

European Forum for the Arts and Heritage



ACTIVITY REPORT 2007

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Foreword

2007 proved to be a challenging year for EFAH, and one that will play an important part in our future. Apart from the ongoing work of building representativity and consultation, 2007 was notable for investment made in improving the organisation's political connections (especially around the advocacy work for the *European Agenda for Culture*), and the extension of EFAH's conceptual leadership role through the Civil Society Platform for Intercultural Dialogue (referred to hereafter as the Rainbow Platform).

Our principal role as an advocacy body representing our members' interests remains the same; but it is becoming increasingly important to be abreast of the wider policy issues, and indeed to provide a degree of intellectual support to the sector on the global EU context. EFAH's role with the Rainbow Platform is a case in point: the issue is key for Europe, contributes to the 2008 European Year of Intercultural Dialogue, will shape policy thinking, and can be seen as the emergence of a new structure of dialogue with the institutions. EFAH's involvement in this initiative is therefore a key opportunity with longer-term resonances. The added value of such work is to place EFAH more centrally in the policy process.

In 2007 EFAH continued to be recognised as one of the key civil society interlocutors by the European institutions. Thus, we took part in all appropriate fora discussing current and future European cultural trends. We also devoted resources and time to communicating with and informing our members - and the sector at large -, as part of our commitment to ensure that cultural stakeholders across Europe are aware of the latest political developments and empowered to play an active role.

New roles and new engagements are counterbalanced by on-going concerns about our economic viability - the perennial network problem. The financial fragility impacts of course our thinking time and this need remedies in the future if we are to fulfill our functions satisfactorily. Additionally, we need to engage our members more in the policy and advocacy process - such ownership of EFAH's activity is key to creating a more informed communication between European citizens. Looking to the future, we consider this particularly important in order to mobilise members at national levels on European issues.

1. EFAH, a key advocate for the arts at the European level

Monitoring the development of a 'European Agenda for Culture': *Informing the sector and influencing the debate*

After following the Commission's thinking closely all through the year and motivating our member organisations to participate in the public consultation and hearing held respectively in November and December 2006, EFAH continued in 2007 to advocate for a *European Agenda for Culture* developed in partnership with the cultural sector.

While the Commission's Directorate General for Education and Culture led an interservice consultation, which proved to be very successful in raising the other DGs' interest in cultural matters, EFAH continued to inform its members - and the sector at large - on the important likely consequences to be expected from the publication of the EC's Communication on Culture. During the first semester of 2007, the EFAH office drafted a number of analytical briefing papers and presented on the topic at different members' events.

A few days after the publication of the European Commission's *Communication on a European agenda for culture in a globalising world* (10 May 2007), EFAH organized an expert group meeting which led to the adoption of one of the earliest civil society statements on the Commission's proposals. In June 2007 EFAH also published an *EU Insider* entirely devoted to the Communication, including a briefing on the Open Method of Coordination and an original piece by law professor Rachael Craufurd Smith, who had taken part in our expert meeting.

In July, EFAH asked its member organisations to approach their national ministries and Members of the European Parliament in order to make sure that consultation of national stakeholders took place before the adoption of the Communication by the Council of Ministers. An information pack prepared by EFAH with the help of two of its members (IETM and the EMC) was sent to the membership; including a detailed briefing, model letters and a comprehensive list of ministerial and parliamentary contacts.

On 26th and 27th of September 2007, 400 participants took part in the first Cultural Forum for Europe, an initiative which resulted directly from one of the EC's proposals in the Communication on Culture (i.e. the implementation of a 'structured dialogue' with civil society). Organised by the Portuguese EU Presidency, the event took place just before an informal meeting of the EU Ministers of Culture, intended to prepare the Culture Council decision on the Communication in November. On the eve of the Forum, EFAH organised, in co-operation with IETM and a network of Portuguese cultural operators, a preparatory meeting for the EFAH members present and for a number of local organisations. This meeting led to a better coordination of our inputs and to the drafting and presentation of a common statement in the final plenary session.

During their November 2007 meeting, the European Ministers of Culture adopted the objectives and instruments proposed by the European Commission in their resolution on a *European Agenda for Culture*. EFAH was once again one of the first civil society organisations to comment on this decision, and in December we published a statement demanding a transparent implementation of the Open Method of Coordination and the involvement of civil society organisations in the early stages of the setup of a structured dialogue between the institutions and the sector.

Preparing the European Year of Intercultural Dialogue 2008: *The Civil Society Platform for Intercultural Dialogue*

The Civil Society Platform for Intercultural Dialogue (referred to hereafter as the Rainbow Platform) is an initiative which brings together organisations from different civil society policy sectors to *'share effective Intercultural Dialogue practices and to engage with the political process under the European Year of Intercultural Dialogue 2008 and beyond'*.

The Platform was launched jointly by the European Cultural Foundation (ECF) and the European Forum for the Arts and Heritage (EFAH) at the end of 2006, and involves over 200 European and national civil society organisations from a wide range of sectors (youth, culture, social affairs, life-long learning, human rights, etc). The unifying drive is to learn from each other and to explore possible future crossovers. A stated objective of the Platform is to engage relevant sectors in the political process around these issues. EFAH hosts the secretariat (Sabine Frank, EFAH Deputy Secretary General, has been seconded as full time coordinator for 2007 and 2008) and the Platform was financially supported in 2007 by the Network of European Foundations (NEF).

In the course of 2007, the Platform has been an open framework fostering the participation of an exceptionally wide range of stakeholders. The Platform has established itself as an informal and progressive arena – it doesn't offer membership, but hurdle-free participation, debate and thinking.

The Platform has provided opportunities for sharing contrasting approaches to intercultural experiences. Key individuals from many organisations have joined the Platform in pursuit of synergies between projects and sectors. Most of the Platform participants recognise that this intensive network building is vital to Intercultural Dialogue: it is the only way to tackle the intrinsic complexity of the concept.

The Platform has set itself up as a unique channel for communicating a challenging variety of ideas and existing activities on intercultural dialogue to policy-makers. The Platform has become both a means for the empowerment of civil society actors as well as a new organised interlocutor for political institutions.

After the launch of the Platform with a brainstorming session on November 2006 in Brussels, the content work started in March 2007 with 4 workshops on Intercultural competence; Intercultural management and governance of NGOs; Intercultural Dialogue mediated by participatory artistic activity; and Intercultural dialogue mediated by consumable cultural products. Between July and September 2007, the Platform conducted an on-line consultation on ways to improve intercultural dialogue practices and policies. More than 130 responses from 28 countries, with considerable input from South-East and Eastern Europe were made. In October 2007 the Platform organised a Retreat at Cittadellarte (Biella, Italy) with 30 invited participants from across policy areas to work on the received contributions to the consultation and develop cross-sector viewpoints on Intercultural Dialogue. Those viewpoints were further elaborated in a complex drafting process involving the Platform steering group, a drafting group of an additional 10 participants and Andrew McIlroy, an independent cultural consultant, as the pen. The resulting document "Practice Makes Perfect. A Learning Framework for Intercultural Dialogue" – the Rainbow paper - was then presented, and enthusiastically received, at the opening conference of the European Year of Intercultural Dialogue on 8 January 2008 in Ljubljana.

The Rainbow Platform will continue its activities in 2008, developing further its relationship with the European institutions, as it will become one of the formal partners of the structured dialogue between the European Commission and civil society.

Other advocacy actions

- Monitoring the activities of the Education and Culture Committee of the European Parliament

In 2007 EFAH attended and reported on all 11 sessions of the Education and Culture Committee of the European Parliament taking place in Brussels. Following the work of this Committee closely, EFAH remained one of its key civil society interlocutors and submitted amendments to a number of draft reports such as the *Social status of artists* (Claire Gibault, ALDE, France), *i2010: towards a European digital library* (Marie-Hélène Descamps, EPP, France), *New Television without Frontiers Directive* (Ruth Hieronymi, EPP, Germany), *Cultural industries in Europe* (Guy Bono, PES, France) or *The European Agenda for Culture* (Vasco Graça Moura, EPP, Portugal). EFAH also supported its member organisations' actions towards the Committee by providing insider information and contacts.

- Cultural initiatives in other policy domains of the European Union

Following the ratification of the UNESCO *Convention on the protection and promotion of the diversity of cultural expressions* by the EU in December 2006 as well as the Commission's adoption of its *Communication on Culture* in May 2007, the profile of cultural issues has started to rise considerably in other policy fields.

EFAH followed this evolution and continued advocating for the further mainstreaming of culture in all relevant policy areas (development, external relations, trade, competition, research, regional policies, etc.) as required by article 151.4 of the Treaty. We participated in and reported on the 15th May DG Trade consultation to collect the sector's opinion on the draft Cultural Title to be included in bilateral trade agreements. We also continued to develop EFAH's argumentation on mainstreaming in our newsletter, EU Insider and other ad-hoc publications.

In 2008 we will intensify this effort and focus our attention on the concrete steps to be taken by the EU in order to implement, in its internal and external policies, the obligations consequent to the adoption of the UNESCO Convention.

- Regular information on the Culture Programme

Throughout 2007 EFAH regularly informed its members and the readers of its newsletter of the diverse deadlines and publications of results of the different calls within the Culture Programme.

An official letter voicing the concerns of many EFAH members and other organisations about the management of the grants was sent to Mrs Quintin, Director General of DG EAC, in July and an EFAH delegation met Mrs Quintin in September to discuss those issues further. EFAH also attended and reported on the two information sessions organised by the Commission on the Culture Programme in February and September.

2. A new strategic direction for the organisation

During 2006 and 2007, as mandated by the Annual General Meetings held in November 2005 in Budapest and October 2006 in Helsinki, the EFAH Executive Committee and staff reviewed the mission, objectives, tools and policy priorities of the organisation.

The aim of this strategic review was to assess current activities, look forward and adapt to future challenges. This process helped us to approach the future of the organisation with a better understanding of our goals, priorities, working methods, human and financial resources, as well as new and emerging challenges.

The results of this in-depth exercise were presented to the membership at the 2007 General Assembly held in Warsaw in November. In a strategic document looking at the horizon 2008-2011, the EFAH Executive Committee recommended to the members a renewed and clarified vision of the organisation's objectives, the adoption of a new name for the organisation as well as a reviewed and improved visual identity. The members adopted both proposals and EFAH will therefore be re-launched during the first semester of 2008 as *Culture Action Europe - the European Forum for the Arts and Heritage*.

3. Information and communication services

EFAH's communication functions are without doubt the most important and most appreciated parts of our work programme. An active communication policy (by which is meant an engaged and responsive communication relationship with stakeholders) is obviously time and resource heavy, but it is increasingly seen as the key part of building knowledge and confidence in the policy process. Without information, the membership cannot participate meaningfully in the thinking process – and without a managed feedback and response system, their participation is not perceived as being effective.

The communication process consists of identifying emergent issues, signalling them to our membership, developing a more in-depth analysis where needed, presenting information in a user-friendly fashion, and registering feedback. EFAH has now made a commitment to improving communications policies further for the future.

EFAH's communication policy in 2007 was implemented through a variety of tools: the EFAH website (with over 10,000 visitors each month), the bimonthly newsletter, the quarterly *EU Insider* and a number of position papers. Other communication services to the members included ad-hoc briefings and presentations at members' General Assemblies and events.

In addition to the general information services, EFAH staff facilitated a number of bespoke training sessions for members, visitor groups to the office and other interested parties on request.

The EFAH bimonthly newsletter

In 2007 five editions of the free newsletter were sent out to over 8,000 readers across Europe and beyond. Supported by the European Cultural Foundation, the EFAH newsletter has sought to be a platform for news, analysis and comment on European cultural policy developments.

Thanks to the quality of its analysis and its ever-growing readership (an average of 30 new subscribers a months) it has become a reference point in the field of European cultural policy and information. The EFAH office continues to receive positive feedback after each newsletter send-out. There is also substantial evidence that the newsletter is used as source material for our members' internal communications with their own networks. Analysis of web statistics shows a significant readership in the institutions, and evidence of the newsletter as an original source of opinion and information.

The EU Insider

In addition to the bi-monthly newsletter, EFAH embarked on a pilot project to produce a more in-depth publication for its members only. This publication, made possible by the support of the European Cultural Foundation, focuses on recent developments, background, trends, forecasts and news in and from key EU institutions of importance to the cultural sector.

Since the pilot issue of autumn 2006, three more issues have been distributed in exclusivity to the EFAH membership in 2007 (made available to a broader audience on the EFAH website with a delay of a few weeks):

- a focus on the accession of Romania and Bulgaria to the EU (February 2007)
- an in-depth briefing on the EU's *Communication on Culture* (June 2007)
- an overview of 'Improving the Conversation with Europe' addressing the topics of dialogue and participation in European policy making (November 2007)

4. Engagement in broader European civil society issues

In November 2006 EFAH Secretary General Ilona Kish took over for one year the chairmanship of the Civil Society Contact Group (CSCG): an informal network which brings together eight of the largest European NGO platforms: Concord (European NGO confederation for relief and development), EPHA (European Public Health Alliance), EUCIS (European Civil Society Platform on Lifelong Learning), the European Women's Lobby, Green 10 (environmental organisations), the Human Rights and Democracy Network, the Social Platform and EFAH (European Forum for the Arts and Heritage).

In 2007, the Civil Society Contact Group acted jointly on a number of key transversal issues for the European NGO sector like the civil dialogue between the European institutions and representatives of the organised civil society, the transparency and accessibility of the debates preparing the future EU Reform Treaty, public access to documents or the code of conduct for interest representatives towards the European institutions.

Chairing the CSCG is a voluntary role, which requires significant commitment to prepare and chair the monthly meetings of the groups, to represent the CSCG in formal meetings with European officials and to participate in cross-sector NGO events. EFAH's active participation in the Contact Group is crucial to deepening EFAH's understanding of broad European issues, to help to raise the profile of culture, and to strengthen the argument for civil dialogue in the cultural sector.

5. EFAH's membership structure

In 2007 EFAH numbered 76 full member organisations and 5 associate members. The membership was composed of 26 European networks, 18 national associations and 32 cultural organisations or co-ordinating bodies. European networks and national associations represented in turn over 5000 affiliated organisations across Europe and beyond.

The EFAH office met personally in Brussels and around Europe with over 20 member organisations in 2007 and participated in or made presentations at several members' events. The personal element of the relationship between the office in Brussels and the members is considered a key asset of the organisation. Although it is difficult to extend this personalised service as the organisation grows, our principal commitment to personal contacts remains.

At the beginning of 2006, we opened up a possibility for members to publicise events and actions through our newsletter. This has proved to be extremely popular and over 60 member items have been announced in 2007.

For 2007, we received a total of 47,520 euros in membership fees. A total of 81 organisational members and 10 individuals were officially part of the association.

6. EFAH's resources: people and work organisation

In 2007 the EFAH office hosted a number of additional staff that helped out with on going or ad-hoc tasks. We are very grateful to all EFAH team members, additional staff and Executive Committee members, who demonstrated once again a very high level of commitment and excellence all through the year.

The EFAH office

Ilona Kish (Secretary-General)

Sabine Frank (Deputy Secretary-General)

Daphne Tepper (Policy Analyst)

Harald Schenker (Communications officer): until March

Christoph Jankowski (Communications officer): May-August

Pierre de Gelder (Communications officer): from September

Andrew McIlroy (Ad-hoc support on Communications and Strategy)

Bianca Floarea (Assistant Rainbow Platform): until August

Pierrette Pape (Assistant Rainbow Platform): October-December

Flora Geley (Trainee): February-August

Jedrzej Czerep (Trainee): October-December

Executive Committee

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

Yudisthir Raj Isar chaired the board for the third year as President of the association and **Chris Torch** continued as Vice President.

Piet Hagenars continued as Treasurer until the end of his term in October 2007.

Ivor Davies (taking over as Treasurer), **Mik Flood**, **Truus Ophuijsen** (becoming second Vice-President in October 2007), **Pascal Brunet** and **Zora Jaurova** remained on the board for an additional year.

Ruth Jakobi and **Sieglinde Tuschy** (elected to the board in 2006) continued.

Alexandra Buechler and **Susanne Meyer-Faust** joined the board in October 2007.

7. Report on EFAH's 2007 Annual Conference in Warsaw

The 15th Annual General Meeting of the European Forum for the Arts and Heritage (EFAH) was held during the conference Inside Out (Warsaw, 8-10th November 2007), and both



inside out

Re-imagining cultural action in Europe

events were taken as an opportunity to reflect upon and explore the core issues relevant to this advocacy platform of arts and cultural operators across Europe. Over 150 participants from 25 countries, both within and outside the EU, attended the conference.

The conference played with innovative formats, and took place in the exceptional venue Artistic Center Fabryka Trzciny in Warsaw. The conference focused on a particularly interactive and participative approach, with a broad range of independent and institutional actors.

Understanding how and why cultural operators may be motivated and mobilised to 'get themselves organised' on European political issues was the framing question of the conference, and the discussions provided rich material for the future organisation and actions of EFAH and its members.



Summary

Opening Keynote speech:

Robert Hewison, Professor of Cultural Policy and leadership studies at City University London

Opening plenary sessions:

1) Cultural Activism Today: democracy, cultural rights and civic participation

*Birgitta Englin, Director Swedish National Touring Theater
Lidia Makowska, Director Kulturamiejska, Gdansk
Nidal Al Achkar, Director Al Medina Theatre, Beirut
Moderator: Alan Riding, International Herald Tribune columnist and New York Times' European cultural correspondent*



The session was enjoyable and intellectually stimulating, as each of the participants have a strong position on the necessity for culture to play a central role in the development of civic identity. But differences of approach and perspective very quickly became apparent: Birgitta made a cogent case for the need for resource and management efficiency in order to connect to the various and increasingly more diverse audiences in Europe; Lidia was more concerned with the possibility that the liberal market hegemony which set the conditions for an active civic participation may now be reducing the possibility of there being any 'non market' spaces left for culture; and Nidal was more concerned to remind the European audience that civic participation and belonging is always under threat, and always in the process of being regained, lost and regained.

The session was very useful as an introduction to the variety of issues, the language and the very specific experiences that everyone brings to the debate on civic responsibility. It became increasingly clear that there is an emerging disagreement as to the role of the arts in democracies, between on one hand a belief that they have a central role to play and on the other a concern that this is not their principal function, but merely one of the possible positive spin offs. Birgitta spoke about the arts in Europe (esp. in Sweden) operating currently 'at the peak of the welfare state', and implying therefore that the future is likely to see a withdrawal of such state policies. Supporting this perspective, Nidal spoke of how the Lebanese (and by implication other places) look to

Europe not to reproduce the problems of the rest of the world, but to maintain a strong voice in favour of democracy and freedom of speech, to resist fragmentation of identity and to fight for basic cultural rights. The session, expertly chaired by Alan Riding, left a sense among the audience that the European experiment in cultural rights was an important one, and indeed perhaps one that the cultural sector was not fully aware of as yet. Europe asks itself very difficult questions about what is right and wrong, where the limits of cultural rights are, where freedom of expression runs into individual and group rights; the fact that such debates can be had at all in the public sphere (including in the arts) is in fact perhaps the strength of the cultural model currently predominating in Europe that we should be celebrating.

2) *A new Europe for a newer Europe*

*Natalia Koliada, Director of Belarus Free Theatre, Minsk
Maciej Karpinski, Deputy Director Polish Film Institute, Warsaw
Bartosz Szydowski Director of Lazznia Nowa Theatre Krakow
Moderator: Goran Stefanovski*



This was a truly fascinating, engaging and informative debate between three people who have all had recent and historical experience of the reality of repressive political environments. While the title of the session had many people perplexed, it offered an opportunity to discuss the tension between the arts as an engaged component in society (under repressive conditions) and the arts as perhaps an increasingly irrelevant sideline to the commercial entertainment market. Natalia made a very profound and unsettling statement when she said that she looked forward to the day in the future, where she could look back to the past and say 'that was the best time for the arts.' In fact, vibrant, engaged and passionately committed arts activities are often a feature of repressive societies. Maciej pointed out the shock that Polish artists felt when they lost their audiences to cheap American imports and the purely commercial entertainment culture. Bartosz talked convincingly about the need in Krakow to connect to theatre audiences where they are, and into where the theatre wants them to be. For the audience there was a tension that was never clearly articulated between the belief that the arts are special and different and essential to civic identity and freedom, and the fact that the arts become less, not more, central as repression decreases. In fact, as Maciej pointed out, the real problem is that there is ever more choice of creative expression and that the arts end up battling for their identity under a wave of both market and non-market products.

The key issue that the session skirted around was the inevitability of the clash of artistic and market forces. Somewhere the law of rarity plays in the cultural field; it is exactly its fragility, its rarity, its danger that lends it such power to disrupt the social fabric. As Goran said 'once there was silence and the soft voice could be heard; now there is cacophony'. Maciej was keen to remind the audience that film has special problems in this respect, as other art forms could, at a pinch, be created in silence, at home or without resources, but film requires a huge apparatus, and indeed some kind of market to gain an audience.



All three speakers worried that the real issue was not the market, but the rise of celebrity culture (this in fact emerged as a theme that ran underground through the conference, although it was not really highlighted as a key issue at any stage). At several points in this session this was linked to a concept referred to as 'the death of the intelligentsia', i.e. the collapse of accepted critical values and respected critical voices. A consensus emerged that 'freedom makes us lazy' but no consensus as to what the response should be. The audience was unanimously moved and impressed by Natalia's urgent stories about how and where the Free Theatre plays, how dangerous it is to be involved in the work at any level (including the doubtful honour of the only theatre to ever have had its entire cast crew and audience arrested on a single night by the secret police) but she warned us against finding it a utopia or something to regret. In Belarussia independent art is necessarily underground. The discussion with the audience was very frank and interesting.

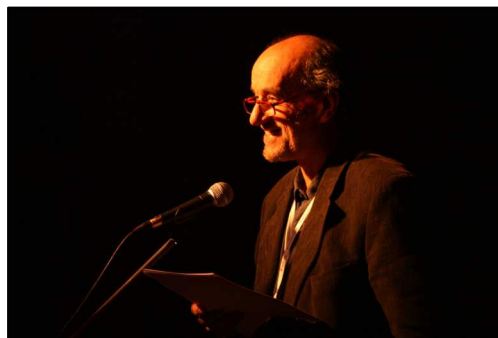
Ilona Kish summed up many peoples' thoughts when she asked if the real question we needed to ask ourselves was 'what is the cause?' i.e. what do the arts in Western Europe, (or by extensions in mature democracies) set themselves as their goals, what drives them, what makes them urgent? Given that the rest of the conference was very focused on arts, culture and intercultural dialogue, the session set the tone for the following debates and made them more real in the light of very specific and powerful personal experiences.

Café Confidential:

Day one: "Culture and the arts in new coalitions of concern"

The afternoon was given over the two major *cafés confidentials*, where questions were asked of the participants and discussions encouraged amongst tables of 8 – 10 people. The idea was not that these discussions were to be minuted and conclusions drawn, but that they offered a chance for participants to get to know each other, to argue and discuss in a positive and supportive framework around some big issues, and to popularise the language around some important themes.

The two sessions were framed by the concept of 'Culture and the arts in new coalitions of concern'. The sessions looked at a) the Arts and Climate Change and b) Migration and the urgency of cultural diversity which considered, among other topics, the Civil Society Platform for Intercultural Dialogue Rainbow paper and the emerging agenda for EFAH in this area.



The session on the Arts and Climate Change was enriched and guided by interventions by Rose Fenton, co-founder of LIFT and Jorgo Riss, Director of Greenpeace's European Unit.

The session on Migration and the urgency of cultural diversity was enriched and guided by interventions by Sabine Frank, the coordinator of the Civil Society Platform for Intercultural Dialogue, Shreelah Ghosh Deputy Director of InIVA and Trevor Davies, the artistic Director of KIT Copenhagen International Theatre.

The day's sessions were closed off by an enjoyable, witty and pointed presentation by playwright Goran Stefanovski. (Goran Stefanovski's speech can be downloaded on the Inside Out 2007 website: www.insideout2007.)

The evening then carried on with a world premier of sorts – the first presentation of the Warsaw City of Culture 2016 bid, plus promotional video. This was followed by an extraordinary, and deeply appreciated concert by the Polish jazz musician Leszek Mozdzer.

Day two: "current strategic interests of cultural organisations in Europe"

Cécile Despringre, CEO Federation of European Film Directors
Christopher Gordon, consultant on Cultural Policy and Management
Moderator: Ilona Kish, Secretary General of EFAH

Following on from the format of the previous day, this was an opportunity to discuss substantive issues in small groups. Cécile set the stage by explaining how European initiatives compelled the audiovisual sector to organise itself, and then thereafter the network acted as a focus for the development of a wider understanding of the sector's relevance – covering economic, industrial and aesthetic dimensions (to which one might add in the case of the wider cultural sector, the social dimension). Cécile made a strong claim for the federating principle to be an organising philosophy, as it promotes the idea of a certain European coherence in the sector. She stressed that without such an organised platform it would not have been possible to be ready for the tough negotiations that took place, sometimes on issues that were not immediately obvious to the sector as being relevant and indeed, at times, preparing the ground for work on issues that even the Commission had not yet identified. The platform therefore promotes the existence of the sector, responds to sectoral issues and also helps in the development of contacts for individual needs and projects. She closed up by making a strong case for the Audiovisual and cultural sector to work more together. She also underlined the value of the cultural sector eventually developing some ideas in advance, so as to be able to put them onto the table at the appropriate moment.



The tables then split up and discussed how to organise the sector, how to collaborate with external partners and how to identify the possible external motors for better European wide collaboration. Various responses to this included the rise of the European neighbourhood policy, the importance of regional policy and the challenge of bringing the cultural sector closer to educational issues at the European level (with obvious links to Intercultural

Dialogue), a plea was finally made for the sector to promote to the European institutions the idea of soft power as a cost effective, if long term way, to achieve political goals.

Chris Gordon then presented a short paper on the increasing need for a co-ordinated approach at the European level, and again made a case for more attention to be paid to the structural funds as possible support mechanisms.

The café tables then in their groups discussed the issue of instrumentalism in the sector and the balance between technical support for the arts inside EFAH and a more substantive or political approach. The final consensus was that technical issues are political at the European level and that the sector needs to be fully up to speed with everything that is happening even if it seems arcane and complex to begin with. The concerns about instrumentalism was largely dismissed as most people present seem to think that this was an old argument and that the arts were more happy now to be seen as 'fertilising' other sectors. Key policy issues for the future were identified as mobility and security in Europe. A plea was made to remember the role of the individual creative artist, and his/her place in the creative ecology.

Final plenary

Structured dialogue and participation - Influencing policy at EU level, Culture in Action

*Vladimir Sucha, Director for Culture and Communication,
Directorate General Education and Culture, European
Commission*

*Dragan Klaic, Permanent Fellow of the Felix Meritis
Foundation Amsterdam*

Lidia Makowska, Director Kulturamiejsak Gdansk

Moderator: Raj Isar, President of EFAH



The final session was complex, difficult, fascinating and energetic. During it a certain degree of tension between the position, language and objectives of the Commission and the sector as represented became evident.

Lidia made a strong plea for the sector to think towards the future, and to look for new strategies of engagement, strategies that would encourage the regional identity of Europe to engage more with the cultural sector. She highlighted the fact that ministries of culture are increasingly loath to set cultural policies in place, preferring to leave the market to decide on priorities; in her opinion there is a move towards renouncing any belief in cultural policy as an effective public policy tool, and this is not a good thing for the sector.

Dragan backed up this by reminding the audience that international work becomes every day more important, complex and relevant. Networks are one of the instruments by which this work develops and so the specific issues of networks affect the entire sector. His main concern now is to raise the intellectual ambition of the relationship between the sector and its public partners, around a number of very key issues. These include;

- Links to the European neighbourhood policy via the creation of Houses of European Culture in key neighbourhood capitals
- Developing a European visitors programme
- A revision of the Barcelona Process by cultural producers
- A forward strategy for post 2008 Year of Intercultural Dialogue
- More stated active support for the Open Method of Coordination by the sector toward the Commission
- An improved relationship with the Council of Europe
- A more strategic role for the sector within the European Elections in 2009
- The need to link local, regional, national and European policies
- The need for a Rapid reaction Cultural Action force to intervene in areas of cultural conflict

Dragan finished with a very clear call, not for a single Cultural voice, saying that this was not desirable nor feasible, but in any case a stronger voice for the sector and more clarity in the demands.

Vladimir Sucha's presentation was rich in detail and suggestions as to how to improve the working relationship between the sector and the European Commission. In particular he was optimistic about the way in which policies are being brought together since the Lisbon Agenda was launched (and he made a very cogent argument not to measure the agenda development simply with regard to the targets set but also the change in discussion and strategic awareness among member states). He stressed, and it was hardly a surprise to this audience, that there was very little will to move cultural policy higher up the agenda, and that therefore only the Open method of Coordination (OMC) was the door to the future mainstreaming of cultural interests. He

suggested that the growth in importance of education and research at the European level was an example that the sector might want to follow. He argued for a more professional approach to demonstrating 'added value' to arts funding in terms of economic, education, social and industrial issues. His view was that the sector needed to organise itself and engage around a longer term vision. He made a plea for three specific areas of work to take place/continue.

- Common issues discussed and agreed at the European level
- More intense and frequent dialogue with the sector and the public institutions
- A political mainstreaming policy

Alongside this, it was also clear that there are problems in bringing together the expectations and vision of an entire sector with the administrative and budgetary systems of a major multilateral bureaucracy. The audience was keen to stress that the Commission does have effective interlocutors (for example EFAH) and that the cultural sector is very concerned to make its issues understood, but that the administrative and financial issues are currently preponderant: how to talk to the Commission, when and with what result is the real issue that needs to be cleared up. There was a sense that the rhetoric of empowerment is welcome from the Commission, but that this needs to be backed up by some serious, practical action. The audience asked some very pertinent questions about, amongst others, the role of the member states in understanding and supporting change in cultural policy at the European level, the practical process of any future OMC within the institutions, and how the Commission can engage more widely with cultural actors and players. There was some debate as to how to maintain an awareness of 'intrinsic value' in the sector. One audience member congratulated the Commission for a very good document (the Communication on Culture) but expressed dismay that the financial resources still would not meet the stated ambitions. Another participant made a formal suggestion that to get the sector more involved, the sector should be formally charged with running the Cultural Forum, (recently held in Lisbon) and Vladimir took this suggestion on board as an interesting principle, saying that of course Cultural Fora could even be more frequent, thematically organised and more mobile.

Two interesting issues surfaced towards the end of the session. One was that time scales are much tighter than anyone imagines. Funding and policy that see the light of day in 2013 take their baby steps in 2008, in preparation for positions and negotiation in 2010 – 2011. The sector needs thus now, and urgently, to decide on the key issues they will chose for their battle cries over the next strategic period. The political process starts today. Secondly, there is a need to bring national governments on board to this process via a national lobbying process. This is a key weakness in the current advocacy and EFAH needs to connect up these levels much more efficiently.

Raj summed up the session by reminding the audience that the role of culture was getting ever more complicated and that a balance was being sought between commercialisation, instrumentalisation and social relevance. He stressed that the conference had brought up the issue of diversity and fragmentation as a key language and that he hoped that EFAH would be one of the forces that would help to maintain these two opposing movements in balance.

8. Financial report

Overview

We closed the financial year with a surplus of 10 553 euros but transferred 10 080 euros to our provision for social costs to increase the organisation equity. This leaves us with a positive equity of 473 euros to carry over to 2008.

Current loans: 50,000 euros straight loan taken out in November 2007 to cover cashflow shortage. Repayment due by July 2008.

Expenditure

Expenditure increased by 23% versus 2006. The majority of this accounted for the hosting of the Rainbow Platform.

Income

EFAH billed 15 449 euros in other fees. Over 12 000 euros of this came from the second and third instalments of an Arts Council England project, and from the hosting and mentoring of a NESTA fellow. Other miscellaneous speaking fees contributed to the overall outcome.

Cashflow

We successfully repaid our 25,000 euro bank loan from 2006. Cashflow was again extremely tight at some points during the course of the year which led to a new bank loan of 50 000 euros taken in November 2007.

Outlook for 2008

2008 looks stable but an important membership growth and fundraising campaign will have to be developed during the course of the year to secure the 2009 budget and seek long-term stable funding for the years to come.

Profit and Loss Account

TOTAL FIXED ASSETS	4,414	
Account receivables	2,650	
Other current assets (subsidiaries)	89,986	
Cash on hand and in banks	8,025	
Deferred charges	2,531	
TOTAL CURRENT ASSETS		107,606

LIABILITIES

Surplus carried forward	2,449	
Provision for Social costs	25,330	
Loans from banks	25,000	
Accounts payables (suppliers)	22,316	
Withholding tax on professional income	1,881	
Social Security Contribution/Holiday Pay Provision	27,818	
Miscellaneous	2812	
CURRENT LIABILITIES		107,606

STATEMENTS OF INCOME AND RETAINED EARNINGS

REVENUES

Membership Fees	47,520	
European Commission Grant	100,000	
Loss EC grant 2006	(3,487)	
European Cultural Foundation Grant	70,000	
ECF Platform grant	30,000	
NEF Platform grant	70,636	
Other incomes	15,449	

TOTAL REVENUES		330,118
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EXPENDITURE

Services and goods	(117,088)	
Employees Salaries and social Sec. Contrib.	(199,574)	
Depreciation and amortization	(1072)	
Interest received bank (interest income)	482	
Bank interest and expenses	(2027)	
Other operating charges	(285)	

TOTAL COST AND EXPENSES		319,565
Net surplus of the year to retain		10,553
Provision for social costs		10,080
Surplus of the year to carry over to 2008		(473)

MICHEL WEBER
2008 Réviseur d'entreprise

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**Auditor's Report for the year ended December 31, 2007
to the Members' Meeting
of the European Forum For The Arts and Heritage**

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

We have audited the financial statements as of and for the year ended December 31, 2007 which have been prepared under the responsibility of the board of directors and which show a balance sheet total of € 107.606 and a profit for the year of € 10.553.

Unqualified audit opinion on the financial statements

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

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

In our opinion, taking into account the applicable legal and regulatory requirements, the financial statements give a true and faire view of the Association's assets, liabilities, financial position as of December 31, 2007 and the results of its operations for the year then ended.

Lasne, February 27, 2008
Michel WEBER
Réviseur d'entreprises.

EFAH's Members in 2007

ACCR - Réseau Européen des centres culturels installés dans des lieux historiques - www.accr-europe.org

AEC - Association Européenne des Conservatoires
www.aecinfo.org

AEF - Association Européenne des Festivals
www.efa-aeef.org

AFO - Association Française des Orchestres
www.france-orchestres.com

Agence Luxembourgeoise d'Action Culturelle
www.gouvernement.lu

Ars Electronica Linz - www.aec.at

Artistic Centre Fabryka Trzciny - www.fabrykatrzczyni.pl

Baltic Sea Cultural Centre - www.nck.org.pl

Banlieues d'Europe - www.banlieues-europe.com

BJCEM - Biennale des Jeunes Créateurs de la Méditerranée
www.bjcem.org

BKJ - German Union of Federal Associations for cultural youth education - www.bkj.de

Bloc - Creativity and New Technology Forum -
www.bloc.org.uk

Budapest Observatory - www.budobs.org

BSZ - Bundesvereinigung Soziokultureller Zentren
www.soziokultur.de

CEATL - Conseil Européen des Associations de Traducteurs Littéraires - www.ceatl.org

CIPAC - www.cipac.net

Clubture - www.clubture.org

CNC - Centro Nacional de Cultura - www.cnc.pt

Cultuur Lokaal - www.cultuurlokaal.be

Cultuurnetwerk - www.cultuurnetwerk.nl

Drugo more - www.drugo-more.hr

EDUCULT - www.educult.at

ELIA - European League of Institutes of the Arts
www.elia-artschools.org

EMC - European Music Council - www.emc-imc.org

ENCATC - European Network of Cultural Administration Training Centres - www.encatc.org

ENCC – European network of Cultural centres
www.encc.eu

ETC - European Theatre Convention - www.etc-cte.org

EUBO - European Union Baroque Orchestra
www.eubo.org.uk

Euclid International - www.euclid.co.uk

EUCO - European Union Chamber Orchestra
www.etd.gb.com

EU NET ART - Art and Young People in Europe
www.eunetart.org

Europe Cantat - www.europacantat.org

EUYO - European Youth Orchestra
www.euyo.org.uk

IETM - www.ietm.org

EWC - European Writers Congress
www.european-writers-congress.org

Foundation Fitzcarraldo
www.fitzcarraldo.it

FUSIC - Fundacio Societat i Cultura
www.fusic.org

FVKV - Federatie van Kunstenaarsverenigingen en Ontwerpers www.fvkv.nl

GAI - www.giovaniantisti.it

Haus der Kulturen der Welt - www.hkw.de

IAMIC - www.iamic.net

IFEA Europe - www.ifeaeurope.com

IGBK - European Secretariat of Cultural NGOs in Germany
www.igbk.de

Institut für KulturKonzept - www.kulturkonzepte.at

Interarts - www.interarts.net

Intercult - www.intercult.se

International Cultural Centre Krakow
www.mck.krakow.pl

ITI – Germany - www.iti-germany.de

KupoGe - www.ccp-deutschland.de

Kulturpont Iroda - www.kulturpont.hu

Kunstconnectie - www.vkv.nl

Kunsten 92 - www.kunsten92.org

Kunstenaars & Co - www.kunstenaarsenco.nl

LAF - Literature Across Frontiers
www.lit-across-frontiers.org

Opera Europa - www.opera-europa.org

Pearle - www.pearle.ws

ProCulture - www.proculture.cz

RECIT - Réseau Européen des Centres Internationaux des traducteurs littéraires - www.recit-trad.eu

Relais Culture Europe - www.relais-culture-europe.org

Resartis - International Association of Residential Arts Centres - www.resartis.org

RESEO - Réseau européen des services éducatifs d'opéra
www.reseo.org

SCCA - Centre for contemporary arts, Ljubljana
www.scca-ljubljana.si

SICA - Service Centre for International Cultural Activities
www.sica.nl

SYNDEAC - www.syndeac.org

TEH - Trans Europe Halles - www.teh.net

Theatre Institute Bratislava - www.theatre.sk

Theatre Institute Prague - www.theatre.cz

UNITER - Union of Theatre People of Romania
www.uniter.ro

Visual Arts Ireland - www.visualartists.ie

VNT - Verenigingen Nederlandse Toneelzaal
www.vnt.nl

Voluntary Arts Network - www.voluntaryarts.org

VVC - Vereniging Vlaamse Cultuurcentra
www.cultuurcentra.be

Wallonie Bruxelles Theatre - www.wbtheatre.be

Associate Members:

ADF - Assemblée des Départements de France
www.departement.org

Arts Council England - www.artscouncil.org.uk

Arts Council Ireland - www.artscouncil.ie

Conseil régional Nord-Pas de Calais
www.nordpasdecalais.fr

Mazovian Region Centre for Culture and Arts
www.mckis.waw.pl