



## Activity Report 2008

**culture**  
**ACTION**   
**europe**

The European Forum  
for the Arts and Heritage

## **Culture Action Europe**

10, rue de la Science  
1000 - Bruxelles

T: +32 (0) 2 534 4002

F: +32 (0) 2 534 1150

e-mail: [advocate@cultureactioneurope.org](mailto:advocate@cultureactioneurope.org)

[www.cultureactioneurope.org](http://www.cultureactioneurope.org)

Culture Action Europe is supported by  
the European Commission's Culture Programme  
and the European Cultural Foundation:



Education and Culture DG

This publication reflects the views of  
Culture Action Europe and the Com-  
mission cannot be held responsible  
for any use which may be made of  
the information contained therein.



**european cultural foundation**

All photographs by Agnieszka Wlazel

# Table of Contents

<b>Foreword</b>	p. 4
<b>1. Culture Action Europe, a key advocate for the arts in Europe</b>	p. 5
Critical Monitoring of EU Institutional activity: <i>European Parliament, European Commission, Culture Programme</i>	p. 5
The 'European Agenda for Culture': <i>Monitoring its implementation, contributing to the policy dialogue</i>	p. 6
European Year of Intercultural Dialogue 2008: <i>The Platform for Intercultural Europe</i>	p. 7
<b>2. Rebrand: a new name, visual identity, website and promotional material</b>	p. 8
<b>3. Information and communications services</b>	p. 10
<b>4. Partnerships and institutional relationships</b>	p. 12
European Cultural Foundation	p. 12
Council of Europe	p. 12
Civil Society Contact Group	p. 12
<b>5. Membership structure</b>	p. 13
<b>6. Resources: people and work organisation</b>	p. 14
<b>7. Report on the Annual Conference 2008 in Marseilles</b>	p. 15
<b>8. Financial report - Profit and loss accounts - Auditor's report</b>	p. 20
<b>9. Members in 2008</b>	p. 23

## Foreword

2008 was a transition year for our organisation, as we publicly announced our new name – Culture Action Europe – and launched our new visual identity. This rebrand gave us the opportunity to review our communication policy, in language and format, most notably, through the launch of a brand new website, packed with new content and original analysis.

2008 was also an important year for the European cultural sector as the European Union started implementing its European Agenda for Culture adopted in 2007. Member States, Directorates General of the European Commission and civil society actors entered new platforms of collaboration that are expected to open the way to future political synergies and policy developments for culture at European level.

Even if in transition, Culture Action Europe remained extremely active in 2008 both at the level of organisational development as in terms of institutional relationship building and advocacy. We developed new communication tools, kept our members, and the broader sector regularly informed on the developments of European cultural policies, continued hosting the Platform for Intercultural Europe, presented at many partners and members' events across Europe, organised a public debate in Brussels and a large-scale conference in Marseille.

Culture Action Europe as an information provider on European cultural policies, advocate for its members and the independent arts sector, and interlocutor of European policy-makers, is a key player on the European cultural policy scene. Such a success story could not have happened without the lasting commitment and engagement of our members across Europe, as well as the support of our funders and partners, notably the European Commission and the European Cultural Foundation. We extend once again our deep gratitude to all members, partners and funders for their indispensable support. And look forward to 2009 for even greater partnerships to firmly place the arts and cultural sector at the heart of European development.



# 1. Culture Action Europe, advocating for the arts in Europe

## Critical Monitoring of EU Institutional activity *European Parliament, European Commission, Culture Programme*

In 2008 Culture Action Europe attended and reported on the sessions of the Education and Culture Committee of the European Parliament taking place in Brussels. Following the work of this Committee closely, Culture Action Europe monitored the drafting and adoption of a number of key reports such as, for example, on 'cultural industries in the context of the Lisbon strategy' (Guy Bono, PES, France), on the 'European Year of Innovation and Creativity 2009' (Katerina Batzeli, PES, Greece) or on 'the European agenda on culture in a globalised world' (Vasco Graça Moura, EPP, Greece). For this last report, Culture Action Europe proposed a number of amendments focusing on the role of civil society in European policy-making and on the transversality of culture, that were successfully adopted by the Committee and then by the entire Parliament in plenary.

Culture Action Europe also reported in its newsletter on the February hearing on the implementation by the European Community of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and on the regular exchange of views between the Education and Culture Committee, the European Commission and the governments holding the rotating presidencies of the European Council (in 2008: Slovenia and France).

The ratification of the UNESCO Convention on the protection and promotion of the diversity of cultural expressions by the EU, and the developments following the adoption of the European Agenda for Culture continued to bear fruit in a number of EU policy domains which did not take into account, or even discuss, cultural matters in the past.

Culture Action Europe continued monitoring those evolutions and participated in a number of consultation meetings organised by different Directorates General of the European Commission.

Two examples of this direct involvement were:

- a 'meeting with stakeholders from civil society on the European Neighbourhood Policy' organised by DG RELEX (external relations);
- and an informal meeting of EU Member State experts and stakeholders on the theme 'culture within development cooperation' organised by DG DEV (development policies).

This transversal perspective on the role of culture remains at the heart of Culture Action Europe's concerns and will continued to be explored in the years to come – through experts' meetings with invited guests specialised in relevant policy fields (economy, international relations, development), thematic briefings and position papers.

## Regular information on the Culture Programme

Throughout 2008 Culture Action Europe regularly published information about the publication or deadlines of the different calls within the Culture Programme.

We also attended and reported on the information session organised by the Commission on the Culture Programme in September.

## The 'European Agenda for Culture': *Monitoring its implementation, contributing to the policy dialogue*

During 2007, Culture Action Europe intensively input into the development of the Agenda – notably with regard to the continued involvement of the sector in forming EU cultural policies.

After the adoption of the European Agenda for Culture by the EU Council of Ministers of Culture in November 2007, 2008 saw the first steps of the implementation of the agenda.

The working groups of the Open Method of Coordination (OMC), intended to create more synergies between Member States' cultural policies at European level, started their activities. A structured dialogue process with civil society was also initiated, and the Directorate General for Education and Culture (DG EAC) initiated new partnerships with other departments of the European Commission (external relations, development, trade, enlargement, employment and social affairs, etc.).

In parallel to those institutional initiatives, Culture Action Europe developed its advocacy actions for a European Agenda Culture developed and implemented in partnership with civil society. We participated actively in the constitution and first steps of the structured dialogue platforms, took initiatives to insure the transparency and inclusiveness of the process, and informed our members regularly to allow them direct input in the dialogue.

On 19 February, DG EAC organised an information session to present the way the structured dialogue with civil society was going to take form: three civil society platforms, one already in existence (the Platform for Intercultural Dialogue, co-initiated and coordinated by Culture Action Europe) and two newly created around the issues of 'access to culture' and the 'cultural and creative industries'. On the eve of this event, Culture Action Europe organised a preparatory meeting with its members who had been briefed in detail on the latest institutional developments.

Culture Action Europe answered the call for expressions launched by the Commission in the beginning of March, and was selected to take part in the two new Platforms.

At the beginning of June during the constitutive meetings of those platforms, which saw the set up of thematic working groups to structure the platforms' work, Culture Action Europe was nominated by the platforms' participants to sit on both new platforms' steering groups. Culture Action Europe is therefore present in the boards of the three civil society platforms and has a unique insight into the structured dialogue process as a whole. In addition to representing its members' views in the policy discussions taking place in the different working groups, Culture Action Europe has a key role to play to make sure the structured dialogue process is coherent, open and transparent. We took a number of initiatives in 2008 with this objective in mind: information and consultation sessions during our public annual conference in Marseilles (see page 12), regular reports and updates in our public newsletters and on our website, detailed briefings for the members. We will continue to play this role in 2009.

## European Year for Intercultural Dialogue 2008: *The Platform for Intercultural Europe*

The Civil Society Platform for Intercultural Dialogue (also called the Rainbow platform and renamed in October 2008 the Platform for Intercultural Europe – [www.intercultural-europe.org](http://www.intercultural-europe.org)) is an initiative which brings together organisations from different civil society policy sectors to ‘share effective Intercultural Dialogue practices and to engage with the political process under the European Year of Intercultural Dialogue 2008 and beyond’.

The Platform was launched jointly by the European Cultural Foundation (ECF) and Culture Action Europe at the end of 2006, and today counts 382 organisations and 176 individuals who have participated in its work programme at one or several points, including 226 organisations and 170 individuals who have endorsed its “Rainbow Paper: Intercultural Dialogue – From Practice to Policy and Back”.



**2008 was a high profile, work intensive year for the Platform for Intercultural Europe. Under democratic leadership, many activities were carried out, which include:**

- **A participative drafting exercise which led to the endorsement of the Rainbow Paper as a tool for self-commitment as well as a guide for policymakers**

This vision and recommendations paper was put to the test for nearly two months in an on-line consultation process designed in collaboration with and hosted by LabForCulture. This on-line consultation was complemented by a consultation meeting on 4th of June where 72 organisations came together in Brussels to discuss the virtue of the contributions made and make yet more. After a few more months of consultations and rewriting, the paper was presented for on-line endorsement on LabforCulture. In its final shape, the paper contains 22 recommendations organised in five areas: education, capacity-building of organisations, monitoring for sustained policies, mobilisation across boundaries, and resourcing of intercultural dialogue. The endorsement of the Rainbow Paper is on-going on a site specially designed for this purpose<sup>1</sup>.

The drafting, consultation and endorsement process of the Rainbow Paper was crowned with its presentation at the closing colloquium of the European Year of Intercultural Dialogue under the French Presidency.

- **An established political role in the Structured Dialogue with the EU institutions in the field of culture**

The work and outcomes of the Rainbow Platform have encouraged the European Commission to invest more heavily in the relationship between civil society organisations and the EU institutions in the field of European cultural policy development. In parallel to launching a call for expression of interest to set up the two new platforms ('Cultural and Creative industries' and 'Access to Culture'), the Rainbow Platform was officially elevated to one of three formal Structured Dialogue partners. The European Commission further underlined its commitment to the three platforms by creating a new funding line for “policy support structures” within the EU Culture Programme. The Platform for Intercultural Europe has taken up this opportunity and submitted an application for an operating grant for 2009. In this context the platform, which had been set up as an informal initiative with an initial timeframe of two years, has been legally established as an international not-for-profit organisation. Finally the Platform played an important part during the European Year of Intercultural Dialogue (EYID). It was featured as a partner on the EYID website, exchanged information and advised the European Commission in meetings of the EYID contact group, and was a content-partner for one of the ‘Brussels debates’ on Intercultural Dialogue.

<sup>1</sup> <http://rainbowpaper.labforculture.org/signup/>

## 2. Rebrand: a new name, visual identity, website and promotional material

In 2006 and 2007 the Executive Committee and staff – mandated by the General Assembly of members - reviewed the mission, objectives, tools and policy priorities of the organisation. The aim of this strategic review was to assess current activities, look forward and adapt to future challenges. The results of this in-depth exercise were presented to the membership at the Warsaw members' meeting in November 2007. In Warsaw the members adopted a strategic document for the organisation looking at the horizon 2008-2011, and agreed to change the name of the organisation from the European Forum for the Arts and Heritage to Culture Action Europe. This new name was then publicly launched on 24 April 2008 in the context of the Brussels meeting of one of our founding member: Trans Europe Halles (European network of independent cultural centres).

At this occasion Culture Action Europe and Trans Europe Halles also organised a public debate entitled: 'Think – Network – Act, the future challenges of European cultural networks'. Guest speakers from the Directorate General on Education and Culture or representing key European cultural networks debated key questions such as: What are the common objectives driving European cultural networks? How can they cooperate better to make sure they are heard and their demands are taken into account by European policy-makers? What challenges do they face in the context of the brand-new 'European Agenda for Culture', which will be guiding EU actions in the cultural field in the years to come?



Just as the rebrand is part and parcel of our new strategy, the new visual identity is itself part and parcel of the rebrand. A rebrand means a lot more than just changing the name or the logo and is a lot more subtle than merely a flashier, or more intricate website. Considerations such as choice of language, better information and a more pronounced and clearer advocacy stance, were the key factors of the rebrand – backed up by new content and policy suggestions which have been developed both by the team and the Executive Committee.

The new visual identity has as its core mission to increase the 'readability' of Culture Action Europe as the representative network for the arts in Europe (in itself an extremely varied sector). This visual identity is not only the endpoint of an arduous journey but also the beginning of an exciting engagement with a range of new graphic possibilities, a new tone and a distinct unity to our publications, both in print and online.

Our newsletter and website (both redesigned and refreshed in terms of content) continues to be Culture Action Europe's main communication tools. The new identity has however also been promoted through a limited number of printed vectors including;

- a brochure presenting the organisation (including a new membership element)
- stickers and post cards (for general use)
- reports, briefings and other similar publications (with specific and strict templates)

The new website ([www.cultureactioneurope.org](http://www.cultureactioneurope.org)) is based on an entirely new template and is structured around three main menu items: Network, Advocate, Think.

There are the three main avenues for content search and recovery. They also provide an intuitive interface for visitors. Every section has a visual identity and a tailored layout to maximise its functionality and appeal.



**Network** focuses on the organisation itself. It is an expanded 'who we are' and members' page. The content on these pages provide: a presentation of Culture Action Europe's history, objectives and activities; reasons to join the organisation, and an in-depth presentation of our membership.

**Advocate** focuses on our current actions, and on the current events in the cultural policy field. It is the liveliest section of the site. Members and other visitors can find updates on hot topics, events and actions in the EU cultural policy field, as well as material that facilitates their own advocacy efforts (at a national level, for example). Subtopics of the 'advocate section' now cover: the European Agenda for Culture; the Platform for Intercultural Europe; the 70 cents for culture Campaign; the Civil Society Contact Group; a glossary, and a toolkit on advocacy and lobbying at European level. Additional sections are currently under preparation.

**Think** gathers analysis and articles from different sources. This section is to become a reflection space providing an oversight of European cultural policy issues with multiple perspectives on various subjects. It is organised around key themes such as intercultural dialogue, the mobility of artists, arts and education, the creative industries or EU funding for culture. Other thematic pages as well as a library of recommended reading are also under development.



### 3. Information and communication services

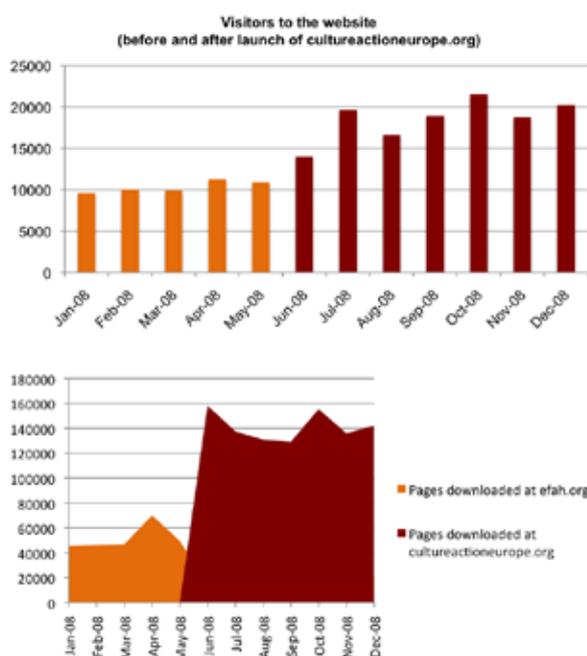
Culture Action Europe’s information and communication functions are without doubt the foundation of all our activities. Effective advocacy happens only when civil society stakeholders have a deep understanding of their policy environment. Without information, the membership cannot participate meaningfully in the thinking process – and without a managed feedback and response system, their participation is not perceived as being effective.

Culture Action Europe’s website and newsletter (distributed to more than 8000 subscribers across Europe and beyond) are considered as one of the most informed digital sources on European cultural debates. Whilst up-to-date and regular information is time and resource heavy for Culture Action Europe’s small team, we are committed to develop these critical communication tools - in terms of quality, regularity and distribution – as we believe that they are key to the engagement of our members and the sector at large in European debates.

Our communication policy in 2008 was implemented through Culture Action Europe’s website and bimonthly newsletter. Other communication services to the members included ad-hoc briefings and presentations at members’ General Assemblies and events.

In addition to the general information services, Culture Action Europe’s staff facilitated a number of bespoke training sessions for members, visitor groups and other interested parties on request.

The website – [www.cultureactioneurope.org](http://www.cultureactioneurope.org)



## The newsletter

The newsletter is a regular source of information for our members, partners, and for thousands of individuals, institutions, organisations and networks across Europe and beyond. In 2008, the readership kept growing with an average of 25 new subscribers per months. Due to regular updates and maintenance, our distribution list remained constant at around 8,000 recipients.

After each newsletter send-out, we receive positive feedbacks about the editorial line, quality of information and format. Newsletter articles are also used as source material for our members' internal communications, and are reproduced in multiple newsletters and digital information portals across Europe.

Platform for news, analysis and comment on the European Union strategies and actions in the cultural policy field, the newsletter covers a large variety of issues.

Three feature articles offering deep perspectives and analysis on selected topics were published in 2008. In July, the 'Prague culture wars' affecting the local cultural sector were in focus. In September, the readers' attention was drawn to the consequences for the cultural policy field of the eventual adoption of the Lisbon treaty, and in December a personal perspective by Andrew McIlroy prepared the reflection of the sector for the 2009 European Year of Innovation and Creativity.

Following closely the developments of the European Agenda for Culture, the Culture Action Europe newsletter was the only public source of detailed information in 2008 on the implementation of the Open Method of Coordination and structured dialogue (at least one article per edition). In 2008, the Platform for Intercultural Europe also used the Culture Action Europe newsletter for its broad public communications (9 articles, at least one in each edition).

The newsletter critically assessed the actions of the Slovenian and French Presidencies in the field of culture, and reported in each edition on the activities of the Culture and Education Committee of the European Parliament.

News on the Culture programme and the European Capital of Culture were disseminated on a regular basis, and developments affecting culture in other policy fields – especially in the field of development and external relations – were also monitored and highlighted.

We published information concerning overarching civil society issues affecting public interest advocacy in Brussels (a privilege of Culture Action Europe's membership of the Civil Society Contact Group) and also informed our membership of the key developments concerning the UNESCO Convention on the protection and promotion of the diversity of cultural expressions.

We finally published over 40 members' items announcing actions, publications and events of interest for our broad readership.

In 2008, four editions of the newsletter were distributed. In May, following the rebrand of the organisation as Culture Action Europe, the website [www.cultureactioneurope.org](http://www.cultureactioneurope.org) was launched with an entirely new content developed for this very purpose. Thematic information sections on topics such as intercultural dialogue, the mobility of artists in Europe, EU funding for culture, arts & education, the creative industries or the European Agenda for Culture were then made available on line and still complement the information provided in the newsletter. Tools such as a 'European cultural policy glossary' or a toolkit for lobbying & advocacy at EU levels allow newsletter readers to deepen their knowledge about the European Union and to develop their own advocacy actions.

The support of the European Commission (Culture Programme - Strands 2: Support for Organisations Active at European Level in the Field of Culture) is clearly acknowledged in each edition of the newsletter as well as on the website.

## 4. Partnerships and institutional relationships

### European Cultural Foundation

Since 2002, the strategic partnership agreement between the European Cultural Foundation (ECF) and Culture Action Europe is an important example of the role of foundations and the associative sector in the emerging cultural policy landscape of Europe. The long-term nature of the relationship and the support that the foundation gives to the work of Culture Action Europe has been a key building block for our organisation to grow to the position of strength and influence that we occupy today.

In 2008, the overarching theme of the co-operation with the European Cultural Foundation remained the development of a cultural policy for Europe, especially with regard to the challenges of cultural diversity due to global migration flows and European enlargement. The support of the ECF allowed Culture Action Europe to host the Platform for Intercultural Europe (that we had co-initiated in 2006) for one more year, and to develop further our communication tools.

### Council of Europe

In 2007 Culture Action Europe was granted observer status to the Steering Committee of Culture of the Council of Europe (CDCULT).

In May 2008, we attended the annual CDCULT meeting, and presented the organisation to a large number of official representatives of Council of Europe's Member States.

Culture Action Europe has also been one of the main civil society partners of the Council of Europe in the preparation of the project CultureWatchEurope – a cultural governance observatory - launched by the Council of Europe in 2008. Invited to two brainstorming meetings (that took place in November 2007 and in March 2008) Culture Action Europe helped the Council of Europe identify the advocacy needs of the civil society actors across Europe, as well as to connect the Council's initiative to the European Union's cultural agenda.

### Civil Society Contact Group

Culture Action Europe has been a member of the Civil Society Contact Group (CSCG – [www.act4europe.org](http://www.act4europe.org)) since 2004. CSCG is an informal network which brings together eight of the largest European NGO platforms: Concord (European NGO confederation for relief and development), EPHA (European Public Health Alliance), EUCIS (European Civil Society Platform on Lifelong Learning), the European Women's Lobby, Green 10 (environmental organisations), the Human Rights and Democracy Network, the Social Platform, and Culture Action Europe.

In 2008, the Civil Society Contact Group acted jointly on a number of key transversal issues for the European NGO sector like the code of conduct for interest representatives, the voluntary register of lobbyists, the European Transparency Initiative, or the EU budget review consultation.

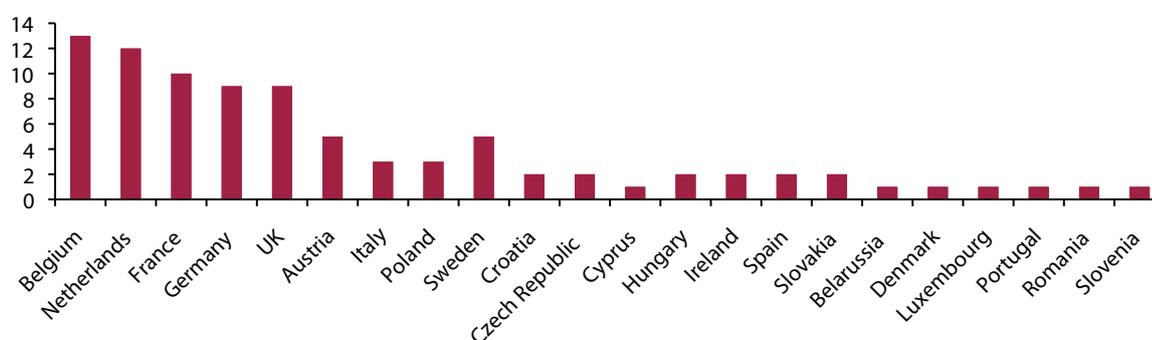
After a year chairing the group in 2007, Culture Action Europe continued to be an active member of the group in 2008. We co-chaired a CSCG working group on the EU budget review exercise, which prepared the joint position of the Group for the online consultation, and helped to organise the public meeting entitled 'Financing the EU: where does, could and should the money come from?' (21 May 2008, Brussels).

## 5. Membership structure

In 2008 Culture Action Europe numbered 74 full member organisations and 8 associate members. The membership was composed of 21 European networks, 18 national associations and 43 cultural organisations or co-ordinating bodies. European networks and national associations represented in turn over 8000 affiliated organisations across Europe and beyond.

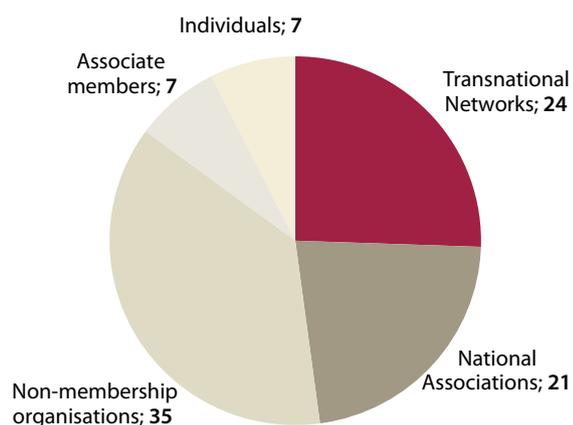
The Culture Action office met personally with over 20 member organisations in 2008, both in Brussels and around Europe. We participated in, or made presentations to several members' events in Bratislava, Ljubljana, Avignon, Brussels, Marseilles, Paris and Zagreb. The personal element of the relationship between the office in Brussels and the members is considered a key asset of the organisation. Although it is a challenge to extend this personalised service as the organisation grows, our principal commitment to personal contacts remains.

### Members per country



\* Countries in North-West Europe are disproportionately represented due to the high number of European Networks based there.

### Members per type of organisation



## 6. Resources: people and work organisation

In 2008 the Culture Action office hosted a number of additional staff that helped out with on going or ad-hoc tasks. We are very grateful to all Culture Action Europe team members, additional staff and Executive Committee members, who demonstrated once again a very high level of commitment and excellence all through the year.

### The office

**Ilona Kish**

Secretary-General – on maternity leave from 14 January till 1 September

**Daphne Tepper**

Policy Analyst

**Pierre de Gelder**

Communications officer

**Andrew McIlroy**

Support on Strategy and Communications

**Pauline Levavasseur**

Intern, then project assistant

**Nina Žáčková**

Lifelong Learning Programme-Erasmus Staff  
Training – one-week placement in September

**Sabine Frank**

Deputy Secretary-General, coordinator of Platform for Intercultural Europe

**Marie Telschow**

Assistant, Platform for Intercultural Europe

### Executive Committee

Culture Action Europe's work relies on the commitment and generous time of the voluntary Executive Committee, elected from among the membership at the annual meeting.

In 2008, the Executive Committee was composed as follows:

**Yudisthir Raj Isar** - *President*

**Chris Torch** - Intercult (Sweden), *Vice President*

**Truus Ophuijsen** - ELIA (the Netherlands), *Vice President*

**Ivor Davies** - Arts Council England, *Treasurer*

**Mik Flood** - Strategies for Art and Space (England)

**Pascal Brunet** - Relais Culture Europe (France)

**Zora Jaurova** - Theatre Institute Bratislava (Slovakia)

**Ruth Jakobi** - European Music Council (Germany)

**Sieglinde Tuschy** - Haus der Kulturen der Welt (Germany)

**Alexandra Buechler** - Literature Across Frontiers (England)

**Susanne Meyer-Faust** - IGBK (Germany)

## 7. Report on Culture Action Europe's 2008 Annual Conference in Marseilles

### Introductory comments

*Culture Action Europe was very lucky to have Simon present during the entire Scène Ouverte conference, and to have access to his skill, experience and attentive intelligence. In the following paragraphs Simon gives a brief overview of the intellectual story line of the conference, and some of the comments and reflections that marked the event. From the point of view of Culture Action Europe itself, the discussion is the core of the conference's value – were it not for the astonishing rich interchange of ideas and thoughts, the effort, stress and complexity of such an event would hardly be worthwhile! The following remarks of course only cover the formal and public statements that peppered the event. There were a myriad of smaller, less high profile conversations, in 'coulisses' as it were, around glasses of wine and over coffee that also served to build towards the increasingly 'coherent' voice of Culture Action Europe. Note that the relevant term is coherent, as Culture Action Europe has never sought to imply that there is a single cultural voice in Europe, and the conference was also marked by significant moments of disagreement – on policy, practice and principles. Good. We are proud in Culture Action Europe to be able to contain within our ranks a huge variety of organisations, concerns and beliefs; all of which relevant to the longer term aim of building a culturally sustainable Europe. Once again, however, the conference did underline one common theme: all of our work and all of our concerns are grounded in some very basic and shared European principles: respect, equality, and belief in the distinctive contribution of culture to the European project. Simon's words will serve as a useful and timely reminder of how that process is currently developing.*

'For artists to talk about dialogue and interculturality is easy', said Ahmed el Attar, the Artistic Director of Temple Theatre Company in Cairo, 'because that is automatically what they do. However dialogue implies a conversation between two equal partners and between the European and African shores that does not happen. How many people from the north want to live in the desert?'

So much of the debate was really about equality: equality between the northern and southern shores of the Mediterranean, between the majority and minority cultures within Europe, between artists and bureaucracies, between rich and poor (whether countries or people), between industries and individuals, between the famous and the talented but obscure, between regions and nations – most of all, angrily and dominantly, between those who are free to move as they wish without official obstruction, and those who are not.



It is clear that it is still impossible to discuss cultural freedoms within the neighbourhood of the European Union without dealing with its ever more repressive visa policy. There are still severe constraints on freedom of work for people who are European citizens, mainly from most recent entrant countries. For those from the Western Balkans, Turkey and Eastern Member countries of the Council of Europe the process of coming to the European Union is usually frustrating and humiliating. One of the speakers, Ozlem Alkis, a distinguished choreographer and festival director from Turkey, related how she had been refused a visa to take part in a two week residency in Belgium.

Visas are being used by governments to reassure electorates that they are 'safe' from foreigners, in a xenophobic attempt to retain the logic of nationalism. For those in cultural activity, who



see the world as a continuing opportunity for interchange, such protectionism is nonsensical. There were renewed calls for freedom of movement for those involved in cultural activity – whether they are engaged in creating, administrating or networking it.

Cultural friction is a world phenomenon but it is also a metaphor for the fear of the outsider that artists constantly work to negate. 'It's time policies caught up with the de facto reality of dialogue', said Ahmed el Attar. 'Artists work together if they want to. They do not ask first "where are you from"'. However mobility is not just about

the right of artists to move. As Nevenka Koprivsek said, 'it is about the right of audiences to experience the widest variety of work.' There is a real worry in the cultural community that the national governments will react to recession by closing up their borders even more.

There was criticism of the Southern and Eastern countries outside the EU too, however, especially of those countries where corruption still infects the process of dealing with public institutions, and where governments are reluctant to adopt cultural programmes that will encourage the development of free (and therefore critical of authoritarian attitudes) civil society.

There is a considerable problem emerging because of the different aims pursued by national governments and by other cultural players: an 'opposition between cultural diplomacy and cultural exchange', as Fabien Janelle from the ONDA said. Philippe Le Moine, from the Avignon Festival, backed up this point by asserting that the cultural purpose was not national affirmation, but creating the space for encounters, and exploring the confrontation between the artist's work and the audiences' response. The result, Janelle pointed out, of the mismatch of national and cultural goals is almost catastrophic, with an enormous division between political declarations and available resources. As Alain Hayot, Vice-President of the conference's host Provence-Alpes-Côte d'Azur, put it, 'the nation states are responsible for blocking the development of a proper European cultural policy for which the regional and local authorities see the need.'



Michel Quévit, Professor of Regional Development at Louvain-le-Neuve University, identified that, of the two hundred or more regional governments within the current EU, those that were most successful had a winning formula that included five distinctive policies: learning and inventiveness, social justice, intercultural integration, sustainable policies in housing and transport etc., and open governance.

Former Culture Action Europe President Ferdinand Richard urged Europe's political and cultural forces to look their fears in the eye. He warned us not to fear integration, and to look beyond a Union based on national prestige to one founded on the multilateral exchange of individual cultural rights. He warned against the cynicism of the rich towards the poor, asking us to shed cultural diplomacy and demand a fair exchange with the same values that we would expect from our own institutions. And he advocated opposing the disappearance of funding from 'a European administrative culture which is ethically suspect.'

This moved the debate in Marseille onto a different ground, discussing how to strengthen the role of civil society in shaping European cultural policy-making. Chris Torch, Culture Action Europe Vice-President, outlined some of the reasons why governmental and European institutions find that cultural operators do not fit conveniently into the neat envelopes where officials wish to place them. We are receptive but uncontrolled, and do not take our mission from a defined industrial or political source. The EU would



like the cultural sector to speak with one voice, but except in a general philosophical sense, that may not be possible across such a diffuse sector. And in a sector fighting for financial stability, even our own cultural institutions are inadequate for our expressive and professional requirements.

In response Philippe Kern, of consultants KEA European Affairs, urged a much closer identification with the industrial interests at the heart of the EU, pointing out that most of those working in the cultural sector are actually individual independent entrepreneurs or small and medium enterprises (SMEs). He saw the biggest question facing cultural operators as how to gain access to retail markets (whether selling

objects or tickets) without being squeezed out by big companies. He urged a greater engagement with competition policy – and making common interest with scientists, in taking advantage of programmes in the EU that concentrate on innovation.



Yvette Vaughan Jones, Director of the UK's Visiting Arts agency, felt that there are issues which are particularly appropriate for European debate, in which the cultural sector can make a real difference. These included young people and mobility, training, the international dialogue, and helping the economy. The real challenge was to have policy that was led by good

practice. A diversity of voices requires a diversity of responses and solutions.

An important caveat was raised by Ermina Visnic of Clulture Network, who warned against allowing the cultural argument to be used 'as a charade by politicians who talk about culture's benefits but are not prepared to invest in real social programmes', who instead use the improved atmosphere around arts venues to raise rents, so damaging further precisely the people the cultural sector tries to reach.

'While it is good to be part of the economic reasoning', Gerhard Emischer, of the Archaeological Spessart Project, said, 'we have so much more to offer.' Despite all the things that citizens have gained from the EU, it has lost their support. 'We have the strength to help the EU with this.' That was tempered, however, by Andreas Kampf who, since he represented the Bundesvereinigung Soziokulturelles Zentrum, took a surprisingly more sector centric stance. 'Of course we have to be present and take part in EU processes', he said, 'but we need to formulate our own positions, transforming the discussions at the national level.' Uta Staiger, from Urban Dialogues, pointed out, though, that the relationship between citizenship and culture is turning into an issue about participation at all levels, and that the aim of helping people to participate is one of the strongest arguments in the cultural sector's favour.

On the other hand we were warned not to be too complacent in our assertions. Zora Jaurova, from Slovakia's Culture Contact Point, wondered whether the contemporary arts in Europe are really as innovative at the moment as they say they are. Other sectors, she suggested, may be just as, if not more, creative. Quality is crucial to us being able to put forward a convincing message. The content and the values at the centre of the debate have to be consistent and based on real achievement. Alessandro Stillo, from the Mediterranean Youth Biennale (BJEM), emphasised that it was too easy to spend money on culture by adopting criteria that promote political satisfaction but do little to reflect cultural creativity or rights. And the critic and artist Jonathon Brown urged the avoidance of 'an exercise in diverting art into a process of creating bad propaganda'.



In terms of setting the agenda over the next two or three years, Xavier Troussard, the Head of Cultural Policy and Intercultural Dialogue at the European Commission, said that the EU has 'opened the political space; now we have to make sure it's sustainably inhabited.' He felt that there is 'a new narrative' required if culture is to win the battle to have its needs recognised across the policy spectrum. This would take a message that is sufficiently high-powered and that demonstrates the role and function of culture in moving towards a 'creative ecology' in economic and social development. It also requires a clear set of tools for dealing with the EU's dominant concerns about demography and migration.

Several of the subsequent speakers stressed the need for credibility in the sector's message - not promising more than could be achieved but not underestimating, either, the contribution the right cultural message can make to political and economic development, whether internally to the EU or with the rest of the world. Translation, whether of ideas or terms, is seen as important because of the danger of the phrase 'intercultural dialogue' inferring a dualistic tension between 'us and them'. For this reason Steve Green, from the British Council, cautioned against the divisive use of heritage, which he described as 'profoundly anti-intercultural'. 'It's personal and national, so it is uncomfortable' to deal with. However we term it, whether it is 'combating racism' or 'tackling the actively and passively intolerant', the necessity to meet the challenge of protectionist heritage will not go away. This is particularly true of the media where, as Bernard Focroulle, the Director of the Aix-en-Provence Festival, put it, 'there is resistance to a subject that is seen as too politically correct and which calls into question the media's own assumptions.' He called on the cultural sector to use the economic and political crisis in the EU as an opportunity to promote reform and to 'articulate a metaphor between the individual and the political institutions'. This would give us cause to 'build the capacity for change.'

Robert Palmer, Director of Culture and Natural Environment at the Council of Europe, was concerned about defining the campaigning cause and the 'fuzziness' of terminology. He pointed out that civil society represented the political right as well as the left, and that political institutions are 'not shaped to be accountable or responsive to outside actors.' To move matters forward positively the institutions and cultural advocates would have to be 'willing, able and ready', and he was not convinced that any of them currently are. He felt that the reluctance on the part of



the political establishment is partly explained by the feeling that it is not clear what the specific cultural cause is, compared to those of the environment or human rights. Former Culture Action Europe President Simon Mundy suggested that the cause to be fought for is 'human expression; ensuring that each person is able to express themselves freely, fully and equally.'

The task was summed up by Culture Action Europe's outgoing President, Yudhisthir Raj Isar, in a list of qualities that advocacy needs to show, all but the first beginning with the letter 'A': reflexivity, articulation, amplitude, autonomy, audacity, adaptability and anticipation. After four years as President his position has been taken by Mercedes Giovinazzo, Director of Interarts in Barcelona. She recognised all the difficulties, not least that of achieving a common denominator (other than the need for more money) between such diverse interests and motivations of those that constitute the cultural sector. Bringing the message, once it had been articulated, to the equally diverse nation states and the often unsympathetic structures of European and international organisations continues to be challenging. 'But', she said, 'we have been invited to dance. We should do it.'



## 8. Financial report

### Overview

We closed the financial year with a surplus of 4 088,68. This leaves us with a positive equity of 6537,79 euros to carry over to 2009.

Due to the crisis in the banking sector that developed over the course of 2008, we were no longer able to take out a bridging loan as in previous years. Our bank has offered an overdraft facility.

All loans taken out to secure cashflow for 2008 were repaid promptly.

### Expenditure

Expenditure was 8% down versus 2007. This was mostly accounted for, by the maternity leave of the Secretary-General during 7 months of 2008. Culture Action Europe continued to host the Platform for an Intercultural Europe in 2008. All costs for the platform were accounted for separately, but form part of the overall result.

### Income

Income from combined membership was down slightly in 2008 to 45,500 euros. Income from the European Commission increased slightly and the strategic partnership funding from the European Cultural Foundation reverted to its previous levels prior to the establishment of the platform. Culture Action Europe was able to invoice additional fees due to the continuation of the Arts Council England project, and miscellaneous activities.

### Cashflow

We successfully repaid our bank loans taken out at the end of 2007. At the end of 2008, 48,300 euros remained owing in balance of payments from various grants. Due to the uneven flow of income, the organisation will remain dependent on loans and overdrafts to cover cashflow difficulties at several points during the year.

### Outlook for 2009

The overall budget will decrease in 2009 due to the financial independence of the platform. Sufficient income is forecast to cover the core costs of the organisation during 2009, but additional income needs to be identified to bring in extra resources to the organisation.

## Profit and Loss Account

<b>TOTAL FIXED ASSETS</b>	<b>7,109</b>
Account receivables	6,223
Other current assets (subsidiaries)	61,426
Cash on hand and in banks	6,657
Deferred charges	1,054
<b>TOTAL CURRENT ASSETS</b>	<b>82,469</b>

### LIABILITIES

Surplus carried forward	6,538
Provision for Social costs	25,330
Accounts payables (suppliers)	16,374
Withholding tax on professional income	5,302
Social Security Contribution/Holiday Pay Provision	25,720
Miscellaneous	3,206
<b>CURRENT LIABILITIES</b>	<b>82,469</b>

### STATEMENTS OF INCOME AND RETAINED EARNINGS

#### REVENUES

Membership Fees	45,500
European Commission Grant	104,000
Loss EC grant 2006	(2,863)
European Cultural Foundation Grant	35,000
ECF Platform grant	30,000
NEF Platform grant	67,066
General Assembly grant	3,000
Other incomes	21,200

<b>TOTAL REVENUES</b>	<b>302,904</b>
-----------------------	----------------

#### EXPENDITURE

Services and goods	(108,810)
Employees Salaries and social Sec. Contrib.	(183,451)
Depreciation and amortization	(2955)
Interest received bank (interest income)	675
Bank interest and expenses	(4,173)
Other operating charges	(100)

<b>TOTAL COST AND EXPENSES</b>	<b>298,814</b>
--------------------------------	----------------

Net surplus of the year to retain	4,088
Surplus of the year to carry over to 2009	6,538

**Auditor's Report for the year ended  
December 31, 2008 to the Members' Meeting  
of the "Culture Action Europe"**

---

---

In accordance with statutory requirements we are pleased to report to you on the performance of the audit mandate which you have entrusted to us.

We have audited the financial statements as of and for the year ended December 31, 2008 which have been prepared under the responsibility of the board of directors and which show a balance sheet total of € 82.468,99 and a profit for the year of € 4.088,19.

**Unqualified audit opinion on the financial statements**

We conducted our audit in accordance with the standards of the "Institut des Réviseurs d'Entreprises/instituut der Bedrijfsrevisoren". Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatements, taking into account the legal and regulatory requirements applicable to financial statements in Belgium.

In accordance with those standards, we considered the Association's administrative and accounting organisation, as well as its internal control procedures. Association officials have responded clearly to our requests for explanations and information. An audit includes examining, on a test bases, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing accounting principles used and significant accounting estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, taking into account the applicable legal and regulatory requirements, the financial statements give a true and faire view of the Association's assets, liabilities, financial position as of December 31, 2008 and the results of its operations for the year then ended.

Lasne, march 13, 2009  
Michel WEBER  
Réviseur d'entreprises.

## 9. Members in 2008

ACCR - Réseau Européen des centres culturels installés dans des lieux historiques - [www.accr-europe.org](http://www.accr-europe.org)  
Academy of Fine Arts Bratislava - [www.vsvu.sk](http://www.vsvu.sk)  
AEC - Association Européenne des Conservatoires [www.aecinfo.org](http://www.aecinfo.org)  
AEF - Association Européenne des Festivals [www.efa-aef.org](http://www.efa-aef.org)  
AFO - Association Française des Orchestres [www.france-orchestres.com](http://www.france-orchestres.com)  
Agence Luxembourgeoise d'Action Culturelle [www.gouvernement.lu](http://www.gouvernement.lu)  
Ars Electronica Linz - [www.aec.at](http://www.aec.at)  
Artistic Centre Fabryka Trzciny - [www.fabrykatrzczyni.pl](http://www.fabrykatrzczyni.pl)  
Baltic Sea Cultural Centre - [www.nck.org.pl](http://www.nck.org.pl)  
Banlieues d'Europe - [www.banlieues-europe.com](http://www.banlieues-europe.com)  
Belarus Free Theatre - [www.dramaturg.org](http://www.dramaturg.org)  
BJCEM - Biennale des Jeunes Créateurs de la Méditerranée [www.bjcem.org](http://www.bjcem.org)  
BKJ - German Union of Federal Associations for cultural youth education - [www.bkj.de](http://www.bkj.de)  
Budapest Observatory - [www.budobs.org](http://www.budobs.org)  
BSZ - Bundesvereinigung Soziokultureller Zentren [www.soziokultur.de](http://www.soziokultur.de)  
CEATL - Conseil Européen des Associations de Traducteurs Littéraires [www.ceatl.org](http://www.ceatl.org)  
CIPAC - [www.cipac.net](http://www.cipac.net)  
Clubture - [www.clubture.org](http://www.clubture.org)  
CNC - Centro Nacional de Cultura - [www.cnc.pt](http://www.cnc.pt)  
Cultuur Lokaal - [www.cultuurlokaal.be](http://www.cultuurlokaal.be)  
Cultuurnetwerk - [www.cultuurnetwerk.nl](http://www.cultuurnetwerk.nl)  
Drugo more - [www.drugo-more.hr](http://www.drugo-more.hr)  
EDUCULT - [www.educult.at](http://www.educult.at)  
ELIA - European League of Institutes of the Arts [www.elia-artschools.org](http://www.elia-artschools.org)  
EMC - European Music Council - [www.emc-imc.org](http://www.emc-imc.org)  
ENCC - European network of Cultural centres [www.encc.eu](http://www.encc.eu)  
ETC - European Theatre Convention - [www.etc-cte.org](http://www.etc-cte.org)  
EUBO - European Union Baroque Orchestra [www.eubo.org.uk](http://www.eubo.org.uk)  
Euclid International - [www.euclid.co.uk](http://www.euclid.co.uk)  
EUCO - European Union Chamber Orchestra [www.etd.gb.com](http://www.etd.gb.com)  
European Jazz Orchestra, Swinging Europe - [www.swinging-europe.eu](http://www.swinging-europe.eu)  
Europe Cantat - [www.europacantat.org](http://www.europacantat.org)  
EUYO - European Youth Orchestra [www.euyo.org.uk](http://www.euyo.org.uk)  
IETM - [www.ietm.org](http://www.ietm.org)  
IG Kultur Austria - [www.igkultur.at](http://www.igkultur.at)  
EWC - European Writers Congress [www.european-writers-congress.org](http://www.european-writers-congress.org)  
FUSIC - Fundacio Societat i Cultura [www.fusic.org](http://www.fusic.org)  
FVKV - Federatie van Kunstenaarsverenigingen en Ontwerpers [www.fvkv.nl](http://www.fvkv.nl)  
GAI - [www.giovaniartisti.it](http://www.giovaniartisti.it)  
Haus der Kulturen der Welt - [www.hkw.de](http://www.hkw.de)

IAMIC - [www.iamic.net](http://www.iamic.net)  
IFEA Europe - [www.ifeaeurope.com](http://www.ifeaeurope.com)  
IGBK - European Secretariat of Cultural NGOs in Germany - [www.igbk.de](http://www.igbk.de)  
Institut fur KulturKonzept - [www.kulturkonzepte.at](http://www.kulturkonzepte.at)  
Interarts - [www.interarts.net](http://www.interarts.net)  
Intercult - [www.intercult.se](http://www.intercult.se)  
International Cultural Centre Krakow [www.mck.krakow.pl](http://www.mck.krakow.pl)  
ITI - Germany - [www.iti-germany.de](http://www.iti-germany.de)  
KupoGe - [www.ccp-deutschland.de](http://www.ccp-deutschland.de)  
Kulturpont Iroda - [www.kulturpont.hu](http://www.kulturpont.hu)  
Kunstconnectie - [www.vkv.nl](http://www.vkv.nl)  
Kunsten 92 - [www.kunsten92.org](http://www.kunsten92.org)  
Kunstenaars & Co - [www.kunstenaarsenco.nl](http://www.kunstenaarsenco.nl)  
LAF - Literature Across Frontiers [www.lit-across-frontiers.org](http://www.lit-across-frontiers.org)  
Opera Europa - [www.opera-europa.org](http://www.opera-europa.org)  
Pearle - [www.pearle.ws](http://www.pearle.ws)  
ProCulture - [www.proculture.cz](http://www.proculture.cz)  
RECIT - Réseau Européen des Centres Internationaux des traducteurs littéraires - [www.recit-trad.eu](http://www.recit-trad.eu)  
Resartis - International Association of Residential Arts Centres [www.resartis.org](http://www.resartis.org)  
RESEO - Réseau européen des services éducatifs d'opéra [www.reseo.org](http://www.reseo.org)  
Riksteatern Sweden - [www.riksteatern.se](http://www.riksteatern.se)  
SCCA - Centre for contemporary arts, Ljubljana [www.scca-ljubljana.si](http://www.scca-ljubljana.si)  
SICA - Service Centre for International Cultural Activities [www.sica.nl](http://www.sica.nl)  
Société européenne de culture [www.societaeuropeacultura.it](http://www.societaeuropeacultura.it)  
SYNDEAC - [www.syndecac.org](http://www.syndecac.org)  
TEH - Trans Europe Halles - [www.teh.net](http://www.teh.net)  
Theatre Institute Bratislava - [www.theatre.sk](http://www.theatre.sk)  
Theatre Institute Prague - [www.theatre.cz](http://www.theatre.cz)  
UNITER - Union of Theatre People of Romania [www.uniter.ro](http://www.uniter.ro)  
Visual Artists Ireland - [www.visualartists.ie](http://www.visualartists.ie)  
VNT - Verenigingen Nederlandse Toneelzaal [www.vnt.nl](http://www.vnt.nl)  
Voluntary Arts Network - [www.voluntaryarts.org](http://www.voluntaryarts.org)  
VVC - Vereniging Vlaamse Cultuurcentra [www.cultuurcentra.be](http://www.cultuurcentra.be)  
Wallonie Bruxelles Theatre - [www.wbtheatre.be](http://www.wbtheatre.be)

### Associate Members:

ADF - Assemblée des Départements de France [www.departement.org](http://www.departement.org)  
Arts Council England - [www.artscouncil.org.uk](http://www.artscouncil.org.uk)  
Arts Council Ireland - [www.artscouncil.ie](http://www.artscouncil.ie)  
Conseil régional Nord-Pas de Calais [www.nordpasdecals.fr](http://www.nordpasdecals.fr)  
Mazovian Region Centre for Culture and Arts [www.mckis.waw.pl](http://www.mckis.waw.pl)  
Office National de Diffusion Artistique - [www.onda-international.com](http://www.onda-international.com)  
Relais Culture Europe - [www.relais-culture-europe.org](http://www.relais-culture-europe.org)  
Wales Arts International - [www.wai.org.uk](http://www.wai.org.uk)