



Slovensko predsedstvo EU 2008
Slovenian Presidency of the EU 2008
La Présidence slovène de l'UE 2008

SLOVENIAN PRESIDENCY DECLARATION

based on the recommendations of the conference "New Paradigms, New Models – Culture in the EU External Relations" (Ljubljana, 13–14 May 2008)

The conference gathered 240 participants from EU institutions, national administrations and civil society. In their introductory statements, Commissioners Figel', Ferrero-Waldner and Potočnik, as well as President Pöttering and Minister Rupel, clearly recognised the fundamental contribution of culture to promoting EU values in external relations by fostering democratisation and reconciliation, and by enhancing respect for human rights. They expressed their commitment to further integrate culture in external policies and instruments along the lines of the principles enshrined in the Commission Communication on a European Agenda for Culture.

In the light of this commitment, Member States, the European Commission, the European Parliament and other institutions of the European Union are invited to take into account the following recommendations:

I. Recommendations on policy development:

1. Strengthen EU efforts to protect and promote freedom of expression, information and communication, both within the framework of the European Union's human rights guidelines and as part of a strategy of external cultural relations.
2. Based on the strategic vision of the role of culture in external relations – outlined in the Commission Communication on a European Agenda for Culture – a European Strategy of External Cultural Policy should be developed. This strategy should build on the principles enshrined in the European Neighbourhood Policy, the Thessaloniki Agenda and the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.
3. A strategic approach needs to be elaborated in the EU's cultural relations with regions/third countries. In the Mediterranean, the Euromed Culture Ministerial Meeting should represent the starting point of a process leading to the elaboration of the Euromed Strategy in the field of culture. The launching of this new strategy on culture and the developments related to the future of the Union for the Mediterranean could provide an opportunity to review existing tools, as well as to start similar processes with other regions.
4. Cultural considerations should be mainstreamed in all relevant external policies, bilateral, regional and horizontal.
5. In order to strengthen the EU's crisis management and peace-building strategies, good practices in the field of intercultural dialogue, including contemporary arts programmes and questions related to the protection of heritage, should be integrated as elements of these strategies.
6. Promote the ratification and implementation of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions as the cultural pillar of global governance. Promote the ratification and implementation of other relevant sectoral UNESCO and Council of Europe conventions.

7. Develop synergies between EU policies in the fields of culture, education, multilingualism, youth, sport and research in their external dimension.
8. Encourage and support international cultural cooperation at the level of local, regional and national authorities in constant dialogue with civil society.

II. Recommendations related to governance

1. The development of the new Strategy on External Cultural Policy should build on a reinforced dialogue between public authorities and civil society. This dialogue should encompass a better assessment of past cooperation and the achievements and needs of the sector in terms of capacity building and other outcomes of cultural cooperation. On the other hand, cultural actors will need to adapt their communication to make their concerns and proposals concrete, as well as better understandable to political decision-makers.
2. Establish and evaluate a network linking the cultural attachés or equivalent diplomatic personnel of the Member States in each priority third country, and include their counterparts in the representations of the Commission.
3. Explore potential cooperation in third countries between EU delegations, Member States' embassies, EUNIC centres, European foundations and the networks of civil society, and encourage cooperation with the private sector.
4. Integrate training in cultural relations into the training programmes of future national diplomats and foreign service personnel of the European Commission.
5. Integrate a Directorate for Cultural Relations into the future European External Action Service; create the position of an EU Ambassador for Cultural Relations.

III. Recommendations on tools

1. Governance structures at the EU/national level should closely work with civil society, and in particular the cultural sector, both in policy and tool development.
2. In the short term there is a need to understand better how culture already fits in the EU relations with third countries and regions, and how existing instruments can be mobilised. The cultural sector should be helped to seize the opportunity offered by existing financial instruments designed to support civil society, person-to-person contacts and cross-border cooperation (ENPI – European Neighbourhood and Partnership Instrument, IPA – Instrument for Pre-accession Assistance, EIDHR – European Initiative for Democracy and Human Rights, IfS – Instrument for Stability, etc.).
3. On the whole – in their current form – these financial instruments are not sufficiently legible and flexible for the cultural sector: access to information should be improved and procedures simplified, taking into account local realities. Small grants should also be available.
4. Cooperation within the Commission should be enhanced in order to have a better understanding of opportunities within the existing instruments.
5. Notwithstanding the current Financial Perspectives, reflections should already start on where the gaps lie and what the real needs of the sector are. Carry out a mid-term evaluation exercise in 2009 with respect to the cultural activities financed by the main financial instruments ENPI, IPA, EIDHR, IfS and other EC instruments, with a view to foster complementarity between them.
6. Increase or redirect funding for culture within the external instruments, if possible already in the context of the mid-term review, taking into account where the cultural sectors can contribute more fully to the objectives of various EU policy programmes in partner countries and regions.
7. Develop or reinforce programmes tackling the need for: exchange of people, ideas and cultural works; preservation and valorisation of heritage and contemporary cultural practices; supporting training and knowledge transfer adapted to local conditions; capacity-building of the cultural sector in cooperation with local

experts and strengthening of national cultural policies in partner countries in coordination with the ministries of culture.

8. The Commission should envisage reporting on a regular basis on the cultural legislative frameworks applicable in third countries. Have best practices in international cultural cooperation identified to encourage cross-regional and cross-sectoral learning and cooperation within the Commission.
9. Support projects/programmes in third countries that are:
 - embedded in multi-year and long-term programmes;
 - geared towards establishing mutually beneficial modes of cooperation;
 - aimed at reaching out to grassroots organisations and support bottom-up initiatives, content-based cultural cooperation (i.e. projects that put emphasis on genuine content deriving from local realities) and also small-scale projects;
 - acknowledging and tackling potential structural imbalances between the EU and partner countries;
 - achieving proper coordination between the Commission and EU Member States;
 - based on analyses of best practice in the same or other regions.
10. Enhance mobility of artists and cultural workers between the EU and its neighbourhood, and encourage direct connections between the neighbourhood regions themselves. Identify and tackle existing obstacles to mobility, including visa regimes.
11. Explore the possibility of developing EU flagship initiatives, e.g.: create a flexible programme to promote the mobility of artists and cultural workers between third countries and the Member States of the European Union.

APPENDIX

Declaration of the participants of the Presidency conference "New Paradigms, New Models – Culture in the EU External Relations" (Ljubljana, 13–14 May 2008)

Participants of the conference "New Paradigms, New Models – Culture in the EU External Relations" welcome the positive statements by the Slovenian Presidency, the European Commission, and the European Parliament on the role of culture in the EU external relations. The excellence and diversity of cultural and creative sectors is one of the EU's strengths and is a vital component of the EU's future prosperity. The participants note the indirect benefits of culture in its broader sense in vital political issues, social cohesion, economy, antiracism, anti-xenophobia as well as in achieving mutual understanding and trust. Arts and creativity are essential for both the society in its own right and for the support of social change and innovation.

Participants from the political and civil society spheres in the EU and the neighbouring countries recognize the importance of intercultural cooperation based on the principles and processes listed below. With respect to these principles, they are willing to contribute to the building of a coherent strategy in the fields of culture and intercultural exchange in external relations.

Participants recognize the equally important role of all stakeholders in this process at the community, local, regional and national levels, in regular consultation between the political and civil society spheres, in order to build and put into effect sustainable and flexible programmes and strategies.

On the basis of a two days' discussion and the previously held workshops that were part of the conference, the participants agree that cultural relations and cooperation follow the principles of:

- mutuality/partnership,
- respect,
- listening/hearing/learning,
- visibility,
- communication,
- grass roots/small scale approach,
- sustainability;

To achieve these principles, the following is needed:

- strategy,
- simplification/flexibility,
- co-ordination/consultation,
- mobility/ removal of obstacles,
- capacity building,
- programmes;

REPORTS AND RECOMMENDATIONS FROM THE WORKSHOPS

I. Gijs de Vries: A Europe Open to Culture

The EU Member States and the European Commission have become increasingly active in identifying and promoting opportunities for cultural cooperation with non-EU countries. They have not, however, explored the potential of an integrated approach to cultural diplomacy. In the preceding pages, some suggestions have been made to develop such a European strategy of cultural diplomacy. Some of these recommendations were addressed to the Council and the governments of the Member States, others concerned action by the European Commission, the European Parliament, and other actors.

To the Council of Ministers and to the EU Member States

- Promote the universal ratification of the main UNESCO Conventions (World Heritage Convention, Convention for the Protection of Cultural Property in the Event of Armed Conflict, Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, Convention on the Protection of the Underwater Cultural Heritage, Convention for the Safeguarding of the Intangible Cultural Heritage, Convention on the Protection and Promotion of the Diversity of Cultural Expressions);
- Promote the ratification by all members of the Council of Europe of the European Convention for the Protection of the Architectural Heritage of Europe, European Convention for the Protection of the Archaeological Heritage, European Landscape Convention, European Convention for the Protection of the Audiovisual Heritage, European Charter for Regional or Minority Languages, and the Framework Convention on the Value of Cultural Heritage for Society;
- Ensure that national officials taking part in the EU civilian and military crisis management missions are aware of their obligations under the international Convention for the Protection of Cultural Property in the Event of Armed Conflict; include the protection of cultural heritage sites in the mandate of EU crisis management missions;
- Agree that by 2015, all schools in the European Union should be linked to a partner school abroad, either in another EU Member State or elsewhere in the world;
- See to it that the potential of culture to contribute to stability, security, and sustainable development is included in the relevant Council policy documents and ministerial statements, as well as in EU policies to prevent and manage conflicts;
- Adopt a set of General Guidelines on the Right to Freedom of Expression as part of the EU's international human rights policy; energetically use diplomatic instruments to defend the freedom of the media and the freedom of expression;
- Encourage cooperation between the EUNIC centres (national cultural institutes) in third countries.

To the European Commission

- Use the European Neighbourhood and Partnership Instrument in combination with the Mediterranean Hot Spots Investment Programme and the Horizon 2020 initiative to initiate a joint strategy of maritime and coastal protection of cultural and natural heritage around the Mediterranean;
- Create a programme to promote the mobility of artists between third countries and the Member States of the European Union – an Erasmus Mundus for artists;
- Include policies to encourage the learning of non-European languages into proposals to promote multilingualism in Europe;
- Support programmes which promote the protection of cultural and natural heritage in South-Eastern Europe, including through the creation of cultural corridors;
- Explore the potential of sports and youth exchanges to contribute to civil society contacts between the EU and other parts of the world;

- Develop both qualitative and quantitative indicators to evaluate the performance of EU-financed cultural programmes and projects;
- Create a horizontal task force consisting of the cultural relations experts in all relevant Directorates-General; have best practices in international cultural cooperation identified to encourage cross-regional and cross-sectoral learning within the Commission;
- Carry out a mid-term evaluation exercise in 2009 with respect to the cultural activities financed by the main financial instruments such as ENPI, IPA, DCI, EDF, EIHDR, and IfS.

To the European Commission, the Council, and the EU Member States

- Develop programmes which promote the exchange of ideas, preservation of heritage, development of cultural infrastructures, and international mobility and exchange as the core dimensions of the EU's international cultural policies;
- Strive to subsidize projects in third countries that are
 - embedded in multi-annual programmes,
 - geared towards establishing mutually beneficial modes of cooperation,
 - properly coordinated between the Commission and the EU Member States, including national cultural institutes,
 - based on analyses of best practice either in the same region or in other regions;
- Develop synergies between the external dimension of the EU's cultural policies and that of the EU's policies in the fields of education, multilingualism, youth, and sports;
- Include a European (multi-nation) dimension in national projects and programmes to bring non-EU artists and artistic productions to an EU Member State;
- Encourage and support international cultural cooperation at the level of local and regional authorities;
- Strengthen the EU's efforts to protect and promote the freedom of expression, information and communication, both within the framework of the European Union's human rights strategy and as part of a strategy of cultural diplomacy;
- Identify and promote good practices in (inter-)cultural dialogue and cooperation as elements of the European Union's crisis management and peace-building strategies;
- Support countries outside the Union to protect cultural and natural heritage from neglect and destruction in natural and man-made disasters;
- Establish a network linking the cultural attachés of the Member States in each priority third country, and include their counterparts in the representations of the Commission;
- Integrate the training in cultural diplomacy into the training programmes of future national diplomats and foreign service personnel of the European Commission;
- Integrate the Directorate for Cultural Relations into the future European External Action Service; establish the office of an EU Ambassador for Cultural Diplomacy;
- Jointly draft a European Strategy of Cultural Diplomacy.

To the European Parliament

- Charge the Committees on Culture, Foreign Affairs, and Development with the elaboration of a joint annual report on the cultural aspects of the Common Foreign and Security Policy and of the Union's external relations;
- Include a chapter on human rights and culture in the annual report on the EU's human rights policy;
- Ensure that each Delegation for relations with third countries is fully briefed on the cultural dimension of these relations, including through briefings by the relevant officials of the Council and the Commission (both Brussels-based and country-based).

To the Committee of the Regions

- Devote an annual report to the role of local communities and regions in cultural cooperation between the European Union and countries outside the Union.

II. Mediterranean workshop

1. A warm welcome for the arts sector to be involved in the debate on cultural policy in an external relations setting. The development of the future Euro-med cultural strategy should involve the participation of the cultural sectors.
2. The strategy should include a high and immediate priority of developing the capacity of the cultural sector: persons involved in policy formulation, administrators, managers as well as arts practitioners.
3. The strategy should promote cooperation and partnership between Med partner countries and other countries of the ENP and the Western Balkans as well as involving the EU participants in accordance with the UNESCO Convention. This would include using regional experts in training programmes and identifying models of excellence.
4. Strong support for the ways of improving the mobility of artists and ideas. Immobility is a form of censorship. Mobility must be developed within and between the Med partner countries as well as with the EU Member States.
5. The EuroMed strategy should focus on longer-term programmes and projects developed on a shared basis to fit the local needs and take account of the sustainability of organizations and projects.
6. Recognition that the private sector must play a key role, both in terms of major organizations that corporate social responsibility agendas and in terms of the development and support of SMEs in the cultural sector.

III. Eastern Europe workshop

1. Culture is a serious factor in the EU Neighbourhood Policy according to any scenario:
 - Scenario 1 – The EU's Eastern neighbourhood has no short-, mid- or long term EU accession perspective: A credible European cultural and values perspective is absolutely essential for the citizens "on both sides" – Europe is more than the EU. Culture should become a more important element of the EU Action Plans, since it might change the actual political climate and establish dialogue between the civil society and local politicians.
 - Scenario 2 – Some EE neighbours will eventually become EU members: given the ambiguities on "both sides" and the current "enlargement fatigue" within the Union - getting to know each other, curiosity, reduction of ignorance and thus (cultural) cooperation will be essential.
 - Scenario 3 – Geo-political and strategic considerations of high importance require an elaborated understanding of the role of cultural cooperation and of the meaning of "neighbourhoods" (in the "East" and "West") - this requires specific, explicit, and mutually negotiated cultural strategies vis-à-vis Russia and the Caucasus region as well as very specific strategies vis-à-vis Belarus. It is equally important to adopt a specific approach in negotiating cultural strategies for each Eastern European country based on the specific local conditions.
2. Culture and arts in external policies:
 - Some strategies rightly emphasise democratisation, modernisation and Europeanisation and the role of "cultural actors of change" in these processes. Cultural cooperation in a broader sense is indeed a means of societal transformation (on both sides)
 - Yet, there is no "change" without the agents of change: the artists and intellectuals. Cultural cooperation strategies need to include the space and

support for contemporary art, favouring the freedom of thought, independence and daring provocation. Support for the arts helps build a lasting heritage of the future.

3. Investment in culture instead of “subsidies”

- Invest in people and individuals, however difficult that may seem to be in the current administrative EU procedures; work in private-public partnerships to achieve that and tackle the present mobility obstacles (visa issue);
- Invest in structures – the importance of capacity building at the local, national and regional levels, public and private (NGOs);
- Invest in democratic cultural policy development and work with local experts.

4. The time factor:

- Address short-term needs now: provide investment for small projects, e.g. through cultural incentive funds, until longer-term action bears fruit. Use unorthodox channels to achieve this;
- Long-term needs: create cohesive, long-term, pragmatic strategies for larger trajectories; involve EU delegations; include culture into ENP action plans for the countries in the region; provide the means to support regional approaches (e.g. Caucasus); and open up the existing programmes for culture.
- Invest in inter-sectoral projects based on culture (cultural values) and co-funding principles (e.g. Ukraine).

IV. Workshop: At the Crossroads of Cultural Politics: the Western Balkans

1. As a consequence of a massive withdrawal of international funds from the Western Balkans at the end of the 90ties (the end of the first phase of the “transition”), independent cultural initiatives were supported rather weakly. It would be essential for further development of those initiatives to obtain a continuous support from the EU funding bodies (strengthening their position in the accession process).
2. Future funding schemes should involve support for the establishing and/or strengthening collaborative and participatory platforms and networks among cultural producers in the Western Balkan countries, including initiatives by cultural workers for participative cultural strategies at the local, national, regional and European/international levels.
3. The EU programme for culture (Culture Programme 2007-2013) should stimulate collaborative projects among cultural producers / operators from EU members and WB countries.* Furthermore, either the existing EU funding schemes or rather a possible new funding instrument should provide the material basis for a more vibrant collaboration among WB counties themselves (i.e. internationally oriented collaborative projects, projects / programs re-establishing the broken ties among artists and cultural workers / operators from different ethnic and national backgrounds, etc.).
4. Last but not least, culture in EU relations with the WB countries could also play an important role by promoting local and regional cultural policy research projects as well as by stimulating further development of expert knowledge.

* The EU programme on culture also supports cultural cooperation in third countries. Within the current Culture Programme (2007-2013) every year a target country(-ies) is(are) selected (e.g. India and China - call 2007; Brazil - call 2008) for this specific programme. On the other hand, the former programme, i.e. Culture 2000 (2000-2006) facilitated support for any third country selected by the applicant. Such limitation of eligible third countries within each annual call also affected cultural cooperation of the

Western Balkan countries not participating in the Culture Programme (Montenegro, B&H, Kosovo) with the EU countries and other participants of the programme.

V. Workshop: How Soon is Now?

The independent cultural and artistic scene in the region is usually financed – especially by international funds – to deal with its past, to develop programmes of reconciliation, conflict solving, overcoming the traumas, etc. In spite of certain usefulness of the stream, it has a blind spot: it keeps us glued to the past, while losing sight of both the particular and the common future. Paradoxically, these constant remembering, returning, and re-enactment of the past is the basic tie of the mainstream epistemological and ideological discourses of the region. If we are going to change it, a radical shift of the perspective is needed. And, far from the foundations and grant-making logic, a need to deal with the future appears to be a priority to the many in the region – especially to the youngest generation that operates in the 2000s. When I mention dealing with future I mean: to plan it, to forecast it, or to imagine it. To plan it if one has right to plan it and a certain control over the future. If not, and if one does not like the idea of closing the future by planning, one may try to forecast it, supposing and unrevealing the links between the causes that exist in our present and their future effects. If it is too unreliable, and besides one works in the cultural-artistic field, s/he can imagine it – daring to notify the potentialities of the present that may be actualized in future. For example, 10 years from now. And this is what we did yesterday.

Imagining collectively, we note several potentialities of the present state of affairs of the independent cultural-artistic scenes whose actualization we would like to promote.

- The region as a context is not unique, but there are significant similarities between us. Moreover, there is a certain replicability of experience from the similarity of our respective social contexts. Because of this, the countries will continue striving for exchanges with the EU, but there is more and more obvious need for them to strive for exchanges with countries with which we share post-socialist or post-Yugoslav social context.
- We need to create the structures of exchange between East-East at two levels. We should re-consider the impact on the exchanges East-East by the funds from the North and North-West. Furthermore, we have to urge the governments in the region to fund exchanges and activities in the region.
- If there is a past that we are willing to bring with us in the future, it is a past of the socialist society whose legacy has never been seriously reconsidered. It already designed and experienced many of the concepts that are just becoming relevant for the European cultural field: self-management, direct democracy, participation, five-year planning, associated labour, as well as different types of self-organization. So, it is not about one more returning to the past, but more about remembering the future.
- It will change the image of the region from an always late part of Europe to a part providing an efficient contribution to the new and plural European context.
- Independent cultural-artistic scene provided – at least in the last 15 years – many proofs that it is “advanced” as compared with institutional culture. There is a structural capacity of independent culture to critically reflect and contest social changes / as opposing to the large and inert institutions’ inability to reflect and deal with fast shifts of the contemporary society. It is evident at the level of education and knowledge production, theoretical and critical discourse, working conditions, and distribution. For that reason, it is beneficial for the whole society if the independent cultural-artistic scene is sustained and developed.
In order to enable it to carry out its social role, two steps are necessary.
- Firstly, the local cultural policy makers should be emancipated to recognize the relevance, status, function, and their own benefits from the independent cultural-artistic practices. Secondly, we need to create stable structures for the exchange

of knowledge and the production between independent actors of the regional scenes, and not only for project based initiatives.

- I will finish our message at the practical level by what is needed to achieve all this:
 - Provide easier access to the EU funds;
 - Free movement of the actors of the scenes through the region and especially through Europe;
 - Influence on the cultural policy in the respective countries;
 - The players of the regional scene in the European decision-making processes;
 - To be asked by the European and international foundations about what should be done in the regional scene.

Many attempts have shown that art does not solve social problems. It may draw the attention to them, remind us of them, discuss them, analyse them, etc., but it cannot resolve them. What art can do in the most advanced cases, such as independent contemporary artistic practice, is to investigate the future. It can do it for its own sake or for the sake of a projected, improved and maybe better society. It will continue the investigation of the future in any case. But just because of that, its actors should be considered relevant partners in the negotiation processes between the EU and the region.

VI. Workshop: Intellectual Diaspora from the Western Balkans

The end of the Cold War and a violent disintegration of Yugoslavia led to the formation of new South-Eastern European diasporas in Western Europe and the United States. Among those who left were many young and educated people, some of whom continued their higher education in their host countries. To a degree, a parallel may be drawn with the 1930s, when an unprecedented number of intellectuals fled the Nazi-ruled Central Europe.

Many of those who left kept the interest and links with the area while studying at Western European and U.S. universities. Today, there are a number of outstanding anthropologists, historians and sociologists engaged in social sciences and humanities. Combining an outsiders' perspective with the insiders' understanding of regional social and cultural dynamics, their insightful analyses often stand out. In addition, these scholars are uniquely positioned to bring together the regional and Western scholars and policy makers, and to contribute to a better understanding of the region abroad.

The participants of the workshop believe that there is a need to provide these scholars with an opportunity to engage with the region by establishing local institutional support.

They recommend the creation of an Independent South-Eastern European Academic TERMINAL: A Network for Creating the Links with South-Eastern European Academic "Diaspora". There is a need to provide the South-Eastern European academic diasporas in Western Europe and the United States with an opportunity to engage with the region by establishing local institutional support. Rather than an institutional network, this initiative envisions a small and flexible TERMINAL that will provide, among others, forums for discussion, training and expertise, further cooperation between the EU- and North American based scholars.