-directed cross-border projects, networking and co-productions in the arts or with artists and related professionals.	Regional, municipal or private programmes or measures designed to facilitate exchanges in the cultural field, such as trans-national scholarships and artists residencies.
3. "Periphery" examples	Joint trans-national initiatives in the field of cultural diplomacy e.g. cultural institutes supported by different European countries.	Legislation and international regulations which influence or promote cooperation e.g. taxation, copyright, international trade agreements etc.
4. "Border-line cases"	Individual cross-border mobility of artists, students or "cultural operators" which does not involve participation in concrete projects with multiple partners from different countries.	Public or private programmes or measures designed to facilitate individual mobility of artists etc.

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[56] With "core" and "periphery", we refer to examples which come very close to the general definition or are to be considered relevant only in a broader sense of it. "Border-line cases" point to activities whose relevance for the G2CC/LAB-project will need further discussion.

2.4 General Definition

Examining the landscape for European cultural cooperation through literature, research studies, conference papers, official reports, and diplomatic agreements as well as through case studies (cf. a selection in Annex I) provided the ERICarts-team with some insight into the ambitions, motivations and perspectives of actors and stakeholders, particularly as regards their – still growing – interest in sustaining cooperation activities which produce concrete (albeit varying) results for all participants and is also meaningful for the larger goal of creating and deepening a *European Public Space.* This latter idea should not be confused, however, with the current debates about the construction and financing of European institutions or the future of EU-enlargement.

As pointed out earlier, one should rather envisage the creation of a *European Cultural Platform* with some trans-national interfaces that are able to connect individuals and projects, through which common ideas can be exchanged, differences are respectfully discussed and where freedom to self-determination is guaranteed for those participating. Such a goal is difficult enough to reach, given the legacies of the past which continue to influence our ways of perceiving "the others" next door and across our closest borders.

This calls for a cautious approach. As Edgar Morin stated nearly 20 years ago, there is need for a greater awareness of the fact that "European" culture resembles more "a turmoil than a stew".[57] However, such diversity, if seen in a productive, "cosmopolitan" perspective[58], would not exclude the pursuit of common interests over frontiers. What we need to acknowledge is that cultural cooperation projects in bi- and multi-lateral contexts are second and third steps in a process which first starts at home. Gavin Jantjes reminds us, that most of our European national states are far from possessing a homogenous "cultural identity". In his view, they could be characterized as becoming more and more "rhizomatic"[59] and it is exactly this development which should make the goal of "an 'open' European community", one that is ready for intercultural dialogue and cooperation, easier to achieve. In the current phase of globalisation, cultural cooperation in trans-national relationships should not neglect the important dimension of trans-localism, thus allowing a greater recognition of regional or local diversity, including their ethnic and religious components.[60]

What emerges as a *general definition of "European cultural cooperation"* can build, on the one hand, on our study of the meaning of the individual elements in this composite term. On the other hand, it should also consider theories and political ideas which have influenced our understanding of cooperation in the public space. Most important from the political side will be, as explained before, the *trans-national or trans-cultural* element in cooperation. From the more theoretical side, we should keep in mind the *communicative process or interaction* which lies at the heart of cultural cooperation. Philosopher Jürgen Habermas[61] sees "communicative action" taking place in the "life-world", as opposed to systems where power and money strategies reign. In this concept, shared action can be facilitated through a "communality of mutual comprehension" which is based on the

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[57] Morin, Edgar: *Penser l'Europe.* Paris: 1987. "La culture européenne est et demeure, surtout depuis la Renaissance, un chantier tumultueux et désordonné qui n'obéit a aucun plan ni programme préconçus… Le bouillon de culture européen a été et demeure brouillon. " (p. 127).

[58] Beck, Ulrich op. cit.

[59] Jantjes, Gavin in *Cultural Diversity in the Arts*, op. cit. uses the picture of biological (plant) growth while arguing that there are "tap-rooted cultures and rhizomatic cultures". A rhizome, a hair-like plant-root, uses a process of creative exploration to ensure sustainability. The centred tap-root, in logic, arises from a traditional core with fixed rules of growth (or knowledge - culturally speaking). Applying this to cultural development, a rhizomatic cultural perspective recognizes a diversity of sources and develops cultural knowledge through experimentation, while the latter uses knowledge from a fixed or centred source, with a fixed perspective to cultural origin and growth. The first has a stronger resistance to obstacles and is therefore a practical and sustainable approach to European cultural cooperation because it recognizes the hybrid European mix of a diversity of languages, ethnicities, and origins.

[60] Featherstone, Mike: "Global and Local Cultures" in Bird, Jon et al. (eds.): *Mapping the Futures: Local Cultures, Global Change.* London and New York: 1993, argues that "the process of globalisation is not [meant] to produce homogeneity but to familiarize us with greater diversity, the extensive range of local cultures". This perspective, which has also been adopted in the UNESCO-Report of the World Commission on Culture and Development: *Our Creative Diversity.* Paris: 1995, lets us see trans-national cultural cooperation as an extended form of trans-local cultural cooperation, where we familiarize ourselves with the extensive range of local cultures, including their "sense of belonging, the common sedimented experiences and cultural forms which are associated with a place" (Featherstone), and then bring this awareness to a 'higher purview' where we attempt, through European cultural cooperation initiatives, to familiarize ourselves with the extensive range of local cultures outside our respective national borders.

[61] Habermas, Jürgen: *The Theory of Communicative Action.* Vol. I and II, London 1981 and Cambridge, 1987.

recognition of the compatibility of individual value claims. We can thus understand European cultural cooperation as a communicative process in which public and private actors on local, regional and national levels take different steps and actions or implement measures with the aim to mobilize cooperation between individuals, groups and institutions in Europe.

> For the purposes of the LAB-Portal project we can propose the following definition for "European Cultural Cooperation" as ***shared communicative action across European boundaries to achieve common, similar or different ends through artistic and other cultural means.***

While concrete interaction is at the heart of this process, it is influenced, at the cross-roads, by bi- and multi-lateral strategies of governance and management as well as by economic, political or legal frameworks. This complex reality has been condensed into the following scheme, which would allow the location of individual programmes or projects in a wider context:

**Figure 2: The Context for European Cultural Cooperation Activities
           ("Shared communicative action")**
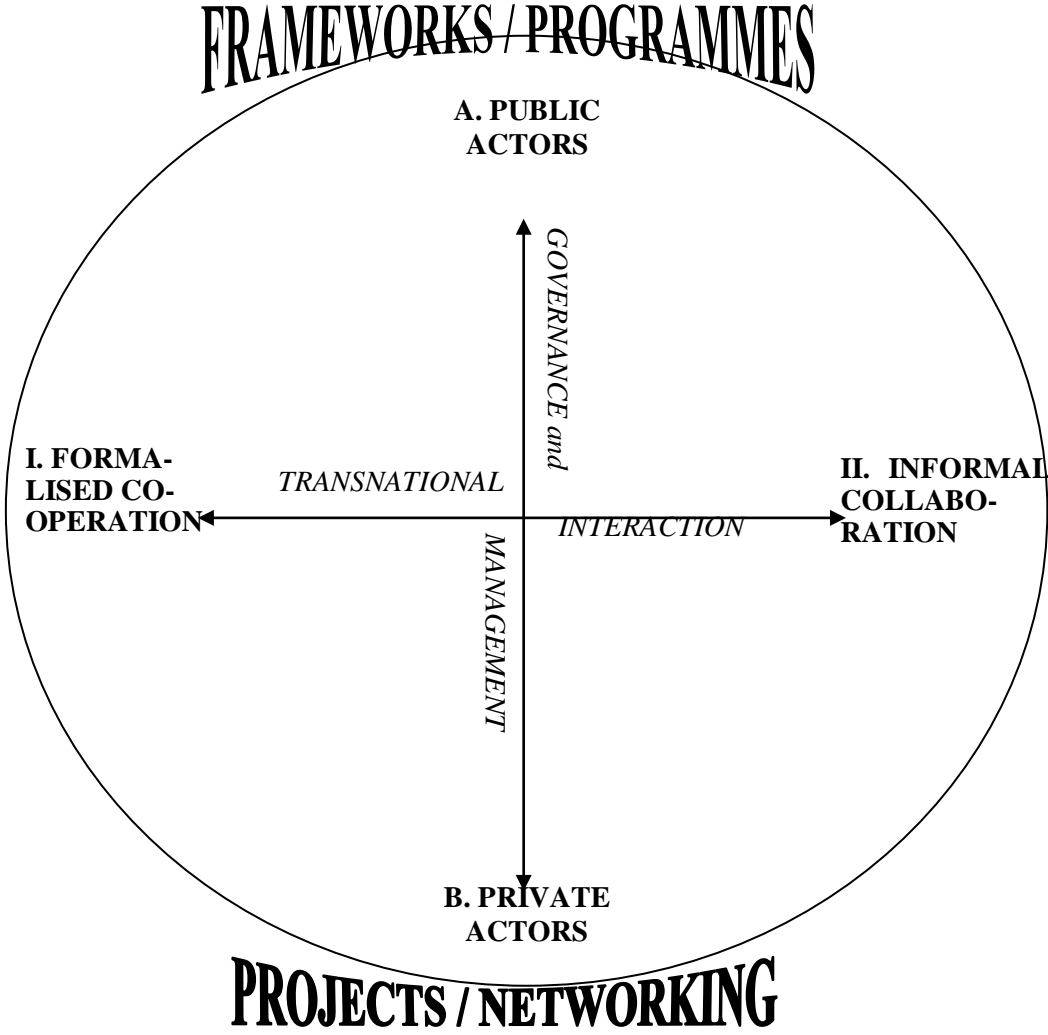
ANNEX I

I. Mapping Institutional Goals and Activities – Some Examples

A collection and examination of some 50 potential examples for European cultural cooperation has been used to "test" major *umbrella goals or themes* (which were identified mainly through research of current issues, trends, and practices – see Literature List, Annex II) and may also be useful in subsequent classification exercises. When more general or specific themes such as "development" work, educational exchanges or sector-based priorities are excluded, these umbrella-goals can be summarised into six headings, many of which overlap within a particular project or activity yet still allow us to identify distinct priorities:

    A. *Strategic Development;*

    B. *Resource & Knowledge Sharing;*

    C. *National Diplomacy;*

    D. *Inter-Regional Strength;*

    E. *Cultural Diversity; and*

    F. *Artistic Encounters and Innovation*

These themes can be seen as more or less explicit goals of organisations and programmes, which are pursued via cultural cooperation activities. They should be seen less as representing singular missions and rather as reoccurring motivations we have been found within the research process.

The classification template used – see next page – corresponds at least partly to those which are presently being tested in the context of other LAB-Portal preparations, with one exception. Our definitions are mostly focussed on concrete programmes, projects or "cases", and much less on institutions, websites or newsletters – which often have broader perspectives and deal with many different topics and activities that are not necessarily linked with 'European cultural cooperation', at least in a strict sense. This approach could help to further focus our work and assist the partners to decide on the scope of a future portal, or even better: to *concentrate on relevant European "issues"* (which, of course, are changing from time to time).

It is also relevant when we try to decide on the *best modes for content-retrieval*. It could be that users would have a more successful rate of reply by using search engines such as "Google" than through a search engine which selects hits via the screening of "institutional clusters". The latter concept, which has been followed so far, has led to the description or classification of many institutions or websites through key words such as "theatre, music, dance, visual arts, databases". One could argue that this does not really assist the information seekers as they would be forced to carefully sift through many linked portals and websites in order to find out whether they are relevant. Expert evaluations of the content available on the linked sites would be useful and is an activity requiring more resources than currently available for the planned LAB-Portal.

Bearing the definition, concepts and themes proposed in mind, 12 examples were selected to be included in this Annex as a way to highlight or question the findings of this paper [see Tables 1-12]. Mission statements, general descriptions and the scope of partners are the main clues providing our evidence.

Some of the examples were deliberately chosen to show where initiatives and programmes may be considered to be at the "core" of European cultural cooperation or rather to be seen at the "periphery" (not a central goal). The latter are missions which were created with either general sector-based interests or with alternative priorities as the dominant motivation. Such examples prove how difficult it is to classify activities into single slots and that the desire to 'work together through culture' may have numerous motivations and a variety of results that fall into the general sphere of European cultural cooperation.

Last but not least, examples or "borderline-cases" were provided to show what *may* fall outside the periphery of the Lab/Portal ambitions, for example: projects outside Europe's geographical space, one-way cultural mobility projects and activities and measures that represent mainly particular "na-

tional" interests. All of these and similar cases will need further discussion among G2CC/LAB partners.

Example Template	
NO. / TITLE	Name of initiative: either an institution, programme, project or activity[62]
CULTURAL FIELD	E.g. Film, Dance, Audio-visual, Music, Visual Arts, New Media, etc.
GOALS	Short Description, summary of goals, description
MAIN ACTIVITIES	Main activities / instruments
RESULTS	The outcomes, dissemination and/or visibility achieved from the activity
PARTNERS	**Lead institution** and participating partners
ACTORS	Type of people involved, typical participants
COUNTRIES	The countries involved
TIMEFRAME	The start of the programme or year the event took place
CLASSIFICATION	Example for "**Core**" or "**Peripheral**" (see below)
E-CC or CC-E CATEGORIES	(**A.**) Strategic Development; (**B.**) Resource & Knowledge Sharing; (**C.**) National Diplomacy; (**D.**) Inter-Regional Strength; (**E.**) Cultural Diversity; (**F.**) Artistic Encounters and Innovation
SOURCE	Origin of information (e.g. website, book, etc.)

TERMS USED IN THE G2CC TABLES (ONLY):	
E-CC:	European Cultural Cooperation
CC-E:	Cultural Cooperation in Europe (see also section 2.1 of this paper)
"Core"	Examples of institutions / projects/ and activities which are extending outside national boundaries and incorporating a diversity of European individuals/institutions in the cultural sector.
"Periphery"	Examples of institutions/ projects/ and activities created with either a general sector-based interest or with alternative priorities as its dominant motivation (ECC not being the driving force for interaction).

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[62]   All programmes and activities are indicated by quotes (" ") while names of institutions are left alone.

No. 1	THE CULTURES NETWORK
CULTURAL FIELD	Culture and Development
GOALS	Network Cultures is a network of people concerned with the relationship between local cultures and (development) social, economic and political life. Its membership comprises people from all over the world among these are representatives of the regional bases who organise seminars and carry out or coordinate research and training in their regions.
MAIN ACTIVITIES	Network Cultures passes on information through its training, publications, its web site and journal. It creates methodologies and seeks ways of communicating the results of its research to major decision-makers.
RESULTS	Bringing together people interested or working in the field of culture and development
PARTNERS	**Network Cultures** (lead, initiating partner) - Supported by the D.G. VIII (Development Cooperation) Directorate of the European Commission, by the Paris-based Foundation Charles-Léopold Mayer pour le Progrès de l'Homme and by a large number of NGO's. Among them APHD (Hong Kong), Broederlijk Delen (Belgium), CCFD (France), Christian Aid (Great Britain and Ireland), Bilance (Netherlands), DANIDA (Denmark), Development and Peace (Canada), EMW (Germany), Entraide et Fraternité (Belgium), Franklin and Eleonor Roosevelt Institute (USA), Frères des Hommes (Luxemburg), ICCO (Netherlands), Missionari CICM (Italy), NCOS (Belgium), NORAD (Norway), OXFAM (Belgium), SCIAF (Scotland), and private donors
ACTORS	Fieldworkers and/or academics
COUNTRIES	Individual contributors and financial support from Belgium, France, Great Britain and Ireland, Netherlands, Denmark, Canada, Germany, USA, Luxemburg, Italy, Norway, Scotland, Hong Kong and elsewhere.
TIMEFRAME	Ongoing
CLASSIFICATION	**Periphery** (extension beyond Europe, with focus on development activities, however, with strong European participation)
E-CC CATEGORIES	A, B
SOURCE	http://www.networkcultures.net/

No. 2	IFACCA'S FUTURE LEADERS EXCHANGE (FLEx)
CULTURAL FIELD	National Arts Funding Bodies and Cultural Professionals
GOALS	The International Federation of Arts Councils and Culture Agencies (IFACCA), is a global network of national arts funding bodies. Began in 2000, its mission is to create an international resource and meeting ground for all those whose public responsibility it is to *support excellence and diversity in artistic endeavour.* One such way it achieves these goals is through an exchange programme for cultural operators – (FLEx) Future Leaders Exchange. FLEx was designed to build relationships and develop the skills of people working in national arts councils and culture agencies, intended to be a two-way program
MAIN ACTIVITIES	FLEx places a senior manager of an arts council or culture agency into a similar agency in a different geographical region.
RESULTS	The exchange "builds relationships" and contributes to resource and knowledge sharing of cultural professionals. Reports on each exchange are published on their website.
PARTNERS	**International Fed. of Arts Councils & Culture Agencies** (lead, initiating partner). IFACCA receives support through a variety of ways from the: Rockefeller Foundation; Simpsons Solicitors; KPMG; Peter Thomas; Pew Charitable Trusts Asia-Europe Foundation; Department of Canadian Heritage; Commonwealth Foundation; British Council; and from other means.
ACTORS	Senior managers working in national arts councils and culture agencies + "future leaders"
COUNTRIES	Open to all countries in Europe and internationally
TIMEFRAME	Ongoing
CLASSIFICATION	**Peripheral** (international, but with focus on cultural exchange)
E-CC CATEGORIES	A, B, E
SOURCE	http://www.ifacca.org

No. 3	ARTISTS EXPLORING EUROPE
CULTURAL FIELD	Visual Arts
GOALS	*'Artists Exploring Europe'* – was an ECA meeting where 50 art students, lecturers, and cultural operators along with the Lithuanian Academy of Music and the Vilnius Academy of Fine Arts discussed EU enlargement issues and its perceived effect on artistic competition amongst other topics.
MAIN ACTIVITIES	A discussion, presentations and other interaction as a result of the meeting
RESULTS	Report, understanding between the participants, interaction between Eastern and Western European artists
PARTNERS	**The European Council of Artists (ECA)** (lead, initiating partner) along with The Lithuanian Academy of Music and the Vilnius Academy of Fine Arts. ECA brings together artists, cultural operators, and cultural institutes together for resource and knowledge sharing on the latest issues affecting European artists.
ACTORS	Cultural operators (managers and support staff), lecturers, and art students
COUNTRIES	Denmark, Finland, Germany, Iceland, Latvia, Netherlands, Romania, Slovakia, Spain and Lithuania
TIMEFRAME	23-24 April 2004 Conference, publication, and website
CLASSIFICATION	**Peripheral?** (interaction and results not clearly identified)
E-CC CATEGORIES	B, F
SOURCE	http://www.eca.dk

No. 4	SEAS
CULTURAL FIELD	Visual and Performing Arts
GOALS	**SEAS** is a pan-European, interdisciplinary art project uniting artists around the Baltic and Adriatic Seas. SEAS produces and presents experiences from different coasts. It focuses on harbours as places of mobility, migration and history. As a platform under continuous development and change, SEAS attempts to highlight the central challenge of such a 'European' project.
MAIN ACTIVITIES	Initiating and realising large-scale international co-productions,
RESULTS	Co-productions, guest performances, cultural events, seminars and workshops
PARTNERS	**Intercult** (lead, initiating partner) - Partners: Baltic Sea Culture Centre (Gdansk, Poland); Centro Servizi E Spettacolli (Udine, Italy); Teatro Kismet Opera (Bari, Italy); New Theatre Institute (Riga, Latvia); Tranzit Agency (Kaliningrad, Russia); Arts Printing House (Vilnius, Lithuania); Theatre and Cinema Information Centre (Vilnius, Lithuania); Vertigo Productions (Kotor, Montenegro). Financial support by: The Swedish National Council on Cultural Affairs, The County and the city of Stockholm with additional support from: The foundation Culture of the Future, The Swedish Institute, Sida and EU-Kaleidoscope/Culture 2000. Intercult is a production unit, founded in Stockholm 1992. Today it is a centre for local and international activities focused primarily on the Balkans and on Baltic countries, with large scale co-productions and gatherings on cultural policy.
ACTORS	Artists, technical and production staff
COUNTRIES	Countries in the Baltic and Adriatic Seas
TIMEFRAME	2003-05
CLASSIFICATION	
E-CC CATEGORIES	B, D, F
SOURCE	http://www.intercult.se/

No. 5	COMPENDIUM OF CULTURAL POLICIES AND TRENDS IN EUROPE
CULTURAL FIELD	Cultural Policy and Research
GOALS	An expanding Europe-wide project, the Compendium is a trans-national information system meant to regularly monitor cultural policy measures, developments and cultural trends in Europe.
MAIN ACTIVITIES	Internet information system
RESULTS	Country profiles, statistics, indicators, comparative tables, monitoring tables, etc on cultural trends in Europe
PARTNERS	The Council of Europe and the ERICarts-Institute (lead, initiating partners), and independent cultural policy researchers, NGOs and national governments. The project has received support from a variety of sponsors including several Ministries responsible for culture throughout Europe and the European Cultural Foundation. In 2004, the project received additional sponsorship from the German Foreign Office as well as the Dutch, Finnish and Hungarian ministries responsible for cultural affairs.
ACTORS	Independent cultural policy researchers, NGOs, national governments, and intergovernmental organisations
COUNTRIES	Albania, Austria, Azerbaijan, Belgium, Bulgaria, Canada, Croatia, Estonia, Finland, France, Germany, Greece, Holy See, Hungray, Ireland, Italy, Latvia, Lietchtenstein, Lithuania, FYR Macedonia, Malta, Moldova, Monaco, The Netherlands, Poland, Portugal, Romania, Russia, San Marino, Serbia and Montenegro, Slovenia, Sweden, Switzerland, Ukraine, and United Kingdom
TIMEFRAME	Started in 1998 - ongoing
CLASSIFICATION	
E-CC CATEGORIES	B, C
SOURCE	http://www.culturalpolicies.net/

No. 6	LEAD (LINKED EUREGION ARTS DEVELOPMENT)
CULTURAL FIELD	Cultural Professionals and Artists
GOALS	A cross-border cultural development programme to further the network of cultural professionals and supporting cooperation for individuals in the regions of Nord-Pas de Calais, West Flanders, Kent and the Province of Hainaut. Generating greater attention to these regions and bringing the artists' work to a wider international context
MAIN ACTIVITIES	Publications, internet database system of professionals, and a biennial event in the Euro-region.
RESULTS	Training for its members, a membership database for locating contacts and workers in the regions, articles, seminars, and a website for event postings by its members
PARTNERS	Fondation Marcel Hicter (lead, initiating partner), the Maison de la Culture de Tournai , the West Vlaanderen, Nord Pas de Calais, La Communauté française, Kent County Council, and co-financied by the EU's INTERREG III A programme
ACTORS	Primarily professionals of culture, artists and individuals in these respective regions
COUNTRIES	France, Holland, England, and Belgium
TIMEFRAME	Began in 1999 - ongoing
COMMUNICATION	Publications, internet-site
CLASSIFICATION	**Core** (fosters cross-border, inter-regional arts cooperation between several countries in Europe)
E-CC CATEGORIES	A, B, D, F
SOURCE	http://www.lead-network.org

No. 7	The Balkan Express (BE)
CULTURAL FIELD	Performing Arts
GOALS	IETM seeks to encourage and facilitate exchanges between artists from West Europe and those in the Balkan region by using the Balkan Express to assist in the (re)- establishment of the mobility of art in the Balkans with the aim to improve the exchange with the rest of Europe.
MAIN ACTIVITIES	Meetings, online contact, co-productions may arise from this networking scheme
RESULTS	Professional networking, communication, resource and knowledge sharing
PARTNERS	Informal European Theatre Meetings (IETM) (lead, initiating partner) -BadCo/Center for Drama Art - CDU; Bunker productions; CENPI; Danse Bassin Méditerranée - DBM network; DCM Foundatio; Ecumest Asociation; Flemish Theatre Institute (Vlaams Theater Instituut) - VTI; Junge Hunde network; Performing Arts Center Multimedia; Sarajevo Jazz Fest; Sosta Palmizi, Camucia di Cortona.
ACTORS	Artists and cultural operators
COUNTRIES	Slovenia, Serbia & Montenegro, France, Romania, Netherlands, Belgium, Germany, Macedonia, Bosnia Herzegovina, Italy, Croatia
TIMEFRAME	Began in 2002 -ongoing
RESULTS	Meetings, professional networking, communication and knowledge sharing; information exchange, and presentations of examples of good practice.
COMMUNICATION	Publication, internet-site
CLASSIFICATION	**Core**
E-CC CATEGORIES	B, F
SOURCE	http://www.ietm.org

No. 8	BALKAN REALITIES
CULTURAL FIELD	Film/Documentaries
GOALS	Revealing, from a citizen's perspective, contrasting realities of the transition process in Albania, Bulgaria and Macedonia
MAIN ACTIVITIES	Co-produced documentary films
RESULTS	Three short documentaries in original languages as well as English and German, co-produced with local and Swiss film crews
PARTNERS	Swiss Agency for Development and Cooperation (DEZA) (lead, initiating partner) with local film crews in Sofia, Skopje and Tirana in summer 2004
ACTORS	Concept & Coordination: Thomas Jenatsch/DEZA Prod. Supervisor: Ibrahim Mehmeti Authors/Directors: Nadejda Koseva and Svetla Tsotsorkova, Igor Kulavkovski and Igor Toshevski, Eol Cashku and Fatmir Koci
COUNTRIES	Switzerland, Albania, Bulgaria, and Macedonia
TIMEFRAME	2004
COMMUNICATION	Direct, Internet
CLASSIFICATION	**Core**
E-CC CATEGORIES	A, B, E, F
SOURCE	http://www.sdc.admin.ch

No. 9	THE WORLDWIDE FESTIVAL OF PUPPETS THEATRES
CULTURAL FIELD	Puppet Theatre
GOALS	A meeting place for all puppets professionals, the Festival is a platform to bring professional attention to aspiring artists and for artists to make contacts. There is no competition but rather is a meeting place and celebration for puppeting worldwide in the streets of Charleville-Mézières, France.
MAIN ACTIVITIES	Performances by a number of puppet theatre troupes from over 36 countries
RESULTS	Celebration, city rejuvenation, networking between puppeteers
PARTNERS	Organised by Petits Comédiens de Chiffons (lead, initiating partner)with financial support from the French Ministry for Culture and Communication, Ministry of Sports, Champagne-Ardenne's Regional Council Ardennes' Departmental Council, the town of Charleville-Mézières, and S.A.C.D., O.R.C.C.A. (Cultural Regional Office of Champagne-Ardenne), and The Ardennes' Chamber of Commerce and Industry
ACTORS	Puppeteers from around the world
COUNTRIES	France (with participants from all over the world)
TIMEFRAME	Began in 1972 (?) - ongoing
COMMUNICATION	Marketing online and through other media channels
CLASSIFICATION	**Periphery or "border-line case"?** (Only French management and funding, normally not designed for trans-national co-productions)
E-CC CATEGORIES	B, F
SOURCE	http://perso.wanadoo.fr/festival.marionnettes/eng/

No. 10	Austrian Czech Cultural Cooperation (ACCC)
CULTURAL FIELD	Performing, Visual Arts, and Culture in General
GOALS	ACCC is an organisation which aspires to create, through its various programs and activities, new development possibilities for art and culture, in addition, for the entire regional development between Austria and the Czech Republic. It is a trans-national, regional-based cultural cooperation initiative
MAIN ACTIVITIES	Exchanging professional knowledge, two-way exchanges, co-productions and joint cultural projects.
RESULTS	Bringing together cultural workers from Austria and the Czech Republic.
PARTNERS	ACCC (lead, initiating partner) along with numerous cultural organisations in Austria and the Czech Republic such as: InfoRelais, EUREGIO Bayerischer Wald, Kulturní Cirkus e. V., and Z KRABIC VEN! Supported by the EU INTERREG III A – Programme, the Austrian government, and Kultur Kontakt
ACTORS	Cultural workers, artists and the general public
COUNTRIES	Austria, the Czech Republic (and partly Bavaria)
TIMEFRAME	Began in 2002 (?) - ongoing
COMMUNICATION	Publication, internet, co-marketing
CLASSIFICATION	**Periphery** (while trans-national artistic co-productions are being organised, these are re carried out and shown only in a regional setting – Example for CC-E)
E-CC CATEGORIES	B, C, D, E,
SOURCE	http://www.ac-cc.net

No. 11	The Norden Association for Young People
CULTURAL FIELD	Education and Culture in General (Visual/Performing Arts, Media, etc.)
GOALS	Arranges youth-oriented activities around Nordic topics. Among these events, Café Norden is possibly the most popular, with different themes each year. The Norden Associations for young people have about 8 000 members in the Nordic countries.
MAIN ACTIVITIES	Trips, seminars, and events
RESULTS	Increased interaction between the people in the Nordic region and possibly increased cooperation and awareness.
PARTNERS	The Norden Association and the Nordic Council of Ministers (lead, initiating partner), the governments of participating countries, and numerous cultural organisations it represents.
ACTORS	Young People, artists, and cultural operators from the Nordic region
COUNTRIES	Finland, Iceland, Norway and Sweden, and the three autonomous regions of the Aland Islands, the Faroe Islands and Greenland
TIMEFRAME	Nordic Council formed in 1952, Ministers formed in 1971. Separate Norden Associations in Denmark, Norway and Sweden were founded in 1919. In 1922, a sister organization was established in Iceland, and in 1924 in Finland.
COMMUNICATION	Internet and within the events themselves
CLASSIFICATION	**Periphery or "border-line case"?** (the Association serves mainly as a meeting place for young Nordic citizens).
E-CC CATEGORIES	A, B, C, D, E, F
SOURCE	http://www.norden.se/english.asp

No. 12	Edinburgh International Festival
CULTURAL FIELD	Theatre, Music, Dance, and Opera
GOALS	Edinburgh International Festival promotes the cultural, educational and economic well-being of the people of Edinburgh and Scotland. The Festival brings to Edinburgh popular international theatre, music, dance and opera and presents the arts in Scotland to the world. It is an annual event using all the major concert and theatre venues in the city. Of the Festival's audience, 43% comes from Edinburgh and vicinity, 18% from the rest of Scotland, 21% from the rest of the UK and 17% from overseas.
MAIN ACTIVITIES	Arranging and coordinating the venues
RESULTS	A variety of performances are given, the festival is intended to also strengthen the economic well-being of the people of Edinburgh and Scotland
PARTNERS	The Edinburgh International Festival (lead, initiating partner) -Funded by a mixture of earned income and investment of public funds primarily from Scotland. In 2002 34% of the festivals income came from foreign government support: L'AFFA; The Embassy of the United States of America, London; The Italian Cultural Institute, Edinbugh; The Royal Danish Consulate, Edinburgh; The Royal Netherlands Embassy, London; The Spanish Embassy, London; The United States Consulate General, Edinburgh supported events originating from their respective countries.
ACTORS	Artists and the general public
COUNTRIES	Scotland (and artists from all over the world)
TIMEFRAME	Began in 1947 - ongoing
COMMUNICATION	Internet, general marketing, and word-of-mouth
CLASSIFICATION	**Periphery or "border-line case"?** (normally not designed for trans-national co-productions)
E-CC CATEGORIES	F
SOURCE	http://www.eif.co.uk/

ANNEX II

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<u>ANNEX 3</u>

WHAT IS "EUROPEAN CULTURAL COOPERATION"?

Summary of the ERICarts Report:

"European Cultural Cooperation" in the G2CC-LAB-Environment: Definition and Elements of a Conceptual Framework

A general definition of European cultural cooperation can first build upon the meaning of the individual elements in this composite term:

- *European* is understood in its widest definition including all 48 member states party to the European Cultural Convention. In this definition of European cultural cooperation, it means the involvement of actors in trans-national activities from several of these countries and could also involve partners from other parts of the world. When participation is restricted to a defined region (e.g. "Euregios") or to a specific language area (e.g. "Francophonie"), one could speak of "Cultural Cooperation <u>in</u> Europe".

- *Cultural*, in an operational definition, means the "creative sector" including the arts, media and heritage together with some applied or interdisciplinary fields of professional and amateur activity, technical / industrial reproduction (the culture or "creative industries"), and cultural dissemination processes.

- *Cooperation* is understood as the interactive, trans-national or trans-cultural exchange among actors in the cultural or "creative sector", resulting in new ideas, joint projects, products or events. Ideally it is based on mutual understanding and the recognition of differences.

On the other hand, from a more theoretical perspective, European cultural cooperation can also be defined from the point of view of interactive communication processes. In his theory of "communicative action", philosopher Jürgen Habermas (1987) sees such processes taking place in the "lifeworld", as opposed to systems where power and money strategies reign. In this concept, shared action can be facilitated through a "communality of mutual comprehension" which is based on the recognition of different value claims – indeed an important prerequisite for sustaining cultural diversity in Europe.

We could thus understand "European Cultural Cooperation" as a process in which public and private actors take action or implement measures with the aim of mobilising artistic or cultural collaboration between individuals, groups and institutions in Europe, or, in short: as ***shared communicative action across European boundaries to achieve common, similar or different ends through artistic and other cultural means.***

While concrete interaction is at the heart of this process, it is influenced, at the cross-roads, by bi- and multi-lateral strategies of governance and management as well as by economic, political or legal frameworks. More far reaching visions of a fully integrated Europe with common cultural values continue to be debated.

What is European Cultural Cooperation?

Questions & Answers

Note: These questions and answers were developed on the basis of a definition for European Cultural Cooperation proposed to the LAB4Culture by the ERICarts Institute

"European Cultural Cooperation" is shared communicative action across European boundaries using artistic and other cultural means.

Q: *Would cooperation activities between individuals or institutions representing different cultures, languages or religious beliefs which are located within one European country be classified as European Cultural Cooperation (E-CC)?*

A: This sort of cooperation is usually classified as "Intercultural/Inter-religious Dialogue". Since it lacks a transnational dimension inherent in the proposed definition above, such activities could be more generally classified as "cultural cooperation".

Q: *Would a festival or an international exhibition which involves artists or works of art coming from different countries be considered E-CC?*

A: To be considered as E-CC, the festival or event would need to address issues of European cooperation or to organise encounters and exchanges, which deliberately bring artists or works originating from different European countries together in order to stimulate cross-cultural understanding. A good example of this type of cooperation is the *Wiesbaden Theatre Biennale - New European Works*. This is an exception as there are few festivals or events which could qualify as "European" in that sense. For example, typical festivals like those in Avignon, Bayreuth, Edinburgh or Salzburg and large exhibitions such as the *documenta* are not organised to serve European cooperation needs as such. Factors which influence the realisation and success of such events include: the concepts developed by individual artistic directors, the needs and provisions of a city or region, a particular artistic heritage (e.g. Richard Wagner in Bayreuth) or the availability of international stars. Participating artists are usually not selected because they represent different facets of European culture, but for a number of other reasons which include economic factors or their popularity in the international market place.

Q: *Is cultural cooperation between European actors and partners with e.g. Canada, the southern Mediterranean or Central Asian countries considered as E-CC?*

A: The answer would be Yes, if a major part of the cooperation engages European actors or takes place in Europe; the latter understood in its widest geographical or political definition ("Europe West of the Urals"). Exchanges which are organised within specific institutional contexts could be considered E-CC even though the concrete interaction may not take place on the European continent, for example, those activities undertaken in the framework of the *European Cultural Convention* of the Council of Europe (which includes Canada), or within targeted cooperation programmes of e.g. the EU-sponsored *Anna Lindh Euro-Mediterranean Foundation for Dialogue between Cultures.*

Q: *Would international organizations or networks whose mission includes cultural cooperation be included in a collection of E-CC actors?*

A: Yes, but only when their activities include a specific "European dimension", e.g. involving European partners in central functions or carrying out projects which are located in Europe and involve European partners. Organisations such as *IFACCA* or the World Bank *Development Gateway* are actors within the larger scope of international cultural cooperation. UNESCO is an international organisation, while at the same time qualifying as an E-CC actor due to its "regional" activities tak-

ing place within Europe. In the case of the OECD, there is a rather limited cultural dimension in its mission and activities.

Q: *Would national public sector organisations with a governmental remit in international cultural cooperation – e.g. the British Council, Institut Français or the Goethe Institute – be considered key E-CC actors?*

A: Until now, the main mission of such institutes has been to engage in bilateral relations including the promotion of languages or national arts and heritage. Cooperation on a project or event involving (more than two) institutes could be considered E-CC. Increasingly such institutes are emerging as new E-CC actors through common projects. Efforts to join forces to form multi-national or "European" institutes are still at a very early stage of development.

Q: *Could the activities of commercial companies or the culture industries in general be considered E-CC?*

A: Yes, under certain conditions they can be included if they run trans-national activities which are not confined to branches of a singular company or holding. Examples of E-CC are festivals or film co-productions as well as collaborative book projects which involve partners from different countries.

Q: *Are cultural institutions or artistic companies (e.g. private theatres or dance companies) with artistic staff or directors coming from many different countries E-CC actors?*

A: Companies whose mission and activities are "European", and which engage artists and other members of staff from different European countries, can be considered as E-CC actors, e.g. the European Youth Orchestra. Cultural institutions or companies without such a mission which engage staff from different countries for various reasons not related to European cooperation would not automatically be qualified as E-CC actors.

Q: *Is the individual mobility of artists considered E-CC?*

A: Generally speaking, the cross-border mobility of artists as such would not fall under the definition of E-CC since it is typically a "*one-way*" activity. If the artist would engage in exchanges with other artists coming from the host country or would participate in local projects leading to multi-lateral cooperation, such action could be considered part of E-CC. If this mobility is organised as part of a collaborative programme between organisations from different countries, its outcomes would also be defined as E-CC.

Q: *Are projects funded by the Culture 2000 programme of the European Union examples of E-CC?*

A: In principle, all projects funded under the Culture 2000 programme qualify as they involve actors from several European countries and are supposed to create "European added value". Critical assessments of some projects show, however, that the interaction among partners has been marginal and local priorities dominate.

ANNEX 4

QUESTIONNAIRE

SURVEY OF RESEARCH RESOURCES
ON EUROPEAN (TRANS-NATIONAL) CULTURAL COOPERATION

Dear Colleagues,

The ERICarts Institute (European Institute for Comparative Cultural Research) invites you to participate in a survey to collect information on research resources regarding trans-national co-operation in Europe. The information which you provide will be evaluated by the ERICarts team and be submitted to the Laboratory for European Cultural Co-operation (LAB) and could be made available via their Internet Portal.

One of the main goals of this survey is to ensure that research conducted in all parts of Europe, especially in lesser used language areas, is represented in the final collection including the main findings and/or recommendations.

We have made this survey easy for you to provide information on interesting research resources from your country which could be in the form of a book publication, research or conference paper, article etc.

Please provide an individual answer for each resource you want to submit and send those resources which are available as pdf files directly to us.

Thank you for your time and do not hesitate to contact us by email with further questions: info@ericarts.org.

**DATABASE OF RESEARCH RESOURCES ON TRANS-NATIONAL (EUROPEAN)
CULTURAL COOPERATION, BASED ON THE QUESTIONNAIRE**

A.   TYPE OF RESEARCH RESOURCE
  (please add web-address under B., when the document/publication is available online)

1. **Article**

2. **Research Study**

3. **Book**

4. **Official (Government) Document or Report**

5. **Directory** (e.g. of institutions/organizations/funding resources)

6. **Literature review**

7. **Statistical Document**

8. **Other**

B.   BIBLIOGRAPHICAL DATA / RESOURCE BACKGROUND

1. **Name**

2. **Related Institution** (e.g. University)

3. **Commissioning Body** (if any)

4. **Title**

5. **Year**

6. **Publisher + City** (if any)

7. **Original Language**

8. **Translations** (if any)

9. **Internet Access** (if any)

C. GEOGRAPHICAL SCOPE OF THE RESEARCH

1. **All Europe (48 countries)**

2. **European Union (25 countries)**

3. **Larger European Region:**
   3.1 Eastern Europe
   3.2 Western Europe
   3.3 Central Europe
   3.4 Northern Europe
   3.5 Southern Europe

4. **Individual Countries/Bilateral** (cooperation between two countries)**, which:**

5. **Cooperation with other World Regions:**
   5.1 Africa (South of Sahara)
   5.2 Arab Countries
   5.3 Asia
   5.4 Oceania
   5.5 North America
   5.6 South America

D. THEMATIC COVERAGE (transversal research topics related to cultural cooperation)

1. Cultural Theory and General Research

2. Cultural Policy and Administration (with relevance for cultural cooperation)
   2.1 European Cultural Policy
   2.1 National and regional/local cultural policy and development
   2.1 Cultural diplomacy, incl. national cultural institutes, bi-lateral activities
   2.1 Intercultural Dialogue (incl. examining programmes for intercultural relations; inter-religious dialogue etc.)

3. Artistic Practice and Cultural Networking (trans-national collaboration between NGO, arts institutions, initiatives, companies, individuals etc.)

4. Law/Legislation (e.g. comparative studies with relevance for cultural cooperation)
   3.1 Arts and media law (including licensing practices, quota systems)
   3.2 Social security and labour law; taxation
   3.3 Other national and international law of relevance for cooperation in the arts and media, e.g. trade agreements; competition law);

5. Cultural Economics and Financing
   4.1 Financing cultural cooperation
   4.2 Culture industries and employment (e.g. film or festival co-productions)
   4.3 International cultural tourism (e.g. Council of Europe's "Cultural Routes" Programme)
   4.4 Cultural management / entrepreneurship (e.g. managing international projects)

6. Education and Training in Arts and Culture (e.g. exchanges between academies; foreign arts students; "Bologna Process" in artistic training)

7. Other Fields (related to cultural cooperation, e.g. language issues; trans-national heritage)

E. ARTS & MEDIA SECTORS COVERED (if relevant e.g. Architecture; Music; Interdisciplinary)

F. TARGET AUDIENCES

1. Researchers (university and independent)

2. European institutions

3. National and Regional Officials (e.g. Governments; Arts administrators; Policymakers)

4. Cultural Institutes/National Cooperation Bodies

5. Artists (incl. their organizations and networks)

6. Arts Managers and Producers (incl. arts institutions)

7. General Audience (incl. students)

8. Others

G. TABLE OF CONTENTS IN ENGLISH (main chapters/sections)

**H. ABSTRACT IN ENGLISH** (max. 200 words)

I. SHORT COMMENTARY (max 50 words)

e.g. relevance of resource for European Cultural Cooperation and/or for the following goals:
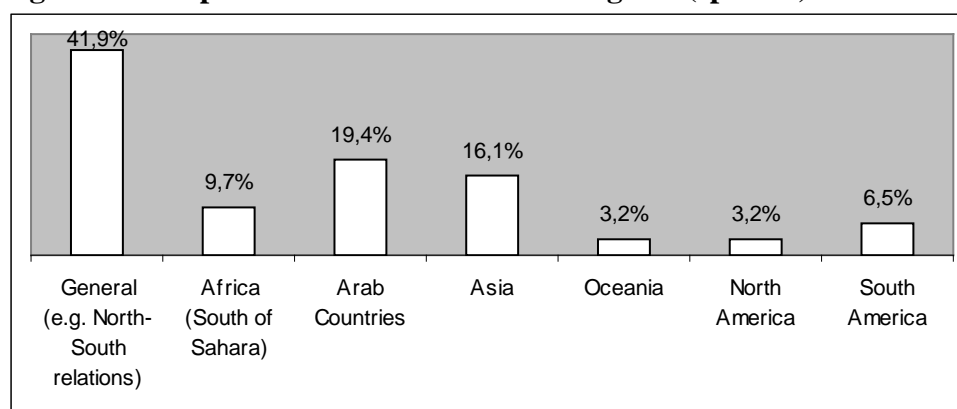
(1.) Strategic Development; (2.) Resource & Knowledge Sharing; (3.) National Diplomacy; (4.) Inter-Regional Strength; (5.) Cultural Diversity; (6.) Artistic Encounters and Innovation

ANNEX 5

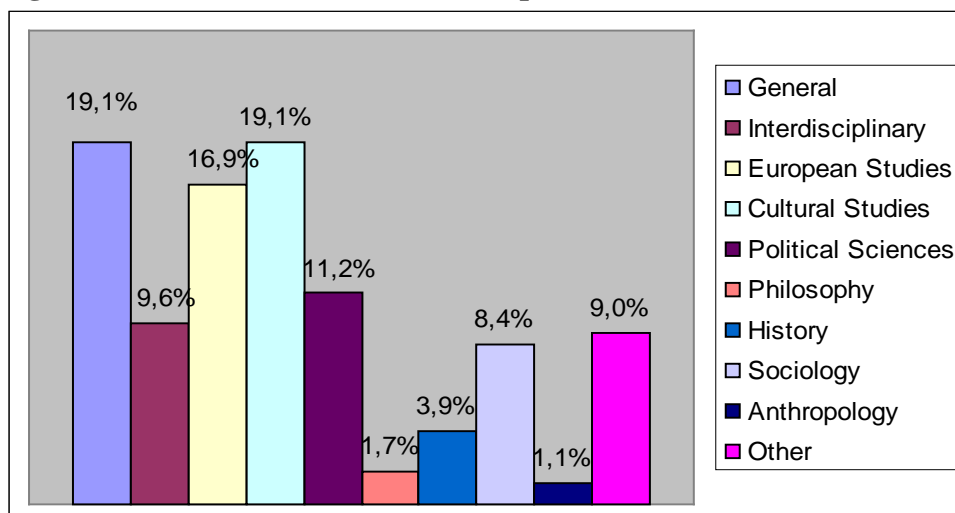| ERICarts for the G2CC Project |
| :---: |
| **Statistical Survey of Research Resources on European (Trans-national) Cultural Cooperation** |

Figure 1: Type of Research Resource
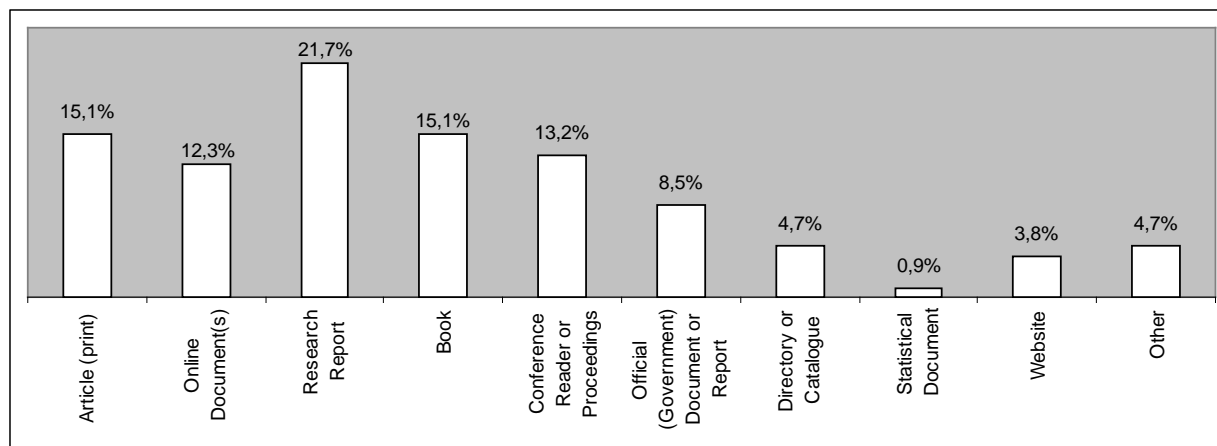
Geographical Scope of the Research

Figure 2: Geographical Scope of the Research in Europe
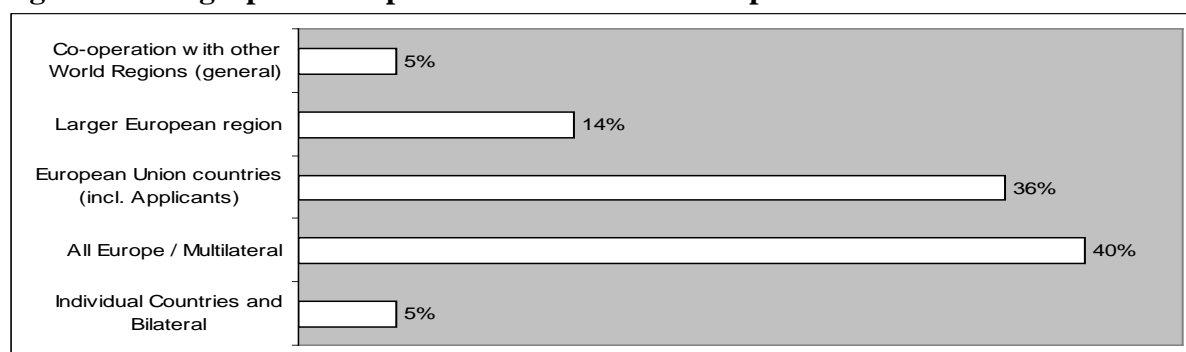
Figure 3: Cooperation with other World Regions (specific)

Research Disciplines

Figure 4: Overview of Research Disciplines

Legend:
- General
- Interdisciplinary
- European Studies
- Cultural Studies
- Political Sciences
- Philosophy
- History
- Sociology
- Anthropology
- Other

Bar values: 19,1% | 9,6% | 16,9% | 19,1% | 11,2% | 1,7% | 3,9% | 8,4% | 1,1% | 9,0%

Thematic Coverage (selected topics)

Figure 5: Cultural Policy and Administration

- European Cultural Policy — 30,7%
- National and regional/local cultural policies and measures influencing cooperation — 31,9%
- Cultural diplomacy, incl. National cultural institutes, bilateral activities — 18,4%
- Intercultural Dialogue (incl. Examining programmes for intercultural relations; interreligious dialogue etc.) — 19,0%
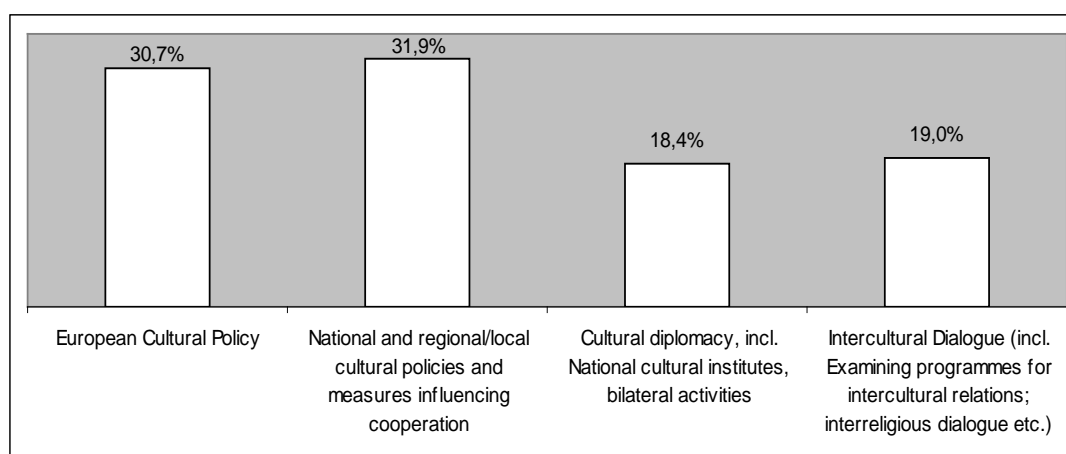
Figure 6: Law and Legislation

- Arts and media law — 20,6%
- Social security and labour law ; taxation — 29,4%
- Other national and international law of relevance for cooperation in the arts and media — 50,0%
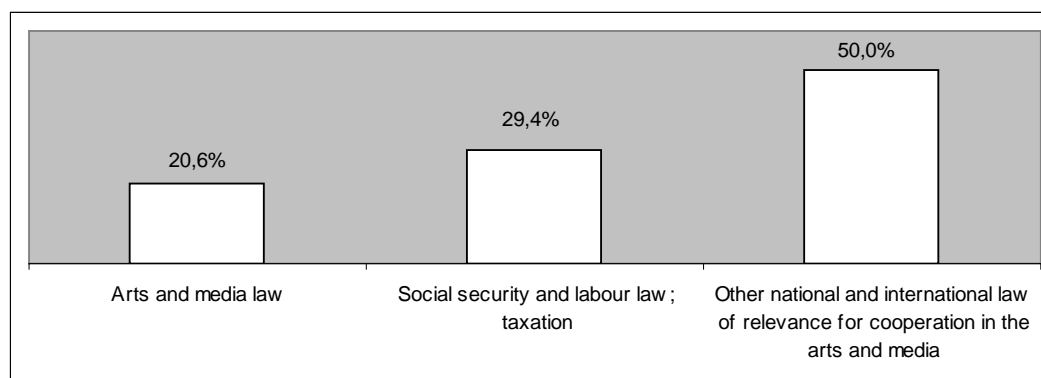
Figure 7: Cultural Economics and Financing

Financing cultural cooperation: 47,9%
Culture industries and employement: 13,5%
International cultural tourism: 6,3%
Cultural management / entrepreneurship: 32,3%
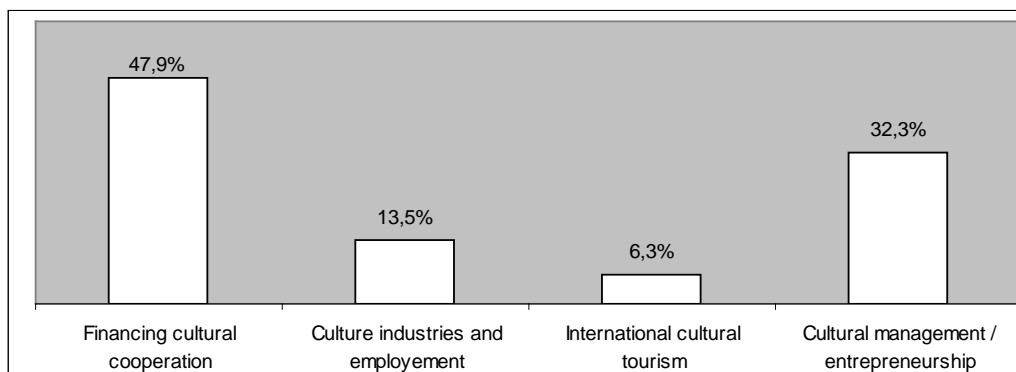
Target Audience

Figure 8: Target Audience

Researchers: 15,8%
Cultural Institutes/National Co-operation Bodies: 14,8%
Arts Institutions: 14,5%
National Officials (e.g. Governments; Arts Administrators; Policymakers): 14,0%
Artists (incl. Their organizations and networks): 14,0%
European Institutions: 9,8%
General Audience (incl. Students): 9,4%
Regional / Local Officials (e.g. Governments; Arts Administrators; Policymakers): 7,5%
Others: 0,2%

ANNEX 6

European Cultural Cooperation: Trends and Recommendations
Results of the evaltuation of research resources

In the context of the EU-Gateway to Cultural Cooperation Project (G2CC), the European Institute for Comparative Cultural Research (ERICarts) was asked to identify key research resources on European cultural cooperation and analyze their major findings, including trends and recommendations.

To this effect, ERICarts prepared a survey to collect research resources from all corners of Europe (see Annex). One of the main goals of this exercise was to ensure that, in addition to "standard documents", research conducted in all parts of Europe and in all languages, was represented in the final collection including the main findings and/or recommendations. An online questionnaire was developed to assist this work.

Over the past months, ERICarts has worked together with experts from around Europe[63] to compile a list of 99 resources which have been classified in a database and are currently available on www.labforculture.org.

Attached is a list of observations, key recommendations or proposals resulting from these research studies, reports, articles, etc. They are organised into different categories depending on the nature of the recommendation e.g. directed towards the European Commission, policy makers, foundations, other researchers etc. A few general observations about European cultural cooperation are made at the outset.

The list attached is not exhaustive and should be considered as highlights from the wealth of information provided. Users/readers are encouraged to consult the original studies and documents provided in the cultural cooperation resources directory.

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[63] Experts which participated in the ERICarts survey and supplied more than one resource on cultural cooperation were:
- Rossitza Arkova,
- Jordi Baltà,
- Vesna Čopič,
- Adina Dragu,
- Christopher Gordon,
- Magdalena Kulikowska,
- Saskia Leefsma,
- Viktoras Liutkus,
- Maria de Lourdes Lima dos Santos;
- Clelia Parvopassu,
- Jaka Primorac,
- Veronika Ratzenboek, and
- János Zoltán Szabó.

In addition, resources from databases, bibliograophies and Internet sites as well as from the ERICarts library and the ZfKf documentation ("Archiv für deutsche und internationale Kulturpolitik") were used to complement the survey.

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1.   Definitions / General Observations

- "European Cultural Cooperation" is understood as a process in which public and private actors take action or implement measures with the aim of mobilising artistic or cultural collaboration between individuals, groups and institutions in Europe. In short: as shared communicative action across European boundaries using artistic and other cultural means.

- European cultural cooperation projects can help to raise awareness about the diversity of content available from all corners of Europe. Such projects and their platforms can promote innovation and exchange and provide an easily accessible window on contemporary European culture. New histories are being created which are more inclusive.

- Transnational practices can be seen as transcultural capital which should lead to new conceptual perspectives and practical efforts towards common policies in a European cultural space.

- Pluralism and openness are key elements of cultural cooperation which need to be nurtured.

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2.   European / Transnational Co-operation

- The emergence of "Fortress Europe" prevents the internationalisation of the arts, the mobility of artists and the circulation of their works and ideas.

- While many of the legal texts, declarations and conventions that have been introduced on European cultural cooperation over the past 50 years do not impose real obligations, they have created a set of common references from which to build.

- Culture and cultural cooperation should be at the heart of the European Constitution process and among its objectives.

- Seeing cultural cooperation as "a cornerstone of European integration" and taking account of increasingly direct cooperation among artists and cultural operators, calls have been made for a more proactive and co-ordinating role of the EU which could lead to a framework for coherent multilateral activity.

- European programmes, especially Culture 2000, have been an important source of support for organisations within an expanded EU political space to have the opportunity to foster and realise cultural cooperation projects. The problems identified are: a lack of knowledge about the application procedures, low motivation to apply and, in some cases, a lack of genuine interest in "cooperation for cooperation sake". Partners sometimes engage in projects in order to obtain badly needed resources which are no longer available from other (public) sources. In many cases, such partnerships are on-off initiatives without longer term sustainable impact.

- Calls are made to expand the role of the European cultural contact points since they constitute an active and rather useful link between Member States and the European Community.

- There is a lack of long term sustainable cooperation programmes and mechanisms with countries beyond Europe.

- EU Structural Funds need to provide more support for cultural cooperation activities.

- New programmes to facilitate and encourage more artists' mobility and project exchanges between Asia and Europe are proposed. The role of the Asia-Europe foundation - already a bridge between the artists/cultural professionals and cultural policy makers in Asia and Europe – could be enhanced.

- More work needs to be done to provide equal opportunities between all EU member states to participate in cultural cooperation programmes.

- Cooperation between the European Union and the Council of Europe through joint culture initiatives and activities are encouraged. Proposals have been made for the creation of a European arms-length structure.

3. National Strategies and Actors

- Governments are gradually adopting a broader definition of culture which is affecting the types of cultural cooperation projects being funded (larger scope and more projects competing for the same resources).

- General societal and political transformations taking place at the European and international level are forcing governments and their cultural institutes to re-orient their cultural cooperation policies and programmes. The long term sustainability of cooperation is seen to be guaranteed through the formation of integral political, economic and social spaces; some of which are in development.

- The importance of bilateral cultural programmes has decreased. Public funding is being diverted towards international events, theme years and anniversaries. Calls are made to increase the level of support for multilateral initiatives.

- Governments mainly from West European countries understand strengthening European cultural cooperation as providing: resources for "mega-events"; support for the participation of national operators in international fairs; translation facilities; and information resources on cultural cooperation.

- Calls are made to include cultural cooperation as a main pillar of overall cooperation policies and programmes to promote solidarity among all countries of Europe.

- Public bodies have played and continue to play an important role by supporting the involvement of local cultural organizations / actors in European cultural networks.

- Policies are required which support cultural cooperation projects between artists and cultural organizations rather than solely focusing on "government to government" relations.

- More and more national cultural cooperation strategies are being linked to cultural tourism.

- Research results indicate that current national policies do not support a strong link between cultural cooperation, intercultural dialogue, social reconstruction and economic development.

- While national cultural institutes are capable of promoting a European agenda, their main goal is to promote the "corporate identity" and the culture programmes of those countries they represent abroad. There is little, if any, multilateral cooperation among national cultural institutes whether in Europe or in third countries; an essential factor in building a common foreign cultural policy.

4. Regional /Local Strategies and Actors

- Cultural cooperation policies should strive to help develop the regions as dynamic and open cultural spaces which support the development of regional cultural identities including the cultures of indigenous peoples as well the Roma population located mainly in Central East Europe.

- In recent years, regional and local authorities have become more active in pursuing and carrying out their own cultural cooperation activities with partners in other countries. There is an increase in regional strategies which take into account the social and economic significance of culture. They aim to promote cultural partnerships at regional, inter-regional and trans-national levels.

- Cultural co-operation among those living in border regions is becoming more and more important as a means to counteract negative stereotypes about their neighbours. Cultural cooperation projects are said to produce positive side effects for other areas of cross-border cooperation including the economy, education, health, tourism etc.

- Proposals have been made to establish a Regional Cultural Development Fund with a view to promote and strengthen regional cultural cooperation and encourage transnational partnerships.

- "Euro-Regions" are emerging, which connect more and more citizens, municipalities, institutions, NGOs across the borders. These regions may become "islands of excellence" that could renew the whole of Europe. Some examples include: joint applications for funds to support exchange activity; sharing know-how and to developing capacity for cultural co-operation; promotion of language diversity; an exchange of artists during festivals; co-operation of regional radio stations; joint projects for CD publishing; and a combined summer programme series.

- Substantial co-operation investment at local and regional levels tends to have bypassed national cultural policies altogether, and usually promotes economic, tourism and regeneration policies rather than cultural policies. To date, structural funding has mostly concentrated on city arts and heritage institutions.

5. Focus on South East Europe

- Challenges for those from SEE Europe wanting to engage in transnational European cultural cooperation include lack of: available resources; mobility freedom; information/knowledge of opportunities; language barriers; mental barriers and stereotypes etc. New actors are emerging to help overcome these challenges by e.g. collecting and distributing information on cultural cooperation, identifying potential partnerships, organising training workshops, profiling successful cooperation projects, supporting joint festivals/exhibitions, etc.

- Cultural cooperation with countries outside of the SEE region is hampered by increasingly tough border regulations and complicated processes of obtaining multi-entry visas.

- There is a discussion on the ethical dimensions of cultural cooperation and the danger of adopting a purely western model of cooperation.

- There is a tendency for foreign foundations and companies to support projects and events in e.g. the Western Balkans, which lead to a "standardization of local markets" rather than building creative cooperation among local/regional cultures.

- Unbalanced foreign financial support to the independent sector and the diversification of platforms and actors engaged in cultural cooperation in/with SEE countries is seen to have weakened the possibility of creating sustainable public support for cultural cooperation in the long term.

- Studies in SEE countries show the lack of support for cultural cooperation in the following areas: comparative research, training and education (e.g. scholarships, exchanges, residences, fellowships, etc), dissemination of good practice and artistic mobility.

- SEE countries need to take the initiative to lead European cultural cooperation projects, rather than just participate in them.

- The withdrawal of the Soros Foundations from the contemporary art sector considerably weakened the possibilities to participate in exchange programmes. However, following recent membership to the EU, a number of new networks have been established and new institutional cooperation projects have been developed (e.g. between art institutions and exhibition curators.) Today, the links between them are based on a new strategy which is directed, on the one hand, outside the region to both Western and Eastern Europe and on the other hand, inside the region, with the aim of building an integrated political and economic space.

- Interregional cultural co-operation and communication in the Western Balkans is not yet supported by a genuine interest in neighbouring cultures and peoples and rather remains an issue of political consideration and political correctness.

6. Cooperation between Public and Private Actors

- One of the major problems is competition between all actors on all levels (local, regional, national, Europe) for resources which would support their participation in transnational cultural cooperation projects, programmes and events. Their respective tasks and responsibilities need to be more clearly defined and common strategies developed. Additional funding from both European institutions and national governments is called for to better support cooperation projects and tools developed by regional and local cultural communities.

- The dynamics of international cultural cooperation are undergoing fundamental change from being government sponsored and controlled from above to the emergence of horizontal exchanges directly between artists, producers, arts organisations or cities. Many changes are taking place in the fields of theatre and dance with a mushrooming of co-productions, training and research opportunities. While networking among individuals and groups has not yet been fully recognised by governments, they are crucial for the exchange of information and artistic practices across borders and cultures. Multi-year

funding is required to facilitate more permanent forms of cultural cooperation and partnerships from all corners of Europe.

- Traditional national or bilateral exchange programmes and the system of cultural institutes are not necessarily prepared to foster truly integrative partnerships and projects with actors that work in different cultural, political and economic contexts. Some national tax, social and labour laws still discourage transborder cooperation by not giving equal treatment to foreign artists and their works.

7.	Foundations

- Foundations create an open environment - an issued based milieu that can promote all forms of international cultural cooperation. This space can be mainly devoted to nurturing and supporting ground breaking processes and building conditions for cultural cooperation rather than focusing on planning policies or implementing programmes. Different in nature to the role of public authorities, foundations in Europe can support boundary-breaking and cross art form of experiment work which does not easily fit into inflexible categories of traditional public policies.

- Foundations can play a proactive role in fostering cultural cooperation. Activities could include: launching new public-private initiatives with NGOs, NPOs and networks of artists and art organisations; launching and supporting new instruments for cultural cooperation, information and knowledge generation; supporting networks of cross border debate and media cooperation; facilitating cultural policy development and applied research.

8.	Information/Research

- Calls are made to better develop the information infrastructure to facilitate European cultural cooperation. This includes not only knowledge production (e.g. country profiles, good practice) but also physical infrastructure such as information platforms.

- There is a strong need for more data on artistic mobility, analyses of policy strategies and legislative frameworks related to cultural cooperation. Comparative research on transnational training and education opportunities is required.

- Indepth sector specific analysis of European cultural cooperation is required to highlight specific characteristics and needs.

- Information on different cultural and political contexts and decision-making procedures is deemed very important for sustainable cross-border cooperation.

9.	Training/Education

- European institutions and national governments should give more attention to the training dimension of European cultural co-operation in order to properly prepare e.g. students for employment in the European marketplace.

- The Bologna process is seen as an opportunity to bring more transparency and opportunities for mobility in the current chaotic landscape of professional music training in Europe. Programmes to promote cooperation on the European level in the field of professional music training are required. Most cooperation currently takes place between teachers or students in the framework of exchange programmes. Little or no work is done to promote cooperation projects on curriculum development in the field of music, including for life-long learning.

10.	Mobility

- Mobility as a process of communicating with different cultures and realities is seen as an indispensable part of European cultural co-operation. Such exchanges challenge one's assumptions and can lead to changes in one's practice. The process may be complex and time-consuming but the rewards can be astonishing.

- The free movement of individuals working in the culture sector is dependent on the better coordination of social policies the EU; the creation of an Internet based information system; a Europe wide mobility fund; introduction of a "one-stop-shop" which deals with all administrative formalities when hiring artists; introduction of a European "dance passport" and an international contemporary dance school, etc.

- Networks are complex environments which maintain a process of dialogue and intercultural exchange; stimulate artistic creativity at a transnational level; strengthen partnerships at the European and international levels; guarantee a space for liberal and independent confrontation and dialogue.

European Cultural Cooperation

Summary of major trends, as identified in the surveys of ERICarts for the G2CC project

(published 2006 as an introduction to "Research in Focus" No. 3 on the LabforCulture website in English, French, German, Spanish and Polish)

Changes in society and politics at the international level are affecting cultural cooperation in Europe. Some of these trends lead to a re-orientation of the scope and form of policies and official programmes of national governments and their cultural institutes.

On the one hand, the importance attributed to bilateral cultural programmes – particularly within Europe – has decreased. Public funding is being diverted towards international events, theme years and anniversaries. Most of these have a high political profile or links to 'cultural tourism'.

On the other hand, a broader definition of culture is influencing the content of cultural cooperation projects. There is a shift away from traditionally funded one-directional or bilateral exchanges of artists or artistic projects.

New actors

Non-governmental organisations, networks, foundations or partnerships (either between or with local and regional public bodies) play an increasingly dominant role in European cultural cooperation. These new actors are addressing or helping to overcome various challenges, including: shortage of resources; impediments to mobility; information/knowledge of opportunities; language barriers; mental barriers and stereotypes. In that context, they collect and distribute information on cultural cooperation opportunities, identify potential partners, organise training workshops, report on successful cooperation projects, and support joint festivals and exhibitions.

Multilateral exchanges

EU programmes, especially Culture 2000, have been an important source of support for organisations that are prepared to act within an expanded European cultural space. The problems identified relate more to the sustainability of the partnerships. Another problem is a lack of genuine interest in true cooperative, or interactive, transnational challenges. Some operators are not really prepared for these challenges, such as language barriers or management capabilities. Frequently, one finds 'forced cooperation' with foreign partners, which is sought mainly for obtaining EU resources that are no longer available from public bodies at home.

West and Eastern Europe

At present, there is not a level playing field for those from the West and East of Europe wanting to engage in transnational European cultural cooperation. Policy strategies, resources and legislative frameworks related to cultural cooperation are still in the process of development. In Central and Eastern European countries, there are ongoing debates about the 'neglected' ethical dimensions of cultural cooperation and the danger of adopting a 'purely western model'.