

Culture Action Europe

Conference and General Assembly

Act for Culture,  
Act for Europe

November  
9-11 th 2012,  
Brussels

**CONFERENCE PROGRAMME AND INFORMATION PACK  
*/PROGRAMME DE LA CONFÉRENCE ET DOSSIER  
D'INFORMATION***

**BOZAR Centre for Fine Arts  
Rue Ravenstein 23  
1000 Brussels, Belgium**

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# 1. Conference programme (EN)

The programme open to all registered participants starts on Friday the 9th of November in the afternoon and ends in the evening of Saturday the 10th of November.

The General Assembly open to Culture Action Europe members only is split in two sessions; one on Friday morning and one on Sunday morning.

## Thematic areas

The conference will evolve around several thematic areas (see programme). Participants will be seated with other participants that share the same interests.

## Methodology

The conference programme represents one of the organisation's steps towards a more participatory approach to its life and planning, open to the contributions of those from other sectors similarly engaged in fostering the necessary change in Europe and beyond. The 2012 Conference and General Assembly is therefore conceived to allow its participants to learn, discuss, network, and reach common initial agreements on what to do, how to do it and when to do it. The programme modules themselves consist of a mix between inspirational speeches and panel debates and intensive informal table discussions. The aim of the table discussions is to facilitate and multiply the exchange of views and experiences as well as to foster the setting up of common initiatives.

## Friday 9<sup>th</sup> of November – Afternoon – Session 1 Open to all registered participants 14:00-18:30

### 12:30 – 13:45 Registration

**Moderators throughout the day:** Emina Visnic (Director, POGON - Zagreb Center for Independent Culture and Youth, Croatia), Chris Torch (Senior Associate, Intercult, Stockholm, Sweden)

### WELCOME AND OPENING ADDRESSES

Paul Dujardin (CEO and Artistic Director, Bozar)  
Mercedes Giovinazzo (Director of Interarts and Chair of Culture Action Europe's Executive Committee)  
José Manuel Barroso (President of the European Commission) via video

### LOOKING AHEAD, 1: THE NECESSITY OF CULTURE

Culture in the framework of the current global crisis: what is the role of culture within the different scenarios? How can it contribute to the improvement of social and economic life? If the current crisis is largely a cultural crisis, then what is the role of culture, cultural operators and artists in helping Europe to step up, recover and take the road towards sustainability?

*“The global crisis and the limits to growth: a fatal blow to Europe or an opportunity for the EU to become a major player in a sustainable world?”* Mark Dubrulle  
(President of the Club of Rome EU Chapter, Brussels)

*Culture is the fourth pillar of sustainable societies. What does that mean and what does it imply at policy level and for the role of civil society in policymaking?* Jordi

Pascual (Coordinator of the “Agenda 21 for culture” and of the Committee on Culture of United Cities and Local Governments UCLG)

**Reactions:** Xavier Troussard (Acting Director, Direction D of DG Education and Culture, European Commission, Brussels), Loizos Solomou (Cyprus Presidency, Chair of the Audiovisual Working Party of the Education, Youth, Culture and Sport Configuration of the Council of EU)

## **COFFEE BREAK**

### **THE GREEN LINE: CULTURE AND URBAN/TERRITORIAL RE-INVENTION**

Culture as a critical factor for urban and territorial development: how can culture influence actions that lead to long-term social and ecological health of cities and towns? What kind of impact could European policy (regional development, European Capitals of Culture, ...) have?

A relevant practice presented in 7' + 7' (Birgitta Persson, Secretary General of Trans Europe Halles and Isabelle Battioni, Delegate General of ACCR - Association des Centres culturels de rencontre)

Comments and incentive to the debate (Phil Wood, Urban Therapist)

Discussion and plan of action around tables

Q&A

## **Saturday 10<sup>th</sup> of November – Morning – Session 2**

### **Open to all registered participants**

### **09:30-13:00**

**Moderators throughout the day:** Emina Visnic (Director, POGON - Zagreb Center for Independent Culture and Youth, Croatia), Chris Torch (Senior Associate, Intercult, Stockholm, Sweden)

### **THE ORANGE LINE: IMPACTING PUBLIC POLICY ON CULTURE - AN ACT OF CITIZENSHIP**

Is culture perceived as an issue related to local identity and hence not subject to the same type of common engagement at European or global level? Can the lack of care of Pompei, the transformation of Dubrovnik into a golf course be considered local? Why/why not? What, if not culture, from the heritage to the capacity to intellectual and artistic creation, constitutes the essence of humanity? How to foster and impact civic engagement around culture at times of democratic deficit and disconnection between grassroots, organisations and decision-makers? What contribution to a participatory democracy at the EU-level can come from citizens active in the field of culture? Can the ACTA case teach us something? Can Greenpeace practices inspire culture activism? What could the contribution of cultural institutions and operators be in terms of fostering civic engagement around culture?

A relevant practice presented in 10' (Katarina Pavic, Cultural operator, youth representative, activist and coordinator of Clubture, Croatia)

Comments and incentive to the debate: Stojan Pelko (Former State Secretary at the Ministry of Culture of Slovenia, political strategist, communication consultant and film scholar, Slovenia)

Discussion and plan of action around tables

Q&A

## **COFFEE BREAK**

### **THE GREY LINE: WELLBEING VERSUS GDP. HOW TO MEASURE THE CONTRIBUTION OF CULTURE AND CREATIVITY TO BETTER LIFE?**

If culture has a real impact in terms of welfare, individual enrichment and civil solidarity, then how should it be measured? How to build new measurement symbols capable to counterbalance the impact of those oriented to GDP? What could operators learn through meaningful measures?

**Panel discussion:** Ann Branch (Head of Unit, DG Education and Culture, [European Commission](#), Brussels), Robert Manchin (Managing Director of the [Gallup Organisation Europe](#), Brussels), Peter Inkei (Director, [Budapest Observatory, Hungary](#)), Monika Kosinska (Secretary general of the European Public Health Alliance ([EPHA](#)), Brussels), Sue Kendall-Bilicki (Senior Editor, the Organisation for Economic Co-operation and Development [OECD](#), Paris)

LUNCH

## **Saturday 10<sup>th</sup> of November – Afternoon – Session 3**

### **Open to all registered participants**

### **14:00-18:30**

#### **THE BLUE LINE: “DISCONTINUOUS JOBS” NEED A NEW WELFARE, STARTING FROM CULTURE**

Culture is a relevant activity for social, human and economic development but is also product of human labour. These jobs, as well as a large part of new kinds of jobs, are increasingly discontinuous. What minimal requirements on labour regulation and welfare services should be satisfied to invest at European scale in the human capital represented by artists and cultural operators?

A relevant practice presented in 10' (Julek Jurowicz, co-founder of Société Mutuelle pour artistes [SMartBE](#), Brussels)

Comments and incentive to the debate: Daniel Vaughan Whitehead (Special adviser and responsible for wages policies at [ILO – International Labour Organisation](#), Geneva)

Discussion and plan of action around tables

Q&A

#### **COFFEE BREAK**

#### **THE RED LINE: CULTURE AND RELATIONS BEYOND THE EU: TOWARDS A EUROPE OF DIALOGUE!**

Culture has always been a relevant element of external relations ... when beneficial to the hegemony of one language, culture or religion. Its absence from EU external relation sounds as a bell for the dead. Or, is it primarily the effect of the incapacity to conceive external relations that are not aimed at hegemony but at a necessary inter-cultural dialogue between equals?

**Panel discussion:** Isabelle Schwarz (Head of Programmes, [European Cultural Foundation](#)), Ferdinand Richard ([Roberto Cimetta Fund](#)), Corina Suteu (Independent expert)

**Moderator:** Pascal Brunet (Director, [Relais Culture Europe](#))

#### **LOOKING AHEAD, 2: FROM CULTURAL POLICY TO POLICY FOR CULTURAL DEVELOPMENT**

Wrap up and closing remarks

Mercedes Giovinazzo (Director of Interarts and [Culture Action Europe – Chair of the Executive Committee](#))

Luca Bergamo ([Culture Action Europe – Secretary General](#))

**Closing**

## 2. Programme de la conférence (FR)

Le programme destiné à tous les participants enregistrés débute le vendredi 9 novembre dans l'après-midi et se termine le samedi 10 novembre.

L'assemblée générale, ouverte seulement aux membres de Culture Action Europe, est divisée en deux sessions : la première aura lieu vendredi matin, l'autre dimanche matin.

### Thématiques

La conférence s'articule autour de plusieurs thématiques (voir programme). Les participants seront placés avec des participants partageant les mêmes centres d'intérêts.

Les thématiques sont les suivantes:

### Méthodologie

Le programme de la conférence constitue le premier pas de l'organisation vers une approche plus participative de son fonctionnement, ouverte aux contributions provenant d'autres secteurs également engagés à impulser le changement nécessaire en Europe et au delà. L'AG et la conférence 2012 de Culture Action Europe sont par conséquent conçues pour permettre aux participants d'apprendre, de discuter, de lier des liens et d'atteindre un premier accord commun sur: *que faire et quand le faire?*. Les modules du programmes consistent quant à eux à un mélange de discours pour l'inspiration, à des panel de débats et à des tables de discussions informelles mais intenses. Le but de ces tables rondes est de faciliter et multiplier les échanges de points de vue et les expériences ainsi que s'accorder sur des initiatives communes.

## Vendredi 9 novembre – Après-midi – Session 1 Ouvverte à tous les participants inscrits 14:00-18:30

### 12:30 – 13:45 Inscription

**Modérateurs tout au long de la journée:** Emina Visnic (POGON - Zagreb Center for Independent Culture and Youth, Croatie), Chris Torch (Intercult, Stockholm, Suède)

### QUELQUES MOTS DE BIENVENU ET DISCOURS D'OUVERTURE

Paul Dujardin (PDG et Directeur artistique de Bozar)

Mercedes Giovinazzo (Directrice de Interarts et présidente de Culture Action Europe)

José Manuel Barroso, (Président de la Commission européenne via video)

### ALLER DE L'AVANT, 1: LA NÉCESSITÉ DE LA CULTURE

La culture dans le cadre de la crise mondiale : quel rôle pour la culture dans les différents scénarios ? Comment peut-elle contribuer à l'amélioration de la vie économique et sociale ? Si la crise actuelle est largement une crise culturelle, alors comment la culture, les opérateurs culturels et les artistes peuvent-ils aider à remettre l'Europe sur pieds et lui faire prendre le chemin de la durabilité ?

« *La crise mondiale et les limites de la croissance : un coup fatal pour l'Europe ou une opportunité pour l'UE de devenir un acteur majeur du développement durable ?* »

Mark Dubrulle (Président du Club de Rome, Chapitre UE)

« *La culture est le quatrième pilier des sociétés durables. Qu'est-ce que cela signifie et implique au niveau politique et quel le rôle pour la société civile dans la prise de décision politique ?* » Jordi Pascual (Coordinateur de l'Agenda 21 for Culture et du Comité sur la Culture du Réseau mondial des villes, gouvernements locaux et régionaux UCLG)

**Réactions :** Xavier Troussard (directeur par intérim, Direction D de la DG Education et Culture, Commission européenne, Bruxelles), Loizos Solomou (Présidence chypriote, Président du groupe de travail sur l'audiovisuel de la formation Education, jeunesse, culture et sport du Conseil de l'UE)

## PAUSE CAFÉ

### LA LIGNE VERTE: CULTURE ET RÉINVENTION URBAINE/TERRITORIALE

La culture comme facteur crucial du développement urbain et territorial : comment la culture peut-elle influencer les actions menant à la bonne santé sociale et écologique des villes sur le long terme ?

Comment la politique européenne (développement régional, Capitales européennes de la Culture, ...) peut-elle influencer cela ?

Une pratique pertinente présentée en 7 minutes par un « activiste/militant » (Birgitta Persson, secrétaire générale de Trans Europe Halles et Isabelle Battioni, déléguée générale de ACCR- l'association des Centres culturels de rencontre)

Un commentaire et une incitation au débat (Phil Wood, Thérapeute urbain),

Discussion organisée à chaque table

Questions/Réponses

## Samedi 10 novembre – Matinée – Session 2

### Ouverte à tous les participants inscrits

### 09:30-13:00

**Modérateurs tout au long de la journée:** Emina Visnic (POGON - Zagreb Center for Independent Culture and Youth, Croatie), Chris Torch (Intercult, Stockholm, Suède)

### LA LIGNE ORANGE: AVOIR UN IMPACT SUR LA PRISE DE DÉCISION POLITIQUE EN MATIÈRE DE CULTURE : UN ACTE DE CITOYENNETÉ

La culture est-elle perçue comme un enjeu lié à une identité locale, et par conséquent moins sujette à un engagement global au niveau européen ou mondial? La dégradation du site de Pompéi ou la transformation de Dubrovnik en terrain de golf peuvent-ils être considérés comme des problèmes locaux ? Pourquoi/pourquoi pas ? Qu'est-ce qui, si ce n'est la culture, du patrimoine jusqu' au capital intellectuel en passant par la création artistique, constitue l'essence de l'humanité ?

Comment impliquer un engagement civique autour de la culture dans un contexte de déficit démocratique et de déconnexion entre les organisations de terrain et les décideurs politiques ? Quel type de contribution les citoyens actifs dans le champ de la culture peuvent-ils apporter à la démocratie participative au niveau européen ? La mobilisation autour de ACTA peut-elle nous apprendre quelque chose ? La pratique de Greenpeace en termes d'activisme peut-elle nous apprendre quelque chose ?

Une pratique pertinente (Katarina Pavic, opératrice culturelle, représentante jeunesse, militante et coordinatrice de Clubture, Croatie)

Un commentaire et une incitation au débat (Stojan Pelko, ancien secrétaire d'Etat au Ministère slovène de la Culture, stratège politique, conseiller en communication et spécialiste du cinéma, Slovénie),

Discussion organisée à chaque table

Questions/Réponses

## PAUSE CAFÉ

### LA LIGNE GRISE : BIEN-ÊTRE CONTRE PIB. COMMENT MESURER LA CONTRIBUTION DE LA CULTURE ET DE LA CRÉATIVITÉ AU BIEN-ÊTRE ?

Si la culture et la créativité ont un réel impact en termes de bien-être, d'enrichissement personnel et de solidarité civile, comment doit-il être mesuré ? Comment construire de nouvelles mesures capables de contrebalancer l'impact de celles orientées autour du PIB ? Qu'est-ce que de nouvelles mesures significatives pourraient apporter aux opérateurs culturels ?

**Panel de discussion :** Ann Branch (Chef d'unité, DG Education et Culture, Commission européenne, Bruxelles), Robert Manchin (Directeur exécutif de Gallup Europe), Peter Inkei (Directeur du Budapest Observatory), Monika Kosinska (Secrétaire générale de l'Alliance européenne pour la santé publique – EPHA), Sue Kendall-Bilicki (Rédactrice principale, Organisation de coopération et de développement économiques OCDE, Paris)

DÉJEUNER

## **Samedi 10 novembre – Après-midi – Session 3**

### **Ouverte à tous les participants inscrits**

### **14:00-18:30**

#### **LA LIGNE BLEUE: LES “EMPLOIS DISCONTINUS” ONT BESOIN D’UN MODÈLE SOCIAL, À COMMENCER PAR LA CULTURE**

La culture est une activité pertinente pour le développement social, humain et économique mais c'est aussi un produit du travail humain. Les types d'emplois « traditionnels », ainsi que beaucoup des nouveaux emplois, sont de plus en plus hétérogènes et discontinus. Quelles exigences minimales doivent être respectées en termes de législation du travail et de prestations sociales afin d'investir à l'échelle européenne dans le capital humain que représentent les artistes et les travailleurs de la culture ?

Une pratique pertinente en 10 minutes (Julek Jurowicz, co-fondateur de la Société Mutuelle pour artistes – SmartBE, Bruxelles)  
Commentaire et une incitation au débat (Daniel Vaughan-Whitehead, Conseiller spécial et responsable des politiques salariales à l'OIT, l'Organisation Internationale du Travail, Genève)  
Discussion et plan d'action organisés à chaque table  
Questions/Réponses

**PAUSE CAFÉ**

#### **LA LIGNE ROUGE: LA CULTURE ET LES RELATIONS EXTÉRIEURES DE L'UE : VERS UNE EUROPE DU DIALOGUE**

La culture a toujours été un élément pertinent des relations extérieures ... lorsqu'elle bénéficie à l'hégémonie d'une langue, d'une culture ou d'une religion. Son absence des relations extérieures de l'UE semble sonner le glas. Ou bien résulte-t-elle de l'incapacité primaire de concevoir les relations extérieures non pas comme la tentative d'installer une hégémonie mais comme un dialogue interculturel nécessaire entre égaux ?

**Panel de discussion :** Isabelle Schwarz (Chef des programmes, Fondation européenne de la Culture), Ferdinand Richard (Fonds Roberto Cimetta), Corina Suteu (Experte indépendante)  
**Modérateur :** Pascal Brunet (Directeur du Relais Culture Europe).

#### **ALLER DE L'AVANT, 2: D'UNE POLITIQUE CULTURELLE À UNE POLITIQUE DE DÉVELOPPEMENT CULTUREL**

Résumé et remarques de clôture  
Mercedes Giovinazzo (Directrice de Interarts et Présidente du Comité Exécutif de Culture Action Europe),  
Luca Bergamo (Secrétaire générale de Culture Action Europe)  
**Fermeture**

**Culture Action Europe [www.cultureactioneurope.org](http://www.cultureactioneurope.org)**

Culture Action Europe (CAE) was established in 1992 to promote arts and culture as a building block of the European project. Today, CAE is the leading European advocacy network in the field of culture. CAE currently associates 110 organisations from all across Europe representing more than 80,000 organisations active in all cultural and artistic domains: from orchestras to writers associations, from research institutions to cultural contact points, from national theatres to international cultural networks, from museums to opera houses, from conservatoires to visual arts.

*Culture Action Europe (CAE) a été créée en 1992 pour promouvoir les arts et la culture, en tant qu'éléments fondamentaux du projet européen. Aujourd'hui, CAE est le premier réseau européen de défense de la culture. CAE associe actuellement 110 organisations à travers l'Europe, qui ensemble représentent plus que 80,000 organisations actives dans tous les domaines artistiques et culturels : des orchestres aux associations d'écrivains, des instituts de recherche au relais culturels, des théâtres nationaux aux réseaux culturels internationaux, des musées aux opéras, des conservatoires aux arts visuels.*

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**Conference cultural partners:** CAE's AGM and Conference cultural partners include several member organisations as well as the Club of Rome and its European chapter, Agenda 21 for culture-UCLG and Gallup Europe. We are very thankful for the participation of the International Labour Organization and the Organisation for Economic Co-operation and Development.

**Partenaires culturels de la Conférence:** *les partenaires culturels de la conférence et l'AG de CAE incluent de nombreuses organisations membres ainsi que le Club de Rome et son Chapitre européen, l'Agenda 21 pour la Culture de CGLU et Gallup Europe. Nous sommes honorés de la participation de l'Organisation Internationale du Travail et de l'Organisation de coopération et de développement économique.*



### 3. Background reading – briefings (in EN only)

#### A) PREAMBLE: THE NECESSITY OF CULTURE

The world as we know it is in a deep crisis, facing practical, ethical and philosophical challenges for those who work with, support and value European culture. Failure to respond is not an acceptable alternative.

The great crises of the 21st century are planetary. Women and men around the world must acknowledge their multiple interdependencies between continents, nations and individuals. Disasters have occurred; disasters are yet to come. At the crossroads of emergency, humanity becomes aware of common destiny.

*What can we do for our world? For the project called Europe? How can we be useful?*

Culture is the fruit of a collective contribution of all peoples through their languages, imaginations, technologies, practices and creations. Culture takes diverse forms, between societies and territories. Cultural diversity is “a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence” and is an essential element in the transformation of social reality.

Clear analogies exist between cultural and ecological questions. Both culture and the environment are common assets. Both are threatened by failing human evolution. Sufficient evidence shows cultural diversity endangered by globalization that standardizes and excludes, erased by the human footprint. UNESCO says: “A source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature”.

Yet while environmental concerns have become a structural component of any discourse on development, culture is still a luxury, an element of leisure time and therefore not a necessity.

Today we have capacities but lack ethical tools, skills and competences, to understand the world as something sustainable. This despite our generally accepted responsibility towards future generations. Literacy, creativity, a critical sense of place, empathy, trust, risk, respect, recognition. These are cultural components of sustainability.

Culture is not included among current ‘pillars’ of sustainability: the social, the environmental and the economic. Culture has a proven economic dimension. It generates income and employment. But it is not an instrument for economic growth. Culture has a social dimension. It crosses poverty lines and activates participation. but it cannot be reduced to an instrument for social cohesion. Culture has an environmental dimension, it distills and communicates essential information. But it is no light instrument for awareness raising.

Culture raises questions, disturbs us and requires our response.

Any paradigm of sustainability needs an explicit cultural component. Inclusion, identity and diversity are linked to learning processes. Creative construction of the self builds relationships with others. Culture and creativity are privileged space. Their force lies in the capacity to continually redefine narratives, myths and models. Culture animates debate and challenges prejudice. And all this is linked to peace-making, to human development and individual freedom.

Current discussions on sustainability reflect too rarely on a cultural dimension. Cultural policy remains separate and the impact of other policies on societal cultural capacities and capabilities underestimated or neglected. Opportunities for synergies between culture and society have been missed.

Concerning all public initiatives in the future: a **cultural impact approach** should be weaved into the decisionmaking process, as environmental impact is assessed, as economic impact is assessed, as social consequences are evaluated, before laws are made or budgets are allocated. Cultural actors must join with other civil sectors to advocate and act for culture as a necessary pillar for a sustainable Europe.

## **B) THE GREEN LINE: CULTURE AND URBAN/TERRITORIAL RE-INVENTION**

It is expected that Europe will stabilize at an urbanization level of about 82 per cent. Currently, more than half of the population lives in small towns (up to 50.000 people), one fourth in medium-sized towns (up to 250.000 people) and one fourth in cities of more than 250.000 people.

In cities and their neighbourhoods, people of Europe live and think, dream and despair, create and consume, partner and fight. What local authorities with their constituencies decide shapes the future of Europe. A sustainable Europe largely depends on daily decisions by local authorities.

Coexistence and cohesion are built in cities and local spaces. Laws are fundamental but are not the only way of regulating coexistence. A rich cultural life both appreciates and treasures diverse traditions. Cities and neighbourhoods are a privileged setting for invention, in constant evolution. They provide an environment for encounters with the different and the distinct: origin, vision, age, gender, ethnicity and class. Dialogue between identity and diversity is a vital tool for human growth.

Cities and local spaces are also the setting where the deep meaning of sustainable development is better understood. They provide the essential framework to interact with globalization without being overwhelmed: global models cannot be made closer to local realities unless there is a “door”, a local governance in which people and places are not threatened by globalization but, instead, invited and empowered to generate new meaning as well as new global citizenship without losing their identity.

In the end cities and local spaces evolve in a functional relation to their cultural capacity, the construction of a living community. Culture affects economic attractiveness, social cohesion, the quality of public and private space, and the perception of security. The quality of local life depends on the weaving of cultural policy into other public policies – social, educational, environmental and urban re-invention.

Some national federations of municipalities (SALAR in Sweden, FMC in Canada, and many others) have recommended local governments to elaborate long-term development strategies including culture as the fourth pillar. Some local governments have elaborated long-term policies that include a cultural dimension. Among them: Kanazawa in Japan, Lille and Angers in France, Panang in Malaysia, The Government of Québec (Canada). Some public authorities have invested in their cultural life and heritage largely to foster economic growth (tourism, leisure services). Some finally have used their cultural policy just to produce consensus.

The more the strategy encompasses the multiple aspects related to the impact of culture on other policies, the more the sector and civil society have been considered as a relevant, proactive part of the strategy. In bottom-up processes, culture often appears as a key component for sustainable development and a strategy for sustainable local development without cultural considerations appearing less coherent, less ambitious and less realistic.

There is a link between an increased role for culture in local development and active participatory democracy. In local debates and grassroots initiatives, culture appears more often as a key component.

However - we haven't come that far yet. So ...

a) How can cultural actors influence local strategies and policies for long-term social and ecological health in cities and their neighborhoods?

b) What should local governments be called upon to do? What impact can European policy have (regional development and cohesion, EU structural funds, Capitals of Culture)

c) Should we advocate for a stronger role of local governments in the European process?

d) How should we, as a European network of cultural organisations, advocate for a more pro-active role for culture in shaping urban re-invention strategies?

## C) THE ORANGE LINE: IMPACTING PUBLIC POLICY ON CULTURE - AN ACT OF CITIZENSHIP

Culture, from heritage to contemporary intellectual and artistic creation, actually constitutes the essence of being human.

Why is culture perceived as related to local identity and not subject to a greater common engagement at the European or even global level? Is the destruction of and apathy towards our common cultural heritage attributable to this focus on local culture? Pompei's disintegration, the transformation of Dubrovnik into a golf course and medieval club: are these local issues?

How can we impact civic engagement around culture in a context of democratic deficit and disconnection between citizens and decision makers? Can citizens active in the field of culture contribute to participatory democracy at the EU-level? Anything to be learned from the ACTA case? What is cultural activism? Can Greenpeace practices inspire culture activism?

In what concrete ways can cultural action contribute to citizenship and participation? Or is this a myth?

Do the Arts contribute to "shared space", creating a framework for social cohesion? Or is this an imagined function, used only to justify continued public expenditure for the cultural sector?

Creating arenas and shared spaces for cultural exchange, both locally and transnationally, must be considered an INVESTMENT and not a subvention. We have never before faced such a need for mutual understanding between peoples, sub-cultural groups and generations. Every cultural and educational initiative bridges the gap between people which creates conflict.

There is a new wind blowing; it's called Citizen. Participatory culture creates active visitors. Culture is an exercise in taking space and sharing space. How do our visitors and co-creators become critical citizens? What's the process? And if this critical and dynamic energy is mobilized, how do we make our voices heard in the best way?

## D) THE GREY LINE: WELLBEING VERSUS GDP. HOW TO MEASURE THE CONTRIBUTION OF CULTURE AND CREATIVITY TO BETTER LIFE?

In the words of Nobel Prize laureate Joseph Stiglitz: "Our metrics are important not just because they tell us how we are doing but because they serve as guides in policy-making" When reacting to the attacks moved to policy and funding for arts and culture we must take in due account these words.

In our current "information society" and with improvements in levels of education across the population, people look to indicators and measurements to help them make better-informed decisions. For too long, our judgment and decision-making have been defined by the magic combination of two words: *economic growth*. In fact is still a common belief that an increase in the percentage of the GDP (or the GDP *per capita*) represents the wealth of a society even though evidence indicates that this is a false assumption.

Indeed, through decades<sup>1</sup> increasing concerns have been raised on the adequacy of current measures of economic performance, in particular those based on GDP figures.

In this context, influenced by the crisis of the Western economic system, a relevant kick-off to the debate was delivered in September 2009, with the publication of the *Stiglitz-Sen-Fitoussi Commission on the measurement of economic performance and social progress* final report. Many initiatives have been undertaken to provide more relevant indicators of social progress, including the initiative known

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<sup>1</sup> E.g. In 1968 Robert F. Kennedy ([click for full length](#)): "Too much and too long, we seem to have surrendered community excellence and community values in the mere accumulation of material things. Our gross national product [...] if we should judge America by that - counts air pollution and cigarette advertising, and ambulances to clear our highways of carnage [...] Yet the gross national product does not allow for the health of our children, the quality of their education, or the joy of their play. It does not include the beauty of our poetry; **it measures everything, in short, except that which makes life worthwhile.**"

as ‘Beyond the GDP’<sup>2</sup>. Recently the work on the Better life index, promoted by the OECD, has proposed that “*happiness and well-being are not just a question of GDP and that we also need to take into account elements such as education, your household’s income, standard of housing and access to vital elements such as clean water and breathable air*”. A set of eleven indicators were consequently proposed by the OECD including ‘Community, Education, Work-life balance, Life satisfaction, Environment’. Culture and creativity are not identified as stand-alone indicators.

On 16-19 October 2012 about a thousand statisticians and policy makers gathered in Delhi at the 4<sup>th</sup> OECD forum to debate around **Measuring Well-Being for Development and Policy Making** and stated that: ‘*people in developed and developing countries alike aspire to a society that allows them to thrive and prosper, a society that is more inclusive and that secures, rather than undermine, opportunities for future generations to live a good life. People are concerned about their living **conditions** and reducing poverty still remains an imperative in many countries. But beyond material conditions, people are also concerned about the quality of their life: their jobs and working conditions, their health and skills, the time they devote to their families and friends, their ties with other people in their community, their capacity to act as informed citizens, the quality and security of the environment where they live. They are concerned about the sustainability of natural resources, and have expectations for better governance and more responsive institutions. This requires a new vision that places the imperative of fostering economic growth within the broader context of societal progress. The notions of well-being and progress thereof are universal and relevant to everyone, everywhere, notwithstanding different cultures, contexts, and levels of economic and social development. Well-being is about meeting people’s needs and enhancing their abilities to pursue their own goals, to thrive and feel satisfied*’.

This is exceptionally good since finally a large and influential community recognises that the goal of a better future is not about business interests, growth without looking at a holistic view of what it means. It also proves that **we are late** in proving the contribution of cultural capacities to societal development and towards the performance of many of the other “measurable” dimensions. There’s no much time left to mobilise in order to influence the discussion on the same level where the policy makers can relate to.

We tend to agree that arts ‘*Make us better human beings and create the circumstances for a creative and humane society*’<sup>3</sup> and we ask everybody to share our understanding. But how creativity and culture have a serious impact on “Life Satisfaction” or “Quality of the Community”, on “Environment” or “Education” or “Health”?

If metrics are important as guidelines for policymaking, if a well-informed public opinion is critical for taking public or private decisions - then measuring the impact of culture on well being is essential and urgent. In the longer run it is necessary to base policy-making at any level, including the EU one, on evidences that show the contribution given by creativity and culture to the societal development and not only to economic growth.

**But what should be measured? How should it be measured? Can cultural operators and civil society be involved in defining and testing the measurements? What cultural operators could learn through meaningful measurements? How can we impact on the current world debate around well-being? How can we foster the inclusion of a broader perspective of culture contribution to societal development in future EU policies and programmes?**

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<sup>2</sup> Promoted by European Commission and Parliament, the OECD, the Club of Rome and WWF

<sup>3</sup> Dame Gail Rebeck Chair and Chief Executive Officer, The Random House Group from “Achieving Great Art for Everyone” Arts Council England

## **E) THE BLUE LINE: “DISCONTINUOUS JOBS” NEED A NEW WELFARE, STARTING FROM CULTURE**

Unemployment has reached unprecedented peaks. Indeed, in September 2012 the Eurozone unemployment rate has risen to 11.6% - the highest rate on record according to official figures. Spain has been hit the hardest with more than one in four out of work. In practical terms Eurostat figures show that 25.75m people in the whole European Union were unemployed in September 2012. Compared with September 2011, unemployment has risen by 2.145m. Youth unemployment in the EU has also risen to 22.8% in September 2012. The countries more directly hit by the financial crisis are the ones with the highest unemployment rate.

The rise in unemployment goes hand in hand with the increase of precarious jobs. For decades the labour market insecurity has fuelled the increase in self-employment and full-time temporary wage work, two forms of employment that lack regulatory protection.

More and more citizens risk losing social protection and those rights that mark the European societal model at the centre of which stands the principle of solidarity towards the underprivileged.

The lack of regulatory protection together with the long-term fragility of our welfare systems based on the contribution of workers at times of profound changes in the balance between active and non active population, can lead to a disaster.

Artists and workers in the cultural and creative sectors have been facing these challenges since long, often before it became a general problem, because of the inherent flexibility of creative work.

According to the European Commission impact assessment accompanying the Creative Europe proposal: *‘the Cultural need to operate trans-nationally to establish new contacts to improve their professional skills and career possibilities, reach new or wider audiences and markets [...]. Similarly, mobility is often essential to artists' careers, as many are involved in relatively short-term project based work, which is reflected in the high levels of atypical employment in the sector. For some professionals it is literally a permanent feature of their work.’* Cultural statistics (e.g. the 2011 edition of Eurostat pocketbooks) provide interesting evidences, for example: a) 25% of cultural workers have temporary jobs compared with 19% in total employment, at EU 27 level, b) the share of people working at home is twice as high in cultural sectors (26%) than in total employment, c) holding multiple jobs appears also to be more frequent in the cultural sectors (6%), than in total employment (4%).

Moreover these figures do not encompass two particularities of the labour situation within the creative sector. First is the huge importance of unpaid work: according recent researches<sup>4</sup>, unpaid work made almost 2/3 of all work on offer for artists in 2011. The second one is the significance of informal work arrangements and of moonlighting.

Moonlighting is gangrene for all professional works, as it impedes connection to welfare systems and hampers the professional careers.

Said all that, could the cultural sector be a forerunner in contrasting precariousness by striking a new balance between acquired rights and new forms of mutuality that can provide those long-term sustainable answers that are more necessary than ever? How?

Intermittence and project-based work should not be synonymous with precariousness. We should ask ourselves how can we contribute to a social and regulatory framework that is sustainable and innovative while fostering the development of professional careers that enable artists and creative workers to enter the labour market, support them during the transition from a working opportunity to another and guarantee dignified life conditions when retired.

Policies should support access to the labour market, the mobility of artists and creative workers at European level and their social protection systems. They should also foresee solutions extendable to all workers challenged by similar conditions without endangering the overall sustainability of the systems of social protection.

What are the major factors that impact negatively on the protection and transnational mobility of artist and cultural workers? How could these factors be removed at European scale? How to provide

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<sup>4</sup> E.g. SMartUK [2012]: “Creative professionals in the UK: Qualitative Market Research on context and practice”.

workers with the necessary balance between working opportunities, professional development and social protection? Can the cultural sector be a front-runner in the quest for innovative systems generally valid for all/most 'discontinuous-atypical' workers? How can cultural organizations act at European scale to foster the adoption of measure capable to contrast the growing precariousness?

## **F) THE RED LINE: CULTURE AND RELATIONS BEYOND THE EU: TOWARDS A EUROPE OF DIALOGUE! <sup>5</sup>**

28 October 2012 - election weekend in Ukraine. Wrapped up in this vote, whose results are important for the European Union, are all the themes of a society feeling its way towards the rule of law: economy, culture, democracy, geopolitics. And what are we saying about this, from our side of the continent? Virtual radio silence, both in the media and in the field of public debate!

It is continually surprising to see the way that our European societies struggle to take account of world changes. It is true that a path is difficult to find, between an understanding of the combination of what are deeply complex crises and a way of projecting our own needs in the world of tomorrow.

More or less the same is true for our understanding of the European project and the way it is evolving. The state of emergency provoked by the crisis often leads us to look only at the way economic and monetary policies have evolved, or even just the difficulties that a mismanaged Europe brings to our working lives. Not that these difficulties are not significant, but can we seriously expect to find solutions without broadening our analysis to take account of global changes?

It is hardly possible, in a short round table discussion, to cover every dimension that might inform our discussion. In this connection, the globalisation of our era demands to be more intimately understood, in the way it affects connections between cultural matters and economic development. Our systems of analysis are aging rapidly, and describe a world that has itself already moved on.

As economic analysis (and competition with Asia in particular) has already entered our field of thought, I will, in this introduction, restrict myself to underlining two aspects that seem to me to provide a way into our debate. What is the political role of culture in a Greater Europe connected to its neighbours? What role can civil society play alongside a cultural diplomacy seeking to redefine its place in a post-national era?

### ***A large open Europe?***

We are witnessing the construction of a multi-speed Europe, where more or less well-developed structures for economic, political and social (cultural?) integration are being proposed, each of them potentially sources of new crises. For example, how can we really develop a single market, if differences in approaches to political integration are becoming ever more marked? In effect, a new Europe is being constructed, the features of which we cannot control.

In just the same way, cultural co-operation finds it difficult (as ever!) to embrace these new factors. An instructive example of this is the way that continental factors created by the latest enlargement were perceived. So, the accession of Croatia during 2013 is set to take place in a deafening silence. Elsewhere, the progressive accession of the states of former Yugoslavia continues to happen in a black hole of public debate in Europe. The febleness of debate about the European cultural project is another perfect sign of this!

So many questions then, if we return to this election weekend in Ukraine! What relationship do we want to build with this country on the eastern frontier of Europe? Can we imagine that one of these essential shifts that we need to undergo is under way here? Certainly, we are inheritors of the ever-persistent idea of a form of European supremacy - economic, obviously, but based firmly on cultural foundations. However, do we know how to transform this relationship to one based more on equality, horizontality, reflecting evolving cultural and power relationships?

For our cousins to the East and South, the evolution of Ukrainian society is creating a new equilibrium. The power of resistance or revolt that some of these political and social changes demand is reshaping the relationships between societies. It is no longer a question of conserving; it is now more a question

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<sup>5</sup> By *Pascal Brunet*, written in response to the televised news of 28 October 2012.

of openness and dialogue, of putting in place the foundations for a balanced and equal exchange of ideas, forms and methods.

Debates about identity across Europe today, also underline how supremacy has reached the end of the road. The reactions of closing down and fear that can be concealed behind these movements for identity may lead us away from the opportunity that is open to us, to reshape ourselves through dialogue. Europe does not have a common identity, in fact not even multiple ruling identities, to bring to the world but, in fact, a model for democratic construction that is open and multicultural, respectful of the rights of people and minorities, offering at its heart and in its dealings with the world, a relationship amongst equals.

It seems to us that the place of culture in the external relations of the Union should move in this direction: simply because we have chosen this way, creating dialogue about the shared rules of democracy, the dialogue between cultures and the respect for rights and the law.

### ***Civil society as a force of dialogue***

We come back to this election Sunday! What we see here is that the power of resistance and revolt seems to be better led by civil society than by other forces at work in this country. Although the economic world is a key driver of change, it seems to be fairly content with the existing political order. Many cultural, artistic or even civil movements have in recent times shown us how essential it is to lead the way to our rights, all our rights.

These remind us then of the essential role of organised civil society in the transition of society. This is so in the South and in the East, as it is in Europe! Perhaps it is these voices that are missing today when we talk about Europe and culture. Populists and essentialists have the loudest voices! Those on the side of freedom, particularly freedom of expression, creativity and communication must once again learn how to step up and get organised!

These civil movements of the East and South ultimately tell us that international dialogue between cultures cannot just be the affair of governments. The way of society, the way of people must be heard loudly and clearly.

Perhaps this is precisely what we expect of the European Union! That it finds a way, alongside the cultural diplomacy of its member states, to develop an innovative political approach along the lines of the European project. One that promotes a democratic conception in the way it acts, open to the diverse influences of those active in civil society.

In this way the Union may find a way to promote a democratic dialogue between cultures, as well as an active defence of human rights, through the construction of democratic spaces for dialogue and cooperation.

## 4. Speakers' bios / *Biographies des intervenants*



**Isabelle BATTIONI**

**Delegate General of the Network of Cultural Centres  
Historic Monuments (ACCR), Paris**

<http://www.accr-europe.org>

Isabelle Battioni is Delegate General of the ACCR (Association des Centres culturels de rencontre), the European and international network that promotes the cultural and artistic re-use of heritage. In her previous capacity as Deputy Director of Ambrony's Centre culturel de rencontre, 2005-10, Isabelle developed and co-ordinated the activities of the Centre. She also launched Ambrony Editions, whose award-winning CD label she continues to manage. Educated at the Sorbonne, Paris, and King's College, London, she has worked in international environments, mainly in the performing arts domain focussing on research, creativity, production and political advocacy.

### ***Déléguée générale de l'Association des Centres culturels de rencontre (ACCR), Paris***

*Isabelle Battioni est déléguée générale de l'ACCR (Association des Centres culturels de rencontre), le réseau européen et international promouvant la réutilisation culturelle et artistique du patrimoine. Directrice adjointe du Centre culturel de rencontre d'Ambrony jusqu'en juillet 2010, Isabelle y a développé et coordonné les activités initiées avec la labellisation du Festival en Centre culturel de rencontre. Elle a notamment lancé « Ambrony Editions » dont elle assure toujours la co-direction du label discographique. Formée à la Sorbonne, Paris, et à King's College, Londres, elle a travaillé dans des environnements internationaux ancrés dans le domaine du spectacle vivant, sur des axes touchant la recherche, la création, la production et le plaidoyer politique.*



**Luca BERGAMO**

**Secretary General of Culture Action Europe  
(CAE), Brussels**

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

Since the 1<sup>st</sup> of March 2012, Luca Bergamo is the Secretary General of Culture Action Europe.

Luca has worked both in the public and private sectors. Previously, he was Director General of the Italian National Agency for Youth from its inception. In this capacity he promoted, and later directed, the NMC

initiative on sustainable development in collaboration with UNESCO, UNDP, ILO, UNHABITAT, IADB, WB and non-governmental organizations from all over the world.

Between 2004 and 2007 he was Director General of the "Glocal Forum", an international foundation promoting peace dialogue, cultural cooperation and active citizenship in sensitive regions, in cooperation with UN Agencies and local authorities worldwide. From 1999 to 2004, Luca was the Executive Director of Zone Attive, a public-private company fostering cultural innovation in Italy. Under his leadership, Zone Attive pioneered some of the most innovative and successful cultural initiatives in the country (e.g. Enzimi, We are the Future, Roma-Sarajevo, BJCEM). From 1993 to 1999 he was with team of the Mayor of Rome and, in particular, led the youth policy department.

Previously Luca worked in the ICT sector, initially as an artificial intelligence programmer and later as a knowledge design and information systems expert. His studies focused on political science and on the role that culture and knowledge play in human and social development.

### **Secrétaire général de Culture Action Europe (CAE), Bruxelles**

Depuis le 1er mars 2012, Luca Bergamo est le secrétaire général de Culture Action Europe.

Luca a travaillé à la fois dans le secteur public et privé. Auparavant, il a été, depuis sa création, Directeur général de l'Agence nationale pour la jeunesse. Dans ce rôle il a promu, et ensuite dirigé, l'initiative NMC sur le développement durable en collaboration avec l'UNESCO, le PNUD, L'OIT, UNHABITAT, la BID, la Banque mondiale et des ONG à travers le monde entier.

Entre 2004 et 2007 il a été Directeur général du "Forum Glocal", une fondation internationale qui promeut le dialogue pour la paix, la coopération culturelle et la citoyenneté active dans les régions sensibles, en coopération avec les agences des Nations Unies et les autorités locales du monde entier. De 1999 à 2004, Luca a été Directeur exécutif de Zone Attive, une société publique-privée engagée dans la promotion de l'innovation culturelle en Italie. Sous sa direction, Zone Attive a lancé certaines des initiatives les plus innovatrices et les plus réussies dans le pays (par ex. Enzimi, We are the Future, Roma-Sarajevo, BJCEM).

De 1993 à 1999 il a fait partie de l'équipe du Maire de Rome et il a dirigé, en particulier, le département de la politique de jeunesse.

Auparavant Luca a travaillé dans le secteur des NTIC, d'abord comme programmeur en intelligence artificielle puis comme expert des systèmes informatiques et des schémas de connaissance. Ses études se sont concentrées sur la science politique et sur le rôle que la culture et la connaissance jouent dans le développement social et humain.



**Ann BRANCH**

**Head of Unit, DG Education and Culture, European Commission, Brussels**

[http://ec.europa.eu/dgs/education\\_culture/index\\_en.htm](http://ec.europa.eu/dgs/education_culture/index_en.htm)

Ann Branch has been working for the European Union institutions since 1999. She holds both British and Finnish nationalities. Since 2008 she has been Head of Unit in DG Education and Culture in the European Commission and is responsible for the European Union's Culture programme, work on the future Creative Europe programme, audience development, and other cultural actions including the European Capitals of Culture, the new European Heritage Label and the European Union prizes for contemporary architecture, cultural heritage, music and literature.

Before joining the European Institutions she worked in the private sector for representative business organisations, particularly in the field of employment and social affairs. She has a BA degree from the University of Newcastle upon Tyne, and a Master of Philosophy from Oxford University. She has also studied at the Institut d'Etudes Politiques in Paris.

### **Chef d'Unité à la DG Education et Culture, Commission Européenne, Bruxelles**

Ann Branch travaille pour les Institutions européennes depuis 1999. Elle possède la double nationalité Britannique et Finlandaise. Depuis 2008, elle est Chef d'unité dans la DG Education et Culture de la Commission européenne où elle est responsable du programme Culture de l'Union européenne, du travail sur le programme Europe Créative, sur le développement des publics, et d'autres actions culturelles comprenant les Capitales européennes de la Culture, le nouveau label européen du patrimoine et les prix européens d'architecture contemporaine, de patrimoine culturel, de musique et de littérature.

Avant de rejoindre les Institutions européennes elle a travaillé dans le secteur privé comme représentante d'organisations professionnelles, en particulier dans le domaine de l'emploi et des

*affaires sociales. Elle est diplômée de l'Université de Newcastle upon Tyne, et détient un master de philosophie de l'Université d'Oxford. Elle a aussi étudié à l' Institut d'Etudes Politiques de Paris.*



**Pascal BRUNET**

**Director of Relais Culture Europe, Paris**

<http://www.relais-culture-europe.org>

Director of Relais Culture Europe (Contact Point for the EU Culture Programme), he has held various positions of responsibility in the field of contemporary performing arts: Executive Director of the National Choreographic Centre of Rennes and Brittany, Co-Director of Isadora, a project of choreographic development, Secretary General of the Experimental Music Group in Bourges, ...

Involved for several years in European and international cultural cooperation, he is a founding member of DBM, Euro-Mediterranean cooperation network, and member of several European networks and forums, IETM, FEMEC, ....

**Directeur du Relais Culture Europe, Paris**

*Directeur du Relais Culture Europe (Point de contact pour le programme Culture de l'Union Européenne), a occupé différents postes à responsabilités dans le domaine du spectacle vivant contemporain : Directeur administratif du Centre Chorégraphique National de Rennes et de Bretagne, Co-Directeur d'Isadora, projet de développement chorégraphique, Secrétaire général du Groupe de Musique Expérimentale de Bourges, ...*

*Impliqué depuis plusieurs années dans la coopération culturelle européenne et internationale, il est membre fondateur du DBM, réseau de coopération euro- méditerranéen, et membre de plusieurs réseaux et forums européens, IETM, FEMEC, ....*



**Mark DUBRULLE**

**President of the Club of Rome EU Chapter, Brussels**

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

Mark Dubrulle is Member of the Club of Rome, President of the Club of Rome EU Chapter. Co-founder and Chairman of the Europe of Cultures Forum (2004 to 2010). His professional experience includes environmental management, communication strategies, cultural and European affairs. He lectured at several universities in Belgium, France, Italy and the U.K. He has been active in several federalist and cultural movements and think tanks, working closely with the late Denis de Rougemont at the Centre Européen de la Culture in Geneva. He is a member of the Flemish-Dutch cultural Comité Buitenlands

Cultureel Beleid.

A founding member of the Belgian confederation of environmental organisations Bond Beter Leefmilieu / Inter-environnement, Mark was its National Secretary from 1970 to 1980 and a Belgian delegate at the first UN Conference on the Human Environment (Stockholm 1972). He was also co-founder and the first Secretary of the Flemish green party AGALEV (presently Groen!).

Mark Dubrulle is the author of numerous articles on environmental issues, communication, Europe and cultural identities. He was trained at the Naval Academy, spending two years at sea. His academic background is in (social) psychology and sociology at the Social Academy of his hometown Ghent (B).

### **Président du Chapitre UE du Club de Rome, Bruxelles**

*Mark Dubrulle est Membre du Club de Rome et Président du Club de Rome : Chapitre UE. Co-fondateur et Président du Forum Europe des Cultures (de 2004 à 2010.) Son expérience professionnelle couvre en outre la protection environnementale, les stratégies de communication, les affaires culturelles et européennes. Il fut conférencier dans différentes universités en Belgique, France, Italie et Grande Bretagne. Actif dans plusieurs mouvements fédéralistes et culturels, il a notamment travaillé étroitement avec feu Denis de Rougemont au sein du Centre Européen de la Culture à Genève. Il est membre de l'organe consultatif Comité Buitenlands Cultureel Beleid (Pays-Bas – Flandre).*

*Membre fondateur de la confédération belge des associations de protection de l'environnement, Bond Beter Leefmilieu / Inter-environnement, il en fut Secrétaire National de 1970 à 1980 et délégué à la première Conférence de Nations Unies sur l'Environnement (Stockholm 1972). Il a été cofondateur et le premier Secrétaire du parti écolo flamand AGALEV (actuellement Groen!).*

*Mark Dubrulle est l'auteur de nombreux articles sur l'environnement, la communication, l'Europe et les identités culturelles. Cadet à l'Ecole navale il a passé deux années dans la marine marchande avant de reprendre des études en sociologie et psychologie (sociale) à l'Ecole supérieure d'Etudes sociales dans sa ville natale de Gand (B).*



**Paul DUJARDIN**  
**Artistic Director and CEO of Bozar – Centre for Fine Arts, Brussels**  
[www.bozar.be](http://www.bozar.be)

Paul Dujardin is the Artistic Director of Bozar - Centre for Fine Arts since 2002. Between 1992 and 2002 he was the General Manager of the Brussels Philharmonic Society. Before that, Dujardin was in charge of the yearly "Ars Musica" Festival, which is a concerts festival dedicated to contemporary music. He also worked as the Assistant to the Secretary General of the International Federation of Musical Youth, where he was responsible for the international promotion of young musicians.

Dujardin studied History of Art and Archeology (with a focus on music) in Brussels and obtained a Master's Degree in Management as well. He is a member of many organisations, such as a member observer of the European Concert Halls

Organisation (ECHO).

### **Directeur artistique et PDG de Bozar - Palais des Beaux-Arts**

*Paul Dujardin est directeur artistique de BOZAR depuis 2002. Entre 1992 et 2002 il fut directeur général de la Société Philharmonique de Bruxelles. Précédemment il était en charge du festival annuel "Ars Musica", un festival-concerts dédié à la musique contemporaine. Il a également travaillé en tant qu'assistant du Secrétaire général de la Fédération Internationale de la Jeunesse Musicale où il était responsable pour la promotion internationale des jeunes musiciens.*

*Paul Dujardin a étudié l'histoire de l'art et l'archéologie (en se concentrant en particulier sur la musique) à Bruxelles et possède également un Master en management. Il est membre de nombreuses organisations culturelles. A titre d'exemple, il est membre observateur de l'Organisation européenne des Salles de Concert (ECHO).*



**Mercedes GIOVINAZZO**

**Director of the Interarts Foundation, Barcelona and Chair of the Culture Action Europe Executive Committee**

[www.interarts.net](http://www.interarts.net)

Mercedes holds a degree (Laurea) in Archaeology from the Università degli Studi “La Sapienza”, Rome, Italy and a Master’s Degree in Arts Management from the École Supérieure de Commerce de Dijon, France.

Since January 2005 she is director of the Interarts Foundation in Barcelona, a non-governmental organization specialized in international cultural co-operation. From 2008 to 2010 she was chair of the “Access to culture” Platform set up by the Education and Culture Directorate General of the European Commission in the framework of the structured dialogue process with the non-governmental sector foreseen by the “European Agenda for Culture” and, since October 2008, she is the Chair of the Executive Committee of Culture Action Europe, the European network of cultural organizations. She teaches regularly in different postgraduate arts management courses and has published several articles on issues related with international cultural cooperation.

Previously, she has been Director of Services and Deputy Director of Customer Services at the Universal Forum of Cultures – Barcelona 2004, S.A. holding responsibilities in planning, contracting and management of general services and customer services; Administrator at the Division of Culture and Cultural and Natural Heritage, DG IV, at the Council of Europe, with responsibilities for the coordination and management of international cultural cooperation projects; director of the Master Européen Management des Entreprises Culturelles at the École Supérieure de Commerce de Dijon, France.

***Directrice de la Fondation Interarts, Barcelone et Présidente du Comité Exécutif de Culture Action Europe***

*Mercedes Giovinazzo possède un diplôme d’Archéologie de l’Université “La Sapienza” de Rome, Italie, et est diplômée d’un Master de Management Culturel de l’Ecole Supérieure de Commerce de Dijon, France.*

*Depuis septembre 2005, elle est directrice de la Fondation Interarts basée à Barcelone, une ONG spécialisée dans la coopération culturelle internationale. De 2008 à 2010, elle présida la plateforme pour l’ “Accès à la Culture” mise en place par la Direction Générale de l’Éducation et de la Culture de la Commission européenne dans le cadre du “Dialogue structuré” avec les secteurs non gouvernementaux de l’ “Agenda européen pour la culture” et, depuis 2008, elle préside le comité exécutif de Culture Action Europe, le réseau européen des organisations culturelles. Elle enseigne régulièrement dans différents cursus d’enseignements supérieurs de gestion artistique et a publié des articles sur des sujets relatifs à la coopération culturelle internationale.*

*Auparavant, elle occupa le poste de directrice adjointe de la Direction du Service Client du Forum Universel des Cultures de Barcelone en 2004, et d’administratrice à la Direction de la Culture et du Patrimoine culturel et naturel (DG IV) du Conseil de l’Europe, avec pour responsabilités la coordination et la gestion des projets de coopération culturelle internationale. Enfin elle dirige le Master Européen de Management des Entreprises Culturelles à l’École Supérieure de Commerce de Dijon, France.*



**Péter INKEI**

**Director of the Budapest Observatory, Budapest**

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

Péter Inkei, b. 1945, is the Director of the Budapest Observatory (officially the Regional Observatory on Financing Culture in East-Central Europe). An independent non-profit organisation, it conducts or takes part in various projects on cultural policy, finances and planning ([www.budobs.org](http://www.budobs.org)).

Dr Inkei has done consultancy in various fields of cultural policy, among others for the Council of Europe, the city of Košice, the Hungarian national development agency, and actually in the European Expert Network on Culture, initiated by the European Commission Directorate General for Education and Culture. He is the author of the Hungarian entry of the Compendium of cultural policies, and earlier contributed to the 2003 EFAH - Interarts Study on the State of Cultural Cooperation in Europe. Served on the Board of Cultural Information and Research Centres Liaison in Europe (CIRCLE), was a stakeholders' representative on the LabforCulture board; and has been key speaker at a number of international conferences.

Previously, had held various positions in the civil service, including deputy minister for culture, general director for publishing (Ministry of Culture), national coordinator of research (Ministry of Education), and his first job was at the National Commission for UNESCO.

Péter Inkei has also worked in the book sector: was general director for publishing at the Ministry of Culture (1987-1991), founding director of the Budapest International Book Festival (1994), and has been deputy director of the Central European University Press since 2001.

**Directeur de l'Observatoire de Budapest, Budapest**

*Péter Inkei, né en 1945, est Directeur de l'Observatoire de Budapest (officiellement l'Observatoire régional du financement de la culture en Europe centrale et orientale). Il s'agit d'une organisation à but non-lucratif, qui conduit ou prend part à différents projets sur la politique culturelle, les financements et la programmation ([www.budobs.org](http://www.budobs.org)).*

*Le Dr. Inkei a travaillé comme conseiller dans plusieurs domaines de la politique culturelle, entre autres pour le Conseil d'Europe, la ville de Košice, l'agence de développement nationale hongroise, et actuellement dans le Réseau européen des experts sur la culture, lancé par la Commission européenne – Direction générale Education et Culture. Il est l'auteur de la fiche sur la Hongrie du Compendium des politiques culturelles, et il a contribué auparavant à l'EFAH 2003: Etude d'Interarts sur l'état de coopération culturelle en Europe. Il fut membre du Conseil d'administration de la Liaison des centres de recherche et d'information culturelle en Europe (CIRCLE), un représentant du secteur culturel dans le conseil d'administration de LabforCulture, et il a participé en tant qu'intervenant clé à plusieurs conférences internationales.*

*Auparavant, il a occupé différents postes dans la fonction publique, y compris un poste de vice-ministre de la culture, de directeur général de l'édition (Ministère de la culture), de coordinateur national de la recherche (Ministère de l'éducation). Sa première occupation a été à la Commission nationale pour l'UNESCO.*

*Péter Inkei a aussi travaillé dans le secteur du livre: il a été le directeur général de l'édition au Ministère de la culture (1987-1991), le directeur fondateur du Festival International du Livre de Budapest (1994), et il a été le directeur adjoint de la Presse universitaire de l'Europe centrale depuis 2001.*



## **Julek JUROWICZ**

### **Managing Director and founding member of the SMART group, Brussels**

[www.smartbe.be](http://www.smartbe.be)

Mr. Jurowicz studied civil engineering and sales engineering at the Université Libre of Brussels.

He participated as an expert to the Open Method of Coordination group on the mobility of artists and the to the expert group on the standards of information on the artists mobility.

The nonprofit association SMART was founded in 1998 and since then it has grown considerably.

It provides artists, technicians and more widely to artistic creation professionals with administrative and financial tools, but also with legal and economic advice to enable them to live in the

best way their professional life made of projects and thus discontinuous income.

The association has developed a research department and intervenes in the development of the legislative and regulatory framework organising the status of the artist in Belgium. Its services are now used by nearly 50,000 members in Belgium and the number of affiliates does not weaken.

To better serve its members having activities and projects abroad, the association has found partners in many European countries. These partners create their own range of services tailored to local needs and circumstances while using the tools and know-how developed by SMART Belgium.

The association is a social economy enterprise, not for profit and which evolves on the principles of cooperation and pooling of resources. SMART is a member of European networks such as IETM, ENCATC and Culture Action Europe.

### **Administrateur-délégué du groupe SMART dont il est l'un des membres fondateurs, Bruxelles**

*Mr Jurowicz a une formation d'ingénieur civil et d'ingénieur commercial acquise à l'Université Libre de Bruxelles.*

*Il a participé en tant qu'expert au groupe de Méthode Ouverte de Coordination sur la mobilité des artistes ainsi qu'au groupe d'experts sur les standards d'information sur la mobilité des artistes.*

*L'association sans but lucratif SMART a été créée en 1998 et connaît depuis une croissance importante.*

*Elle offre aux artistes, techniciens et plus largement aux professionnels des métiers de la création des outils administratifs et financiers, mais également des conseils juridiques et économiques leur permettant de mieux vivre leur vie professionnelle faite de projets et donc de revenus intermittents.*

*Elle a développé un bureau d'études et intervient dans l'évolution du cadre législatif et réglementaire organisant le statut de l'artiste en Belgique. Ses services sont aujourd'hui utilisés par près de 50.000 membres en Belgique et la croissance du nombre d'affiliés ne faiblit pas.*

*Pour mieux desservir ses membres ayant des activités et des projets à l'étranger, l'association a trouvé des partenaires dans de nombreux pays européens. Ces partenaires créent leur propre palette de services adaptés aux circonstances et besoins locaux tout en utilisant les outils informatiques et le savoir-faire développés par SMART en Belgique.*

*L'ensemble est une entreprise d'économie sociale, sans but de lucre et qui se développe sur les principes de coopération et de mutualisation des moyens. SMART est membre de réseaux européennes tels que IETM, ENCATC et Culture Action Europe.*



**Sue KENDALL-BILICKI**  
**Senior Editor**  
**Public Affairs and Communications**  
**Department, OECD, Paris**  
[www.oecd.org](http://www.oecd.org)

Sue Kendall-Bilicki is currently senior editor in the public affairs and communications department of the Organisation for Economic Co-operation and Development. Her responsibilities include being part of the team preparing and disseminating the OECD Better Life Index, key element in the Organisation's mission to develop better policies for better lives.

As part of the OECD public affairs and communications team for more than a decade she has also presented the OECD's policy work to a broad range of audiences, and held a lead role in preparing the annual OECD Forum, an annual civil society summit to discuss key issues on the international agenda. She was also involved in preparations and communications strategy for the OECD's 50<sup>th</sup> anniversary in 2010-2011.

Before joining the OECD in 2000 Sue worked as an international economic journalist and editor for Agence France-Presse, in Europe, the United States and Asia.

#### ***Département des Affaires publiques et de la Communication, OCDE, Paris***

*Sue Kendall-Bilicki est actuellement rédactrice principale au département des affaires publiques et de la communication de l'Organisation de Coopération et de Développement Économiques. Parmi ses responsabilités figure sa participation à l'équipe en charge de préparer et diffuser l'"indicateur du mieux vivre" de l'OCDE, qui représente un élément phare de la mission de l'organisation afin de développer des politiques meilleures pour une vie meilleure.*

*En qualité de membre depuis plus que dix ans de l'équipe des affaires publiques et de la communication, elle a également présenté le travail des politiques de l'OCDE à un grande gamme de publics, et elle a fut responsable de la préparation du forum annuel de l'OCDE, un sommet annuel de la société civile pour discuter des questions clés de l'agenda international. Elle fut aussi impliquée dans la préparation et dans la stratégie de communication du 50e anniversaire de l'OCDE en 2010-2011.*

*Avant de rejoindre l'OCDE en 2000 Sue a travaillé en tant que journaliste économique internationale et rédactrice pour l'Agence France-Presse, en Europe, aux Etats-Unis et en Asie.*



**Monika KOSINSKA**

**Secretary General of the European Public Health Alliance (EPHA), Brussels** [www.ephah.org](http://www.ephah.org)

Monika Kosińska is the Secretary General of the European Public Health Alliance (EPHA), a non-governmental organisation committed to bringing about change to national and EU policy that impacts on health, social justice and equity. Recent areas of work include global complexity theory, emerging social and technological changes, rethinking corporate and economic governance and cooperative approaches to delivering social and economic change. Monika was appointed as Secretary General in recognition for her strong leadership and management in the public and private sector, working towards improving public policy to achieve better health outcomes.

She was previously acting Executive Director of a Think Tank working in the US, France and the UK to develop new thinking on future population challenges to health, International Corporate Affairs

Manager at a global retailer working globally with senior company executives to improve understanding and relations with national authorities and local stakeholders, and a founder and Co-Chair of EUREGHA, bringing together local and regional authorities from across Europe working on health. Her experience in high-level and strategic representation includes being a board member for the Health and Environmental Alliance, the Civil Society Contact Group, the European Bachelor and Master in Public Health programme at Maastricht University, and former chair of the Action for Global Health network. She is also a member of several EU platforms and forums dealing with health issues.

She holds a first class degree in Social Sciences, MA in International Peace and Security and was educated at Liverpool, Bonn and King's College London. A first generation immigrant to the United Kingdom, she speaks Polish, English and German fluently and can communicate in an additional five languages.

### **Secrétaire générale de l'Alliance européenne pour la santé publique (EPHA), Bruxelles**

*Monika Kosińska est secrétaire générale de l'Alliance européenne pour la santé publique (EPHA), une organisation non gouvernementale qui s'engage à apporter le changement nécessaire dans les politiques nationales et européennes ayant un impact sur la santé, la justice sociale et l'équité. Ses domaines de travail les plus récents comprennent la théorie de la complexité mondiale, les changements sociaux et technologiques émergents, repenser la gouvernance économique et professionnelle et les approches coopératives amenant au changement social et économique. Monika a été nommée secrétaire générale en reconnaissance de sa forte capacité de gestion dans le domaine privé comme public, pour travailler à l'amélioration des politiques publiques pour parvenir à de meilleurs résultats en matière de santé.*

*Auparavant elle fut directrice exécutive par intérim d'un think-tank travaillant aux USA, en France et au Royaume-Uni dans le but de développer une pensée renouvelée sur les défis des futures populations en matière de santé. Elle occupa le poste de manager des affaires commerciales internationales chez un détaillant mondial, où elle travailla avec les directeurs exécutifs afin de mieux comprendre et de développer les relations avec les autorités et partenaires locaux. Elle fonda et codirigea EUREGHA, une organisation qui rassemble des autorités locales et régionales travaillant dans le domaine de la santé. Son expérience de représentation stratégique de haut-niveau inclut une position de membre du comité exécutif de l'Alliance pour l'environnement et la santé, le Groupe de Contact de la Société Civile, une licence européenne et un master en santé publique à l'université de Maastricht, et d'avoir été présidente du Réseau d'Action pour la santé mondiale. En outre, elle est membre de nombreuses plateformes et forums sur la santé.*

*Elle est diplômée avec mention en Sciences sociales d'un master en paix et sécurité internationales et a été éduquée à Liverpool, Bonn et au Kings College de Londres. Appartenant à la première génération d'immigrant, elle parle polonais, anglais et allemand couramment et peut communiquer dans cinq autres langues.*



**Robert MANCHIN**

**Managing Director of the Gallup Organisation Europe, Brussels**

<http://www.gallup-europe.be>

At present, Robert is responsible for the European Union Fundamental Rights Agency's research on 'discrimination and victimisation of lesbian, gay, bisexual and transgender people in the EU'. He is also developing the European Commission's survey to measure the level and impact of 'Crimes against Businesses' whilst also leading the '3rd company Survey' for the European Foundation for the Improvement of Living and Working Condition. He also oversees the research efforts for The Gallup World Poll in Europe, which is the largest ongoing survey covering 160 countries on topics ranging from (but not limited to) well-being to leadership and good governance, migration, global challenges and the economic outlook, and is representative of 98% of the Earth's population. Among

on-going activities, Robert continues to develop key programmes such as the Soul of the City, which allows local authorities to measure and track a city's political, economic and social well-being, thus help stakeholders foster economic development and multiculturalism and learn how to bring more satisfaction to urban dwellers. Robert was leading the European Commission's Candidate Countries Eurobarometer (2001-2004) and the Flash Eurobarometer, Europe's largest on-going survey measurement project, serving the information needs of European public policy-makers (2006-2011). Robert Manchin is a Trustee of the Brussels-based think-tank Friends of Europe, a member of the Editorial Board of Europe's World, the President of a Hungarian NGO for a Smoke-free Environment, the Chairperson of the Europa Nova Foundation, the President of the Philip Stone Centre for Applied Social Research in Croatia, and also Director of the Institute For Advanced Behavioural Studies (IFABS).

He holds a degree in Economics from the Karl Marx University of Economics, in Music from the Liszt Ferenc Academy of Music and in Sociology from MacMaster University. Robert is also member of ESOMAR and WAPOR.

### **Directeur général de Gallup Europe, Bruxelles**

*Robert est responsable du projet de recherche de l'Agence européenne des Droits fondamentaux sur la « discrimination et la victimisation des lesbiennes, gays, bisexuels et personnes transgenres » dans l'UE. Il développe aussi un sondage pour la Commission européenne sur la mesure de l'impact des « crimes contre les entreprises » ainsi que le « 3rd company Survey » de la Fondation européenne pour l'amélioration des conditions de travail et de vie. Il supervise aussi les recherches du Gallup World Poll en Europe, qui constitue le sondage le plus important actuellement en cours, couvrant 160 pays sur des sujets (non exhaustifs) allant du bien-être au leadership en passant par la bonne gouvernance, la migration, les défis mondiaux et les perspectives économiques, et qui s'étend sur un panel représentant 98% de la population mondiale.*

*Parmi ses autres activités en cours, Robert continue de développer des programmes clés comme « Soul of the City » (l'âme de la ville) qui permet aux autorités locales de mesurer et suivre le bien-être politique, économique et social de leur ville, aidant ainsi les utilisateurs du programme à impulser un développement économique, à promouvoir le multiculturalisme et à apprendre comment apporter une meilleure satisfaction au habitants des zones urbaines. Robert a dirigé l'Eurobaromètre de la Commission européenne sur les pays candidats (2001-2004) et l'Eurobaromètre Flash, la plus grande étude européenne de mesure des projets, qui fournit les informations nécessaires aux décideurs en charge de la politique publique européenne (2006-2011). Robert Manchin est membre du Conseil d'administration du think-tank basé à Bruxelles, Friends of Europe, il est aussi membre du comité éditorial de Europe's world, président d'une ONG hongroise pour un environnement sans tabac, directeur de la Fondation Europa Nova, président du Centre Philip Stone de recherche sociale appliquée en Croatie et directeur de l'Institut d'étude avancée des comportement (Institute For Advanced Behavioural Studies - IFABS).*

*Il est diplômé en économie de l'Université de sciences économiques Karl Marx, en musique de l'Académie de musique Liszt Ferenc et en sociologie de l'Université MacMaster. Robert est également membre de ESOMAR et WAPOR.*



**Jordi PASCUAL**

**Coordinator of the “Agenda 21 for culture” and of the Committee on Culture of United Cities and Local Governments (UCLG), Barcelona**

[www.agenda21culture.net](http://www.agenda21culture.net), [www.uclg.org](http://www.uclg.org)

Jordi teaches urban cultural policies and management at the Open University of Catalonia - UOC. He leads the international dissemination of Agenda 21 for culture and was the founding coordinator of the Committee on culture of United Cities (UCLG). His main area of action is the role of culture in sustainable development. He has published several articles and research reports:

- "Cities, Culture and Sustainable Development" (written with Nancy Duxbury and Catherine Cullen), in "Cultures and Globalization, vol v: Cities, Cultural Policy and Governance", Sage, 2012.
- "Culture and sustainable development: examples of institutional innovation and proposal of a new cultural policy profile", for the Division of Cultural Policies and Intercultural Dialogue of UNESCO, 2009.
- "Cultural policies, human development and institutional innovation: or why we need an Agenda 21 for culture" (University of Melbourne UNESCO eJournal), 2008.
- "Guide to Citizen Participation in Local Cultural Policy Development for European Cities", with Philipp Dietachmair and Sanjin Dragojevic (European Cultural Foundation), 2007.
- "Local cultural strategy development in South-East Europe. Building on practice and experience" (Policies for Culture), 2006.
- "Culture, connectedness and social cohesion in Spain" (Canadian Journal of Communication), 2002.
- "Third system: arts first! Local cultural policies, third system and employment" (written with Eduard Delgado), Interarts Foundation - European Commission, 2000.

He has been a member of the jury of the European Capital of Culture for 2010, 2011, 2013 and 2016. MA European Cultural Policies and International Cultural Relations (1997), MA Geography (1997); BA Humanities (1992).

***Coordinateur de l' « Agenda 21 pour la Culture » et de la Commission sur la Culture du Réseau Mondial des Villes, Gouvernements Locaux et Régionaux (UCLG), Barcelone***

*Jordi enseigne les politiques culturelles urbaines et le management à l'Université libre de la Catalogne – UOC. Il est en charge de la promotion internationale de l'Agenda 21 pour la culture et il a été le fondateur-coordonateur du Comité sur la culture du Réseau Mondial des Villes, Gouvernements Locaux et Régionaux (UCLG).*

*Son principal domaine de recherche porte sur le rôle de la culture dans le développement durable. Il a publié de nombreux articles et rapports de recherche:*

- "Cities, Culture and Sustainable Development" (écrit avec Nancy Duxbury et Catherine Cullen), dans "Cultures and Globalization, vol v: Cities, Cultural Policy and Governance", Sage, 2012.
- "Culture and sustainable development: examples of institutional innovation and proposal of a new cultural policy profile", pour la Division des politiques culturelles et du dialogue interculturel de l'UNESCO, 2009.
- "Cultural policies, human development and institutional innovation: or why we need an Agenda 21 for culture" (University of Melbourne UNESCO eJournal), 2008.
- "Guide to Citizen Participation in Local Cultural Policy Development for European Cities", avec Philipp Dietachmair et Sanjin Dragojevic (Fondation européenne de la culture), 2007.
- "Local cultural strategy development in South-East Europe. Building on practice and experience" (Policies for Culture), 2006.
- "Culture, connectedness and social cohesion in Spain" (Canadian Journal of Communication), 2002.
- "Third system: arts first! Local cultural policies, third system and employment" (écrit avec Eduard Delgado), Fondation Interarts– Commission européenne, 2000.

*Il fut membre du jury des Capitales européennes de la Culture en 2010, 2011, 2013 et 2016. Master en politiques culturelles européennes et relations internationales culturelles (1997), Master Géographie (1997); Licence en Sciences Humaines (1992).*



**Katarina PAVIC**

**Cultural operator, youth representative, activist and coordinator of Clubture, Zagreb**

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

Katarina Pavic is a cultural operator, activist and youth representative. Since 2009 she coordinates the Clubture network, which is a collaborative platform gathering independent cultural organizations in Croatia.

Katarina is also volunteering as a president of the Croatian Youth Network, a structure functioning as a Croatian national youth council. Since 2010, Katarina is a member of the Council for Civil Society Development which is a consultative and expert body of the Government of the Republic of Croatia

responsible for fostering co-operation between state institutions and civil society organizations.

***Opératrice culturelle, représentante jeunesse, activiste et coordinatrice de Clubture, Zagreb***

*Katarina Pavic est une opératrice culturelle, une activiste et une représentante de la jeunesse. Depuis 2009, elle coordonne le réseau Clubture, une plateforme de collaboration qui réunit des organisations culturelles indépendantes en Croatie.*

*Katarina est aussi, en tant que volontaire, présidente du Réseau Jeunesse de Croatie, une structure qui fait fonction de Conseil national de la jeunesse. Depuis 2010, Katarina est membre du Conseil pour le développement de la Société Civile, un corps d'expertise et de conseil du gouvernement de la République de Croatie responsable de la promotion de la coopération entre les Institutions étatiques et les organisations issues de la société civile.*



**Stojan PELKO**

**Former State Secretary at the Ministry of Culture of Slovenia, political strategist, communication consultant and film scholar, Ljubljana**

Born in 1964. MA in philosophy at the University of Ljubljana, diplôme des études approfondies (DEA) in audio-visual research at Université de la Sorbonne Nouvelle - Paris III and PhD in sociology (The Image of Thought) at the University of Ljubljana under the guidance of professor Slavoj Žižek. Former editor-in-chief of Ekran, Slovene film and television monthly magazine, and assistant professor at the department of Sociology of culture at the University of Ljubljana. Published several books on film theory and translated major French authors (Lacan, Baudrillard, Deleuze, Badiou) to Slovene. His last book: The Image of Thought (2007).

Founded communication-consulting company Korpus in 2000, and in the following eight years he was involved in major public awareness campaigns (Slovenia in EU) and political marketing campaigns for parliamentary, presidential and municipal elections. Between 2008 and 2011 he was State Secretary in the Slovene Ministry of Culture.

In November 2011 he was programme coordinator of a think-tank at Bled (Slovenia), which gathered twenty intellectuals and policy-makers to debate cultural governance. Based on this work, he was

invited by the Danish Minister of culture to join the task force Team Culture 2012 in order to find solutions for art and culture in the time of crisis.

In the autumn of 2011 he worked as programme and political consultant for the newly formed Positive Slovenia that won the December 2011 elections but didn't succeed to form a government. From July 2012 he is spokesperson and Press and Public Information Officer to the EU Head of Office and EU Special Representative Mr. Samuel Zbogar in Prishtina (Kosovo). He participated as a key speaker at several International and European Conferences.

***Ex-Secrétaire d'État au Ministère slovène de la Culture, stratège politique, consultant en communication et spécialiste du cinéma, Ljubljana***

*Né en 1964, il est diplômé de l'Université de Ljubljana, détenteur d'un DEA en audiovisuel de l'Université de la Sorbonne Nouvelle – Paris III et d'un doctorat en sociologie (The Image of Thought - L'image de la pensée) de l'Université de Ljubljana sous la direction du professeur Slavoj Žižek. Il fut également rédacteur en chef de Ekran, un magazine mensuel slovène dédié à la télévision et aux films, et assistant d'un professeur au département de sociologie de la culture à l'Université de Ljubljana. Il a aussi publié plusieurs livres sur la théorie du cinéma et traduit des auteurs français majeurs (Lacan, Baudrillard, Deleuze, Badiou) en langue slovène. Son dernier livre s'intitule « The Image of Thought » (2007).*

*Il fonda un cabinet de conseils en communication, Korpus, en 2000 qui dans les huit années suivantes a pris part dans des campagnes publiques majeures (Slovénie dans l'UE) et dans des campagnes politiques pour des élections législatives, présidentielles et municipales. Entre 2008 et 2011, il fut secrétaire d'Etat au Ministère slovène de la Culture.*

*En novembre 2011 il fut coordinateur programmatique d'un think-tank à Bled (Slovénie) qui réunit vingt intellectuels et décideurs politiques pour débattre de la gouvernance culturelle. Suite à ce travail, il fut invité par le ministre danois de la culture à rejoindre le groupe de réflexion nommé "Team Culture 2012" afin de trouver des solutions pour les arts et la culture en temps de crise.*

*À l'automne 2011, il a travaillé comme consultant politique et programmatique pour le jeune parti « Positive Slovenia » vainqueur des élections en décembre 2011 mais qui n'est pas parvenu à former un gouvernement. Depuis juillet 2012, il est porte-parole et attaché de presse du Directeur du bureau européen et représentant spécial auprès de l'UE à Priština (Kosovo), Mr. Samuel Zbogar. Il est intervenu dans de nombreuses conférences internationales et européennes.*



**Birgitta PERSSON**

**Secretary General of Trans Europe Halles (TEH), Lund**  
[www.teh.net](http://www.teh.net)

Birgitta Persson is the Secretary General of Trans Europe Halles (TEH), a European network of more than 50 independent cultural centres and 16 friend organisations in 29 countries. As Secretary General, Birgitta Persson is managing the Coordination Office at the member centre Mejeriet in Lund, Sweden. She is

responsible for the management and staff of the network, the fundraising & economy, the strategic planning & advocacy and the planning of the bi-annual international meetings of the network. She is also in the management team of the three-year long project Engine Room Europe funded by the European Commission that Trans Europe Halles, together with Melkweg in Amsterdam and 10 other member centres, is running.

After cultural management studies at the University of Lund, Birgitta started her professional career at the cultural centre Mejeriet in Lund where she during several years worked as Marketing Manager, Project Manager and General Manager. She also organised hundreds of concerts, international circus projects for kids, festivals and exhibitions at Mejeriet. Birgitta was the delegate for Mejeriet in TEH and member of the TEH Executive Committee before she started to work as Secretary General for the

organisation, first at member centre Kaapelitehdas in Helsinki, Finland and later at Mejeriet in Sweden.

### **Secrétaire générale de Trans Europe Halles (TEH), Lund**

*Birgitta Persson est secrétaire générale de Trans Europe Halles (TEH), un réseau européen composé de plus que 50 centres culturels indépendants et 16 organisations amies dans 29 pays. En qualité de secrétaire générale, Birgitta Persson gère le Bureau de coordination auprès du centre-membre Mejeriet à Lund, en Suède. Elle est responsable du management et du personnel du réseau, de la recherche de fonds et de l'économie, du planning stratégique, de l'action politique et de la planification des deux meetings internationaux organisés chaque année par le réseau. Elle fait aussi partie de l'équipe de gestion du projet triennal Engine Room Europe, financé par la Commission européenne, et dirigé par Trans Europe Halles avec le centre Melkweg à Amsterdam et 10 autres centres-membres.*

*Après ses études en Management culturel à l'Université de Lund, Birgitta a commencé sa carrière professionnelle au centre culturel Mejeriet à Lund, où elle a travaillé pendant de nombreuses années en tant que directrice du marketing, chargée de projet et directrice générale. Elle a également organisé des centaines de concerts, projets internationaux de cirque pour enfants, festivals et expositions au Mejeriet. Birgitta fut déléguée pour le Mejeriet auprès de TEH et membre du Comité exécutif de TEH avant de commencer à travailler comme Secrétaire générale pour l'organisation, d'abord au centre-membre Kaapelitehdas à Helsinki en Finlande et ensuite au Mejeriet en Suède.*



### **Ferdinand RICHARD**

**Founder and Director of AMI - Assistance to Innovative Music, Marseille**

<http://www.amicentre.biz>

Ferdinand Richard is the founder of the AMI, the former National Development Centre for Contemporary Music. Ferdinand was a pioneer of the space Belle-de-Mai/Marseille from its inception in 1992 and worked with its leadership between 1996 and 2002. Since 2009, he is also the President of the Roberto Cimetta Fund for the mobility of artists and cultural operators in the Mediterranean, and between 1996 and 1999, he chaired the European Forum for Arts and Heritage, now Culture Action Europe. In parallel, he is responsible for the panel of experts in the UNESCO International Fund for Cultural Diversity (IFCD), he is board member of the Observatory of Cultural Policies in Grenoble and a member of the "European Group" hosted by the performing arts union SYNDEAC, an informal grouping of French cultural networks, trade unions and civil society dedicated to the promotion of culture in the European project. Finally, Ferdinand Richard teaches at several different cultural management courses in the universities of Angers, Grenoble, Lyon, Dijon, Alexandria, etc.

### **Fondateur et directeur d'AMI - Aide aux Musiques Innovatrices, Marseille**

*Ferdinand Richard est le fondateur de la plateforme de développement des arts urbains l'AMI, ex-Centre National de Développement pour les Musiques Actuelles. Ferdinand fut un pionnier de la Friche Belle-de-Mai/Marseille dès son origine en 1992 et fut associé à sa direction entre 1996 et 2002. Depuis 2009, il est aussi Président du Fond Roberto Cimetta, pour la mobilité des artistes et opérateurs culturels en Méditerranée et entre 1996 et 1999, il présida le Forum Européen pour les Arts et le Patrimoine, désormais Culture Action Europe, plate-forme de réseaux culturels européens. En parallèle, il est responsable du panel d'experts de l'UNESCO pour le Fonds International pour la Diversité Culturelle (FIDC), membre du CA de l'Observatoire des Politiques Culturelles de Grenoble et membre du « Groupe Europe » du Syndéac, plate-forme culturelle française de réseaux, syndicats et sociétés civiles dédiée à la promotion de la Culture dans la construction européenne. Enfin, Ferdinand Richard intervient dans différentes formations au management culturel à Angers, Grenoble, Lyon, Dijon, Alexandrie etc...*



**Isabelle SCHWARZ**

**Head of Programmes and Advocacy, European Cultural Foundation (ECF), Amsterdam**

[www.culturalfoundation.eu](http://www.culturalfoundation.eu)

Isabelle joined the ECF ([www.culturalfoundation.eu](http://www.culturalfoundation.eu)) in 2002 to set-up a cultural policy development strand of the foundation. Now she is leading ECF's programmes, grants and advocacy with special interest in international cultural cooperation. At the ECF, she initiated among others a series of Reflection Groups on culture in the EU's enlargement process, the Cultural Policy Research Award (CPRA), and the Balkan Incentive Fund for Culture (BIFC).

Earlier, Isabelle was Executive Director of the European Network of Cultural Administration Training Centres (ENCATC) and worked as research assistant for the World Commission on Culture and Development (UN/UNESCO) that published "Our Creative Diversity" (1995). As well as the Council of Europe (Cultural Policy and Action Division) and the Ministry of Culture of France (Department of Forecast Studies), she has worked with the Marcel Hicter Foundation in Brussels and cultural NGOs in London, Paris, and Copenhagen.

Isabelle serves different juries and boards, including the More Europe - Culture in the EU's External Relations initiative and Platform for Intercultural Europe. She holds an MPhil in international cultural exchanges (Université Pierre Mendès France, Grenoble), and an MPhil in history of international relations (Institut des Hautes Etudes Européennes, Strasbourg). She also has an MA in history of art and archaeology (Université des Sciences Humaines, Strasbourg).

***Chef d'unité Programmes et action politique, Fondation européenne de la Culture (ECF), Amsterdam***

*Isabelle a rejoint la Fondation européenne de la Culture (ECF) ([www.culturalfoundation.eu](http://www.culturalfoundation.eu)) en 2002 pour y mettre en place un plan de développement de la politique culturelle. Aujourd'hui elle est à la tête des programmes, des subventions et de l'action politique de ECF, avec une attention spéciale portée à la coopération culturelle internationale. À ECF elle a lancé, entre autres, une série de groupes de réflexion sur la culture dans le processus d'élargissement de l'UE, le Prix de la recherche sur la politique culturelle (CPRA) et le fond d'incitation pour la culture dans les Balkans (BIFC).*

*Auparavant, Isabelle a été directrice exécutive du Réseau européen des centres de formation en administration culturelle (ENCATC) et elle est a travaillé en tant qu'assistante de recherche pour la Commission mondiale sur la Culture et le Développement (UN/UNESCO), qui a publié "Our Creative Diversity" (1995). En plus du Conseil de l'Europe (Division des politiques et de l'action culturelle) et du Ministère de la culture en France (Département des Etudes Statistiques) elle a travaillé avec la fondation Marcel Hicter à Bruxelles et avec des ONG culturelles à Londres, Paris et Copenhague.*

*Isabelle fait partie de plusieurs jurys et conseils d'administration, dont celui de l'initiative More Europe - Culture in the EU's External Relations et de la Plateforme pour une Europe interculturelle. Elle est titulaire d'un diplôme supérieur en histoire et relations internationales (Institut des Hautes Etudes Européennes, Strasbourg). Elle est également titulaire d'un diplôme supérieur en histoire de l'art et archéologie (Université des Sciences Humaines, Strasbourg).*



**Loizos SOLOMOU**

**Cyprus Presidency, Chair of the Audiovisual Working Party of the Education, Youth, Culture and Sport Configuration of the Council of EU**

[www.cy2012.eu](http://www.cy2012.eu)

Mr. Solmou is currently chairing the Audiovisual Working Party of the Council of the EU and acting as a “Chief de File” for the Creative Europe Regulation Proposal and for the

Council reply to the Commission Communication for the European Strategy for a Better Internet for Children. During the Polish and Danish Presidencies, he represented the Republic of Cyprus as a Cultural and Audiovisual Attaché.

From 2005 to 2008 he developed a University career at the Department of Economics, Art and Science of the University of Virginia (USA), and for three years he has been working as a Computer Lab Instructor and teaching assistant of Economics at the School of Business and Economics of the University of Cyprus (Nicosia). His field of specialisation covers Empirical Microeconomics with a focus on Information, Industrial Organization, Labour and Education Microeconomics.

He also developed a personal research agenda investigating the role of information technology in high-school student transition to US post-secondary education.

***Présidence Chypriote – Président du Group de travail sur l’audiovisuel du Conseil Éducation, jeunesse, culture et sport, Bruxelles***

*Dans le cadre de la Présidence chypriote il préside le groupe de travail du Conseil de l’UE sur l’audiovisuel et il est responsable du suivi de la proposition de règlement sur Europe Créative ainsi que de la réponse du Conseil à la communication de la Commission sur la « Stratégie européenne pour un internet mieux adapté aux Enfants ». Pendant les Présidences polonaise et danoise, il a représenté la République de Chypre en qualité d’Attaché de l’audiovisuel.*

*De 2005 à 2008 il a développé une carrière universitaire au Département d’Economie, Arts et Sciences de l’Université de Virginie (USA), et il travaille depuis trois ans comme enseignant au Laboratoire informatique et assistant d’économie à l’école de commerce et d’économie de l’Université de Chypre (Nicosia). Son domaine de spécialisation porte sur la microéconomie empirique, avec un intérêt particulier pour l’information, l’organisation industrielle, l’emploi et la microéconomie de l’éducation.*

*Il a également développé un agenda personnel de recherche sur le rôle de l’informatique dans la transition des étudiants de lycée vers l’éducation supérieure.*



**Corina SUTEU**

**Co-founder of the Romanian Film Initiative, initiator of the Romanian Film Festival and former Director of the Romanian Cultural Institute, New York**

In 2006 she co-founded the Romanian Film Initiative, and initiated the Romanian Film Festival in NYC.

From 2006 to 2012 she was the Director of the Romanian Cultural Institute in New York, the Romanian public agency dedicated to cultural diplomacy and international arts exchange, initiating and implementing the new vision on cultural diplomacy promoted by RCI. Under her leadership, RCI New York forged a highly visible and flourishing open space for intercultural dialogue,

connecting vibrant Romanian arts and artists to the evolving international scene. She also held the presidency of the network of European Cultural Institutes in NYC (EUNIC) in 2010.

She became interested in managing cultural organizations immediately after the fall of communism. At the beginning of the 1990s she was the director of the Theatre Union of Romania (UNITER) and of Theatrum Mundi in Bucharest. Passionate about the emerging and controversial disciplines of cultural management and cultural policies, she continued working in France, where she was for nine years the director of the European Master's degree in Cultural management of the Business School in Dijon. In 1993 she also initiated in collaboration with Mercedes Giovinazzo the first regional training program in cultural management dedicated to Eastern European professionals, the ECUMEST program. The program, a pioneering endeavor at the time, opened in 1995.

In 2000 she co-founded as president of the ECUMEST association, in collaboration with the European Cultural Foundation, the Policies for culture framework program addressing cultural policy issues in South-eastern Europe. This platform imagined and implemented the notion of "participative cultural policy making" in the region.

She worked extensively as independent trainer, consultant and researcher in the fields of cultural cooperation and cultural management and policies with leading organizations throughout Europe, while her key interests continued to keep a balanced focus on the relation between policies and practices in the arts. She is author of "Another brick in the wall. A critical review of cultural management education in Europe" (Boekman Foundation, Amsterdam, 2006) and of numerous articles and studies.

***Co-fondatrice de l'Initiative du Film Roumain, initiatrice du Festival du Film Roumain et ex-Directrice de l'Institut Culturel Roumain, New York***

*En 2006 elle a cofondé l' « Initiative du Film Roumain » et a initié le Festival du Film Roumain à New York. De 2006 à 2012 elle a été directrice de l'Institut Culturel Roumain à New York, l'agence publique roumaine dédiée à la diplomatie culturelle et aux échanges internationaux des arts, où elle a entamé et mis en œuvre la nouvelle vision sur la diplomatie culturelle promue par l'ICR. Sous sa direction, l'ICR de New York a forgé un espace ouvert florissant et hautement visible pour le dialogue interculturel, capable de relier les arts et les artistes roumains à la scène internationale en évolution. Elle a également assumé la présidence du réseau des Instituts Culturels Européens à New York (EUNIC) en 2010.*

*Peu après la chute du communisme elle a commencé à s'intéresser au management des organisations culturelles. Au début des années 1990 elle a été directrice de l'Union Théâtrale de la Roumanie (UNITER) et du Theatrum Mundi à Bucarest. Passionnée par l'émergence des disciplines controversées du management culturel et des politiques culturelles, elle a continué à travailler en France, où pendant neuf ans elle a été directrice du diplôme de Master européen en management culturel de l'Ecole de commerce de Dijon. En 1993 elle a aussi donné vie, en collaboration avec Mercedes Giovinazzo, au programme ECUMEST, le premier programme régional de formation en management culturel dédié aux professionnels de l'Europe de l'Est. Ce programme, lancé en 1995, a représenté une tentative novatrice à cette époque.*

*En 2000, en tant que présidente de l'association ECUMEST, elle a cofondé, en collaboration avec la Fondation Européenne de la Culture, les Politiques pour le programme cadre sur la culture, portant sur les questions de la politique culturelle dans l'Europe du sud-est. Cette plateforme a élaboré et mis en œuvre la notion de « processus décisionnel culturel participatif » dans cette région.*

*Elle a beaucoup travaillé en tant que formatrice indépendante, conseillère et chercheuse dans les domaines de la coopération culturelle, du management et des politiques culturelles avec des organisations éminentes dans l'Europe entière, tout en continuant à chercher à maintenir un équilibre dans la relation entre les politiques et les pratiques dans les arts. Elle est l'auteur de "Another brick in the wall. A critical review of cultural management education in Europe" (Boekman Foundation, Amsterdam, 2006) et de nombreux articles et études.*



## **Chris TORCH**

### **Founder and Senior Associate at Intercult, Stockholm**

[www.intercult.se](http://www.intercult.se)

Chris Torch is Founder and Senior Associate at Intercult, a production and resource unit focused on culture, ideas and the arts. Created in 1996, it is a publically-financed institution, based in Stockholm, and a designated Europe Direct office, managed within the institution's European Resource Center for Culture, since 2009.

Intercult focuses to a large degree on international exchange and co-production with the European Neighborhood, reflected in the project CORNERS, launched in may 2011. ([www.intercult.se/corners](http://www.intercult.se/corners))

Apart from large-scale project design, Torch plays a role in developing intercultural politics. He lectures regularly and is currently on the Board of Trustees for The European Museum Forum, a Board member of River//Cities, former vice president for Culture Action Europe (2006-2010), a member of the Steering Group for the Platform for Intercultural Europe and an Advisor to the campaign we are more.

### ***Fondateur et principal membre associé d'Intercult, Stockholm***

*Chris Torch est le fondateur et principal membre associé d'Intercult, une structure de production et de ressources consacrée à la culture, aux idées et aux arts. Créée en 1996, Intercult est une institution financée par des fonds publics, basée à Stockholm, et désignée comme relai d'information « Europe Direct », gérée depuis 2009 par le Centre de ressources européennes pour la culture de l'institution.*

*Intercult se concentre dans une large mesure sur les échanges internationaux et sur la coproduction avec les pays voisins de l'UE. Ces activités se reflètent dans le projet CORNERS, lancé en mai 2011 ([www.intercult.se/corners](http://www.intercult.se/corners)).*

*Au delà de la conception de projets à grande échelle, C. Torch est actif dans le développement des politiques interculturelles. Il intervient régulièrement dans des séminaires et il est membre du conseil d'administration du Forum européen des Musées et du conseil d'administration de River//Cities. Il fut également vice président de Culture Action Europe (2006-2010), et est toujours membre du comité de direction de la Plateforme pour une Europe interculturelle et conseiller de la campagne we are more.*



**Xavier TROUSSARD**

**Acting Director, Direction D, DG Education and Culture and Head of Unit Culture policy, diversity and Intercultural dialogue European Commission, Brussels**

[http://ec.europa.eu/dgs/education\\_culture/index\\_en.htm](http://ec.europa.eu/dgs/education_culture/index_en.htm)

Xavier Troussard studied Law at the University of Rennes and at the College of Europe. He joined the European Commission in 1989 and contributed to the establishment and development of the European audiovisual policy. He represented the European Commission in the negotiation of the 2005 UNESCO Convention on the protection and promotion of the diversity of cultural expressions. Since 2006 he has led the development of the European Agenda for culture. He is currently the Head of Unit Culture policy, diversity and Intercultural dialogue in the Directorate General Education and Culture (EAC) at the European Commission.

***Directeur intérimaire à la Direction D, DG Education et Culture et chef de l'unité Politique culturelle et dialogue interculturel, Commission européenne, Bruxelles***

*Xavier Troussard a étudié le droit à l'Université de Rennes et au Collège d'Europe. Il a rejoint la Commission européenne en 1989 où il a contribué à l'établissement et au développement de la politique européenne de l'audiovisuel. Il a représenté la Commission européenne lors des négociations sur la Convention de l'UNESCO sur la protection et la promotion de la diversité des expressions culturelles en 2005. Depuis 2006 il a guidé le développement de l'Agenda européen pour la culture. Actuellement il est chef de l'unité Politique culturelle et dialogue interculturel à la Direction Générale Education et Culture (EAC) de la Commission européenne.*



**Daniel VAUGHAN-WHITEHEAD**

**Special adviser and responsible for wages policies at ILO – International Labour Organisation, Geneva**

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

Daniel Vaughan-Whitehead has more than 25 years' experience in the social field. In the mid-1980s he worked as adviser to European Commission President Jacques Delors, mainly on Social Europe, before joining the ILO in 1991. As part of the ILO regional team, based in Budapest between 1993 and 1999, he worked on 18 Central and Eastern European countries, advising governments, trade unions, and employers' organizations in their transition processes, mainly in the areas of wages and industrial relations.

He then (1999-2003) put this experience at the service of the European Commission (DG Employment and Social Affairs), where he was responsible for social dialogue in the EU enlargement process and acted as a negotiator on social issues with the EU applicant countries. He returned to the ILO in 2004, where he is today responsible for wages and working conditions around the world.

Daniel Vaughan-Whitehead is also a Professor at Sciences Po in Paris, in the Master of Public Administration (MPA). He is the author of many books and articles on wages, industrial relations, social dumping, forms of workers' participation and social policies in general. His latest book is about public sector adjustments (Public Sector Shock, forthcoming in 2013 by Edward Elgar with ILO). He is also the founder and co-chair of the Fair Wage Network aimed at improving wage practices in enterprises around the world. [Fair-wage.com](http://Fair-wage.com)

**Conseiller spécial et responsable des politiques salariales à l'OIT – Organisation Internationale du Travail, Genève**

*Daniel Vaughan-Whitehead a plus que 25 ans d'expérience dans le domaine social. Au milieu des années 1980, il a travaillé comme conseiller pour la Commission européenne du Président Jacques Delors, principalement sur le sujet de l'Europe sociale, avant de rejoindre l'OIT en 1991. En tant que membre de l'équipe régionale de l'OIT, basée à Budapest entre 1993 et 1999, il a travaillé dans 18 pays de l'Europe centrale et de l'est, conseillant des gouvernements, des syndicats et des organisations d'employés dans leur processus de transition, surtout sur le sujet des salaires et des relations internationales.*

*Par la suite (1999-2003) il a mis son expérience au service de la Commission européenne (DG Emploi et affaires sociales), où il a été responsable du dialogue social dans le processus d'élargissement de l'UE, ainsi que négociateur sur les questions sociales avec les pays candidats à l'UE. Il est retourné à l'OIT en 2004, où il est aujourd'hui responsable des conditions salariales et de travail dans le monde.*

*Daniel Vaughan-Whitehead enseigne également à Science Po Paris, dans le Master d'Administration publique (MPA). Il est l'auteur de plusieurs ouvrages et articles sur les salaires, les relations industrielles, le dumping social, les formes de participation des travailleurs et les politiques sociales en général. Son dernier ouvrage porte sur les ajustements du secteur public (Public Sector Shock, à paraître en 2013, publié par Edward Elgar avec l'OIT). Il est aussi le fondateur et co-président du "Réseau pour des salaires justes" (Fair Wage Network) visant à améliorer les pratiques salariales dans les entreprises dans le monde entier. Fair-wage.com*



**Emina VISNIC**

**General Director of POGON, Zagreb**

Emina Visnic works as cultural manager and acts as mediator and advocate for culture. She is experienced in cultural management, networking on local, national and international level, and cultural advocacy and capacity building in non-profit sector. She is general director at POGON (Zagreb), which is a hybrid cultural institution and an open local center for development of independent contemporary arts and culture as well as for the active involvement of young people in cultural and social life.

She serves as vice-chair of the Executive Committee of Culture Action Europe and as a chair of Management Board of the national public foundation for development of cultural civil society Kultura Nova (Zagreb). Finally, she is Fellow at Summer International Fellowship Program at the DeVos Institute of Arts Management at the Kennedy Center (Washington, DC). Occasionally, she talks/writes about cultural policy issues.

Before taking the position of director at POGON, she has been involved in advocating for its establishment as an hybrid institution based on public-civil partnership. She was president and general coordinator of Clubture Network, national network of cultural associations. She was one of the founders, president and volunteering coordinator at local Alliance Operation City, one of the co-founders of POGON. Before devoting herself completely to networking, she used to be program coordinator and manager of net.culture club [mama] at Multimedia Institute and one of the initiators and coordinator of Urban Festival at BLOK.

She has experience in leading trainings and workshops in advocacy, networking and strategic planning, and as speaker and moderator of international debates and conferences.

She graduated Croatian Language and Literature and Comparative Literature studies and studied Theater Science at the Faculty of Philosophy Zagreb. She attended various domestic and international seminars and workshops on cultural management, project-cycle management, strategic planning, European Union, and training and facilitation.

### **Directrice générale de POGON, Zagreb**

*Emina Visnic travaille comme manager culturel et médiatrice, elle est aussi active dans la défense de la culture. Son expérience s'étend au management culturel, à la constitution de réseaux au niveau local, national et international, à la promotion et la défense de la culture et au développement des compétences dans le secteur associatif. Elle est directrice générale de POGON (Zagreb), une institution culturelle hybride et un centre local pour favoriser le développement des arts contemporains indépendants et de la culture, et la participation des jeunes dans la vie culturelle et sociale.*

*Elle est également vice-présidente du Comité exécutif de Culture Action Europe et présidente du comité de gestion de la fondation publique nationale de la société civile « Kultura Nova »(Zagreb). Enfin, elle est membre du corps enseignant du Programme international d'études d'été du DeVos Institute of Arts Management at the Kennedy Center (Washington, DC). Occasionnellement, elle intervient/écrit sur des questions liées à la politique culturelle.*

*Avant de devenir directrice de POGON, elle s'est engagée dans la promotion de l'établissement en tant qu'institution hybride basée sur un partenariat public-civil. Elle fut présidente et coordinatrice générale du Réseau Clulture, un réseau national d'associations culturelles. Elle fut aussi l'une des fondatrices, la présidente et la coordinatrice, sur la base du volontariat, de l'antenne locale de l'Alliance Operation City, et co-fondatrice de POGON. Avant de se consacrer complètement à la constitution de divers réseaux, elle fut coordinatrice des programmes et manager de net.culture [mama] à l'Institut Multimédia, et l'une des initiatrices et coordinatrice du Festival Urbain au BLOK.*

*Elle a également acquis de l'expérience en animation de formations et d'ateliers sur la défense et la promotion de la culture, la constitution de réseaux et le planning stratégique, et qu'en tant qu'intervenante et modératrice de débats et conférences internationales.*

*Elle a obtenu un diplôme d'Etudes en Langue croate et littérature, et littérature comparée. Elle a étudié la Science du Théâtre à la Faculté de philosophie de Zagreb. Elle a participé à différents séminaires nationaux et internationaux sur le management culturel, les cycles de gestion de projet, le planning stratégique, l'Union européenne ainsi que la formation et l'assistance.*



**Phil WOOD**

**Urban Therapist, [www.philwood.eu](http://www.philwood.eu)**

People sometimes ask Phil what is his specialism. Is he a planner, or an architect, or an economist or a social scientist, an arts administrator or a marketer, a community activist or a politician? Frustratingly he says "none". If he is a specialist at anything it is working in the spaces and interstices between these and the many other areas of influence that make a city up. His aim to make them responsive to each other and the people they serve.

Born in 1959, Phil has been a partner in the urban and cultural policy agency Comedia since 2000.

Before joining Comedia, Phil was the Director of the Creative Town Initiative, a €10 million Urban Pilot Project of the European Commission; and before that in senior management with a large metropolitan council in the UK involved in community development, culture, business support and urban regeneration.

He is currently principal advisor to the Council of Europe on its transnational Intercultural Cities programme ([www.coe.int/interculturalcities](http://www.coe.int/interculturalcities)). He has advised the UK government's Creative Industries Task Force and also its Commission on Integration and Cohesion. He has given major presentations at international conferences including Creative City South Africa in Johannesburg, Metropolis in Toronto, the International Cities, Town Centres & Communities conference in Sydney, Multicultural Symbiosis in Tokyo, the Alliance of Civilisations in Rio de Janeiro and the World Summit

on Arts and Culture.

He holds a MA with distinction in European Cultural Planning. His book, *The Intercultural City: Planning for Diversity Advantage* (co-authored with Charles Landry) was published in 2008 by Earthscan. <http://www.philwood.eu/>

### ***Thérapeute urbain***

*Les gens demandent parfois à Phil quelle est sa spécialisation. Est-il urbaniste, ou architecte, ou économiste ou bien un scientifique social, un administrateur des arts ou un marchand, un militant communautaire ou un politicien? Aggravant leur frustration il répond : "aucune". S' il est spécialiste en quelque chose c'est dans le travail sur les espaces et les intersections entre ces derniers et les autres nombreux domaines d'influence qui constituent une ville. Son but est de rendre ces espaces réceptifs les uns vis-à-vis des autres et vis-à-vis des usagers. Né en 1959, Phil a été partenaire de l'agenda politique culturel et urbain » Comedia » depuis 2000.*

*Avant de rejoindre Comedia, Phil a été Directeur de l'Initiative « Ville Créative », un projet urbain pilote de 10 millions d'euros lancé à l'initiative de la Commission européenne. Auparavant il a travaillé comme directeur dans Conseil métropolitain au Royaume Uni, sur des sujets liés au développement de la communauté, à la culture, au soutien aux entreprises et à la régénération urbaine.*

*Il est actuellement conseiller principal au Conseil d'Europe pour le programme transnational des Cités interculturelles ([www.coe.int/interculturalcities](http://www.coe.int/interculturalcities)). Il a conseillé l'unité opérationnelle du gouvernement du Royaume Uni sur les industries créatives ainsi que sa Commission sur l'intégration et la cohésion. Il a donné des présentations importantes lors de conférences internationales, y compris la conférence "Cité Créative en Afrique du sud" à Johannesburg, "Metropolis" à Toronto, la conférence "Cités internationales, centres villes & communautés" à Sydney, "symbioses multiculturelles" à Tokyo, l'"Alliance des civilisations" à Rio de Janeiro et le "Sommet mondial sur les arts et la culture".*

*Il est titulaire d'un Master avec mention très bien en Planning culturel européen. Son ouvrage, « *The Intercultural City: Planning for Diversity Advantage* », (écrit avec Charles Landry) a été publié en 2008 par Earthscan. <http://www.philwood.eu/>*

## **5. Practical information/ *Informations pratiques***

### **HOW TO GET THERE**

The conference will be hosted by our member and partner BOZAR Centre for Fine Arts located right next to the central train station 'Gare Centrale'.

BOZAR

Rue Ravenstein 23

1000 Brussels

On Friday and Saturday the conference will take place in the rooms called Terarken 2 + 3 whereas the General Assembly on Sunday will take place in the Studio.

Public Transport: Train 'Gare Centrale' 2 minutes on foot via 'Galerie Ravenstein'.

Tram line 92 & 94 (tram stop 'Palais'). Metro 1 & 5 (metro stop 'Gare Centrale' or 'Parc') or Metro 1 & 2 & 5 & 6 metro stop Arts-Loi. Bus line 38 & 71 (bus stop Beaux-Arts).

### **CONTACT**

For general enquiries concerning registration and participation, please contact the Culture Action Europe office.

Culture Action Europe

10 rue de la Science

1000 Brussels

Tel. : +32 (0)2 534 4002

or send an email to: [conference@cultureactioneurope.org](mailto:conference@cultureactioneurope.org)

For urgent questions during the conference, please contact CAE's Campaign Co-ordinator Emma Ernsth on her mobile, +32(0)471 69 78 80

### **FACEBOOK AND TWITTER**

If you are using Facebook and Twitter during the conference, please feel free to post on Culture Action Europe's pages and to link comments on your own pages to our accounts:

<https://www.facebook.com/pages/Act-for-Culture-in-Europe/123363221046746>

<http://twitter.com/actforculture>

### **WIFI**

Please see username and password instructions at BOZAR.

### **COMMENT S'Y RENDRE**

*La conférence se déroulera à BOZAR, membre et partenaire de CAE, qui se situe juste à côté de la station "Gare centrale".*

BOZAR

Rue Ravenstein 23

1000 Bruxelles

Vendredi et Samedi, la conférence aura lieu dans les salles appelées “Terarken 2 + 3” tandis que l’AG de dimanche aura lieu au “Studio”.

Transports publics : vous pouvez prendre un train jusqu’à la « gare centrale », qui se situe à 2 minutes à pied de BOZAR en passant par la « galerie Ravenstein ».

En tram, lignes 92 et 94 (arrêt « Palais »). En métro, lignes 1 et 5 (arrêt « Gare Centrale » ou « Parc ») ou métro lignes 1,2,5 et 6 arrêt « Arts-Loi ».

En bus, lignes 38 et 71, (arrêt « Beaux-Arts »).

### **CONTACT**

Pour des renseignements généraux concernant l’inscription ou la participation, veuillez svp contacter le bureau de Culture Action Europe.

Culture Action Europe

10 rue de la Science

1000 Bruxelles

Tel. : +32 (0)2 534 4002

Ou envoyer un mail à: [conference@cultureactioneurope.org](mailto:conference@cultureactioneurope.org)

Pour les questions urgentes pendant la conférence, veuillez contacter svp la coordinatrice de la Campagne, Emma Ernsth, sur son téléphone portable, +32(0)471 69 78 80

### **FACEBOOK ET TWITTER**

Si vous utilisez Facebook et Twitter pendant la conférence, n’hésitez pas à poster sur la page de Culture Action Europe et mettre des liens sur vos propres comptes:

<https://www.facebook.com/pages/Act-for-Culture-in-Europe/123363221046746>

<http://twitter.com/actforculture>

### **WIFI**

Veillez utiliser les instructions délivrées à BOZAR concernant les codes wifi.