



interarts

**Report on the state of cultural cooperation in
Europe**

Final report

**For the European Commission
Directorate-General for Education and Culture**

3 october 2003

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Summary

Introduction

Intergovernmental cultural cooperation has been often reduced to the signature of bilateral or multilateral agreements of a purely diplomatic nature and devoid of specific contents. In some instances, this is followed by executive bilateral programmes which allow countries to further show their interest in developing relations with partner states. This study has identified over 300 bilateral agreements in force among European countries. Yet beyond the realm of diplomatic documents, cultural cooperation at large comprises many ad hoc decisions and joint activities between governments happening regardless of official agreements.

The notion of cultural diplomacy has been changing steadily over the past 25 years and particularly fast since the fall of the Berlin Wall in 1989. Direct government-to-government arts and heritage cooperation has lost some of its political, historical, diplomatic and cultural importance in a context of intense multidirectional cultural traffic. Resources for intergovernmental cultural cooperation in Europe have diminished steadily since the end of the Cold War. This has affected particularly budgets of cultural attachés and of the national cultural institutes located abroad. In recent decades, intergovernmental cultural cooperation has gained its autonomy in the context of wider educational and scientific agendas, and it has increasingly been acknowledged as a strategic “third pillar” (besides politics and economy) in some international negotiations.

Cultural cooperation in Europe is made up nowadays of an extensive, multilateral flow of projects and initiatives, which are launched and implemented by individual artists, non-profit organisations, local museums, theatres and companies, arts management companies, local and regional authorities, as well as by national governments and those organisations coming under their structures. Projects involving exclusively national governments are less and less the norm. In this context, it is easy to wonder whether governments may be able to leave a logic of diplomacy, bureaucracy and promotion behind to engage in another dimension of cooperation. In spite of all the difficulties, it seems that for many reasons, states have a role to play in filling the enormous gap existing in Europe between the domestic cultural agendas and the creation of a comprehensive European cultural space, the fostering of creative circuits and the availability of resources for the emergence of new audiences.

For the purposes of this study, “cultural cooperation” means any form of institutional cooperation involving at least two European countries, between national authorities or those bodies which have been specifically given the remit by national authorities for conducting cultural cooperation, with the aim of promoting common interests for cultural ends. Except where specifically

noted, all references to “cultural cooperation” in this document must be understood as referring to *intergovernmental* cultural cooperation.

The study has analysed 31 European countries – namely the 15 current European Union member states, the 13 accession countries and 3 members of the European Economic Area (Iceland, Liechtenstein and Norway). The organisations under scrutiny are national authorities (governmental departments or agencies operating at arm's length from governments, such as Arts Councils where they exist); national cultural institutions (national cultural institutes committed to the promotion abroad of the culture and the language of their state; and national cultural organisations, such as a National Theatre, a National Museum, a National Orchestra or a National Library); and any other public authorities which have been specifically given the remit by national authorities for conducting transnational cultural cooperation, including local and regional authorities where applicable.

The main objective of this study is to provide a description and analysis of the current situation, as well as of present and future trends in cultural cooperation amongst the 31 European countries mentioned above.

The aims and patterns of cultural cooperation

Governments tend to engage in international cultural cooperation with primarily political, not cultural aims. In a way, international cultural cooperation could be seen as an extended form of diplomacy, particularly when it is left in the hands of foreign affairs ministries. Ministries of foreign affairs and ministries of culture are perceived to differ in the general aims of their activities insofar as the former are often engaged in promotional work whilst the latter tend more often to get involved in processes where technical and creative structures might develop. Cultural institutions in the fields of arts and heritage are key elements in external relations and often possess external relations officers able to help in establishing their organisation's foreign policy aims. Over the last few years, intergovernmental cultural cooperation has increasingly tended to address general audiences where previous targets had been specific intellectual or diplomatic elites.

Important differences are found in Europe among those countries which empower national arts organisations and national cultural institutes to further strong international connections and those countries where less autonomy is allowed. This can also be perceived in the extent to which countries take part in multilateral, as opposed to bilateral, engagements. Because of the prevalence of bilateralism, international cultural cooperation is often reduced to international cultural exchange. This in fact means that the governments or organisations from two countries exchange cultural goods or visits driven by the logic of reciprocity: a presentation of national culture A in country B is often followed by culture B being on display in country A. The forms vary, with big events (the Year of Poland, the Hungarian Season, Europalia, European Cultural Capitals, international exhibitions, etc.) taking a large share in contemporary cultural cooperation. Governments often express a preference for pomp and

circumstance, including big events, above process-oriented, long-lasting and complex forms of international cooperation.

Recent years have shown an improvement in the integration of the technical, logistic and managerial expertise into the external cultural activities where national governments take part, with the result a more professional standard of programming and presenting, often borrowed from the experienced cultural institutions and their staff. National cultural institutions, including national theatres, ballet companies or national museums, are often mentioned in the proposals for international cultural cooperation and expected to engage in transnational mobility. Such institutions may see this as an interference with their own artistic planning, yet it compels them to break a tendency to concentrate solely on national audiences.

In general terms, European cultural cooperation has shifted from direct governmental action to governmental support for activities proposed by private or non-profit cultural organisations. Support to non-governmental activities is seen increasingly as the preferred form of indirect cultural diplomacy, benefiting the governments, the cultural operators and the audiences.

However, some governmental decisions as to which type of cultural action is chosen to stimulate visibility, promotion or exchange abroad tend to be made without an overall examination of their mid- to long-term effects in the artistic and professional development of the sector involved. Governments increasingly make promotional commitments to their artists and cultural industries in order to help them enter and advance on European markets. Therefore, the promotional logic and economic interests pervade governmental thinking and practice with regards to European cultural relations.

The doubt remains as to whether so-called cooperation should not sometimes be termed promotion. Indeed, cooperation in this context is seldom a gesture of selfless goodwill, although grey areas exist and cross-fertilisation can even be brought about by operations initially designed as showcases or tourism attractions. Thus cooperation may be said to exist even in those cases where there is a clear partner lead and obvious exposure of its activities in another country.

Some governments are recently trying to capitalise in international relations on what they have scored in domestic cultural policies. Therefore, if domestic cultural policies have led to a prominent excellence of contemporary design, promoting this excellence may become a major subject in cultural cooperation activities.

It is worth remembering that the promotion of values related to cultural diversity - the banner behind which many European governments rally in their domestic and/or international cultural discourse these days - needs to be understood not only as a reflection of ethical principles but also as an active inducement to cooperation. For the final reason to foster diversity must be to ensure a maximum of expressive options to be combined, with a view to improving the quality of sensitivity and the renewal of the creative pool of society.

Cooperation is not an abstract notion of goodwill, but the essence of cultural survival and the sharpening of critical conscience in society.

The aesthetic trends and contents of intergovernmental cultural cooperation tend to lean on the traditional art forms and favour the artistic dimension of cultural heritage. Exceptions could be found in the visual and performing arts, and chiefly whenever less classical forms could be endowed with much prestige.

On the other hand, the existence of cultural minorities or internal nationalities in a particular state does not permeate easily the “national cultural image” a particular government wants to project in other European countries, even when minorities and cultural diversity are invoked in the bilateral agreements as supposed “bridges” facilitating cooperation.

Despite some agreements and political declarations, the effects of regional intergovernmental cooperation have been limited, except in the Baltic states, where the Nordic Council and related initiatives have had substantial impact.

International cultural cooperation *among* the EU accession countries has been sharply reduced in recent years. Instead more EU-centred promotional engagement predominates since the governments strive to introduce their national culture in the major EU capitals. There appears a high level of concordance between the list of priorities in the 13 accession countries, which confirms that they are natural, organic objectives that stem from shared political realities. All countries give the current integration process a very high priority, and each mentions promoting their national culture abroad among its main goals in cultural cooperation. For the majority, the adherence to a smaller group of countries – usually belonging to a sub-region such as the Baltic area – is an important objective. The compatriots abroad are also an important target. Finally, training and information are usually left at the end of the list of priorities. No evidence is found of an accession country intending to change priorities immediately after actual accession.

Observation of cultural flows among European states easily shows that extra-European cultural diplomacy is increasingly taking precedence over European choices. The emergence of markets in Asia, Latin America and some Arabic countries has prompted renewed national cultural activity. With regard to Europe, some EU member states have chosen of late to divert resources towards accession countries, while reducing their presence in the current EU territory. This is visible among others in the work of national cultural institutes, which are discussed below.

National cultural institutes

There are more than 430 national cultural institutes in the 31 countries examined in the study. When asked what were the chief obstacles to pursuing transnational cultural cooperation, the main factors listed by the national cultural institutes were insufficient time and human resources and not enough funds. An additional financial issue that reportedly had to be taken into account in engaging with other national cultural institutes was the uncertainties

which sometimes surrounded counterparts' budgets as well. A senior staff member of one cultural institute said that while talking with other national institutes was useful, cooperation is more problematic, because they are competing with one another.

The demand for transborder cultural engagement in Europe exceeds the resources currently available, both for national cultural institutes and for national governments. Partly as a result of this, a number of national cultural institutes today act more as facilitators and concentrate less on directly managed events. Some cultural institutes no longer see themselves simply as promoting their own culture and language, but also as a channel to encourage arts and cultural activities from host nations to be presented in their own country.

Evidence has been found of the willingness of some national institutes to demonstrate their "European credentials". This suggests a greater readiness to cooperate with other cultural institutes and is particularly evident in relation to projects that focus on issues of common interest, to projects that have a European theme and to the possibility of sharing premises or resources.

Cooperation in the visual arts

The main action of cooperation in the visual arts among European countries is the well-accepted, traditional art exhibition. Participation in major events such as international art biennials and art fairs also make up a relevant share of national governments' policies in this sector. Artistic exchanges and residencies are increasingly being promoted and funded by most ministries, being conducive to the establishment of a network of cooperation between ministries and art universities.

National museums of art play a complementary and sometimes unique role in cultural cooperation. Due to the fact that their principal actions are exhibitions, they cover the same fields as embassies, cultural centres, institutes and ministries, but they have their own thematic lines and budgets. They tend to cooperate with other national museums, leaving aside the existing artists' networks.

Generally speaking, a clearer sectorial planning of lines of action would grant a renewed and more original image of countries, as well as stimulating the presence of private and non-profit agents in the cooperation. Countries that diversify their activities of cultural cooperation through specific departments or institutes, following a previous plan of action of sectorial policies, have better control of their funds and can concentrate on particular promotions in all cultural sectors. On the other hand, the non-existence of specific departments for international cultural affairs does not permit sectorial policies or clear evaluation of visual arts actions previously undertaken.

There is no reason to expect major changes in the national priorities for visual arts cooperation in the next few years. No ministerial action plans are found to

cover those “less traditional” disciplines generally promoted by private and non-profit agents, nor to establish sectorial cultural cooperation policies within their departments. A stronger interaction between governmental bodies and artists in their international activities is desirable, to ensure that national art is alive and achieves its goals and expectations. The role of private and non-profit agents as actual intermediaries between governments ought to be positively recognised, particularly where the lack of corresponding sectorial bodies turns artistic and cooperative intermediaries into key players.

Cooperation in the performing arts

Most governmental action in the field of the performing arts happens in the area of funding, largely concentrated on initiatives that originate from the sector itself. There are provisions in ministries and arms-length funding institutions mainly intended to support performances abroad. Likewise, states often subsidise events with high visibility and a promotional impact (festivals, celebrations, etc), but are generally less eager to assist where activities cannot promise immediate and visible effects. Nevertheless, there are some indications that slowly a shift is taking place.

At least three significant obstacles jeopardise a healthy development of further international collaboration in the performing arts: accessibility of information, problems posed by existing legislation (such as the visa difficulties encountered by non-EU artists who are invited to take part in projects in EU countries) and the imbalanced development of different parts in Europe. Support and communication systems that offer easier access to networks and other meeting platforms ought to be set up, and the establishment of more accessible systems of structured information should be facilitated. Action could also be taken in the form of additional bilateral directives between individual countries and better instructions for diplomats working in consulates, in order to make exchanges of performing arts professionals easier.

The funding role of governments, as opposed to the initiating role, in performing arts activity is expected to become increasingly important in the coming years. On the other hand, bilateral *international* cooperation may gradually be overshadowed by multilateral *intercultural* cooperation. Continuity, as opposed to incidental cultural “splashes”, is to gradually be recognised as a relevant condition for meaningful intercultural interaction.

Governments should incorporate international cultural cooperation as a vital aspect of the performing arts in national cultural policies. The needs of performing arts professionals and their organisations should be actively taken into account when national cultural policy guidelines are established. This implies accepting their expertise and following their guidance in international matters. It is also important that national funding schemes allow for projects initiated and conceived by the sector.

Practical and theoretical training in issues relevant to international cultural cooperation, including the existing flows, trends and needs in the performing arts, ought to be provided to civil servants in those departments and ministries

with a remit in international cultural cooperation. Likewise, special attention ought to be paid to the training and mentality of cultural diplomats working in foreign countries.

Cooperation in the field of cultural heritage

An international framework of treaties and conventions shapes the possibilities for governments and public authorities to act in the field of cultural heritage, more than in other cultural fields. As a result, the range of activities and of relevant agents in this sector may be relatively shorter than in the other fields under study. A significant proportion of the budget for European cooperation in the sector of heritage is used for financing experts' work, for the organisation of meetings in the framework of expert groups, for the promotion of pan-European initiatives, such as the European Heritage Days, or for lobbying purposes. The second main budgetary line is devoted to professional and technical cooperation.

Even though it is states who sign key international treaties relevant to the whole sector and which have a role in regulating cultural heritage and in organising prestigious events, actual cooperation practices are increasingly based on interregional and interlocal agreements. This can be seen particularly in emerging areas in the sector, such as projects of cultural heritage aiming at local development in cross-border areas.

The fact that more and more Western European countries are involved in answering EU bids through specific ministerial departments or related bodies is a prominent trend. Indeed, intergovernmental work in the field of cultural heritage is often initiated with a view to obtaining EU funds at later stages in the cooperative process.

There is a lack of actions by national cultural institutes concerning new areas in the definition of heritage, especially popular and territorial cultures in accession countries. Few measures exist for the protection of non-tangible cultural heritage, particularly in Central and Eastern and also in some Western European countries.

Too often, bilateral or multilateral cooperation is conceived in the short term and depends more on political needs than on European strategies at large. One of the current barriers to cooperation in the field of cultural heritage is the lack of information available at transnational level. This is particularly evident in the fields included in the wide definition of cultural heritage (eg intangible heritage), decentralised systems of management, programmes for operators using new technologies, a general European framework as regards a reflection for the memorial component of heritage, programmes for the exchange and encounters of young Europeans on complex heritage sites. In the future, priority should be given to those actors who try to develop a plural view of cultural heritage.

Cooperation in the field of music

Intergovernmental cooperation in the field of music shows a lingering emphasis on the styles, institutions and composers of the 19th century. When forms of cooperation are analysed, it becomes visible that there remains an import-export mentality towards music in many countries, with the inclusion of many events that are purely about the transference of national image rather than the exploration involved in true collaboration. Where cooperation can be seen to be most stimulated by governmental policy is in the area of youth schemes and events. Another relevant form of intergovernmental cooperation happens in the field of broadcasting, particularly through the work of the European Broadcasting Union.

Some relevant patterns appear in the approach followed by different countries. France, the UK, Germany, the Netherlands and Italy are the main generators of collaborative events, whereas most countries in Eastern and Central and some in Western Europe are net receivers of events, "cultural cooperation" being often understood there as hosting the presentation of foreign works and companies. Governments often count as action under their cultural agreements appearances, festivals and productions that would probably happen in any case.

Formal exchanges under bilateral cultural cooperation agreements are going out of fashion. While the agreements may still be in force, the use made of them directly by governments is moderate, compared to the general volume of internationally driven activity. Increasingly the real impetus comes from devolved agencies, networks or individual promoters. As the system becomes inevitably more multilateral in its operations, professional networks will increasingly become the most effective deliverers of activity. It is therefore in the interest of governments to use the networks to forge mutually-beneficial partnerships, even where there is no direct national link. This can be done both through direct support (whether at national or EU level) and by enabling their own music organisations to participate and to contribute a realistic sum to working costs.

Although cooperation among professional music training institutions is one dynamic area, with a particularly strong development in some regions such as the Baltic countries, the individual character of the training and the long developmental process which are vital characteristics of professional music training complicate a more active approach to European cooperation in this field.

It would be important for governments to realise that new music and new ways of presenting music and imaginative programming that takes musical life beyond the routine and the expected will pay greater dividends to both audiences and governments.

Cooperation in the field of books and reading

Modern bilateral cooperation in the books and reading sector has changed its character only slightly over the last decades. Small-scale projects still dominate, coming down to the exchange of experts, publications and translated works. State-level international cooperation goes considerably beyond the framework of bilateral cooperation realised within signed bilateral agreements. It also appears that *promotion* is the key word in considering the subject of international cultural cooperation in the sector, as most promotional activities undertaken by European countries in this field overlap with the commitments from bilateral agreements concerning cultural cooperation.

The principal forms of state-level international cooperation in the books and reading sector, financed by public funds, are cooperation among libraries, cooperation in the field of translations and participation in book fairs. Support to these activities is generally provided for by governmental schemes, bilateral agreements and ad hoc arrangements.

Concerning libraries, the most common form of cooperation is the exchange of publications and librarians. The exchange of librarians, their participation in conferences, and training in libraries abroad is particularly important nowadays for Central and Eastern European countries which still struggle with the necessity of modernising the library infrastructure.

Translating books into foreign languages has a fundamental meaning for international cooperation in the book sector. European states implement a wide range of support measures for publishing their national literature abroad, which generally takes the form of translation subsidies.

The engagement of public funds and the governments of the countries in international book fairs is done through the creation of national stands or the "honorary guests" formula, which provides national governments with the opportunity to showcase the best of their national literature and publishing.

Those activities in the areas of training, mobility and translation which are not covered by existing bilateral cooperation may require further funding from the EU. Another important need at the European level is the establishment of a homogeneous information system concerning the possibilities for translators of benefiting from translation funds as well as from exchange programmes.

Future trends

An analysis of the present dynamics and trends leads towards an extrapolation of probable future trends, based on an assumed continuity in the patterns of the international cultural cooperation as performed by national governments:

- Governments will continue to play a cooperation role through cultural actions according to the needs of their domestic or international political agenda. It is expected though that such activities will be planned with a

wider examination of their effect on the particular sector both at home and abroad.

- The diversity of scenarios and motivations makes it difficult to try and coordinate such actions on an intergovernmental basis. And yet governments might try and find ways to improve their mutual information and research in order to avoid planning dysfunctions, sectorial and geographic misbalances and overlaps.
- Advantages drawn from such collaboration might prompt national governments to entrust the task of monitoring international cultural cooperation in Europe through an agency, with special reference to intergovernmental actions.
- And yet, governments will tend to engage in cultural interaction on the basis of promotional goals and economic and political interests but leaving increasingly to the professional agents the task of organising and managing the specific activity.
- As national governments realise that the effectiveness of their international cultural cooperation depends on the quality input and engagement of cultural organisations themselves, they will make their policies and planning procedures more flexible and participatory so as to involve the arts and heritage sector in the planning and not only in the implementation. Besides diplomatic action, driven chiefly by promotional and economic motivation, national governments might decide to support stable long-term alliances and partnerships between and among cultural organisations, since they bring an important learning experience and strengthen the professional qualities of the sector .
- Governments might consider new ways of merging their cultural visibility needs abroad, more connected with the orchestrated enhancement of European cultural "identity" than the promotion of one's own country and its culture as a brand.
- Intergovernmental cultural cooperation will increasingly absorb those values that rest on the notions of European diversity, solidarity and "people to people" cooperation.
- The proliferation of festivals as one of the most popular forms of international cultural cooperation will continue, but increasingly festivals will seek legitimisation in the creation of new artistic value and new social capital, in adding extra qualities to the usual cultural production throughout the season and in merging the artistic, cultural, economic and civic energies of a city. For the success of the festival their ability to negotiate the complex dialectic of the local and international expectations and interests will be crucial.

General recommendations

National governments need to renew the rhetoric of international cultural cooperation and surpass the Cold War remains, making the language of their declarations, policy papers and agreements reflect the new political realities in Europe and the world and new cultural trends, especially in the interaction of artistic creativity and cultural industry.

Intergovernmental cultural cooperation should be understood not so much as what governments do amongst themselves, but as a sum of joint policies they articulate in order to ensure the best dynamics of European cultural diversity and its cultural resources. It should shift from the event-oriented, bilateral practice to a more strategic and multilateral level. Cultural diplomacy within Europe should become obsolete, as the logic of a common European cultural space increasingly prevails and cultural organisations integrate their international engagement, at least within Europe, in their daily work.

Cultural cooperation in Europe should be based on common principles and values regarding ethics and its overall political implications. Governments should be seen to lead the way to the best standards of cooperation. Multilateral consensus ought to be achieved in order to ensure equity between all European countries in the scope and intensity of their international cultural engagement and in order to avoid unbalanced presence of strong cultures in small nations without prospects of reciprocity.

Multilateral commitment is also needed in order to set clear standards of non-state and minority cultures and languages, for them to be adequately involved in intergovernmental cultural cooperation. The enhancement of European cultural diversity should be at the heart of cooperation initiatives, stressing the overall common context in which cultures are developing, their shared challenges and opportunities.

Intergovernmental cultural cooperation should also be placed as much as possible in a multilateral context with regard to the dissemination of intellectual and creative benefits of cooperative activities. Multilateral arrangements should further the dissemination of information and good and innovative practices.

A common code of practice in intergovernmental cultural cooperation should invite the governments to leave the initiative and artistic choices to the professionals and mark for themselves a role of founder and provider of general political direction. International cultural networks also deserve special support from governments and multilateral organisations, as they provide the rudimentary infrastructure for information flows, communication and partnership development among the cultural operators.

The cultural dimension of international cooperation needs to gain room in the curricula of academic programmes and departments preparing future civil servants, diplomats and experts. While academic departments and institutes of European studies need to enhance their cultural perspective, departments and programmes of cultural studies need to focus on the specific European features, dynamics and resources. Effective international cultural cooperation can enhance the emergence of the EU as a community of states, nations and citizens but requires a major and systemic commitment of public authorities to the development of the intercultural competence and especially to multilingualism.

National governments should stimulate the role of and ensure the transfer of expertise among local and regional authorities, and provide the necessary coordination and coherence on the strategic level.

Motivations for multilateral cultural cooperation often lie in history, geographic proximity, cultural affinity or linguistic kinship, a tradition of communality or in the confluence of national cultural systems. But it should be asserted that cultural collaboration with less known realms has its own advantages, that exploration of the distant and the unfamiliar also brings a developmental and learning benefit through confrontation, surprise and discovery.

It would also be important for national governments in Europe to combine their resources and to synchronise their objectives in order to boost international cultural cooperation outside the EU, primarily with the countries of first proximity in Eastern Europe, South-Eastern Europe and the Southern Mediterranean. In those zones, cultural diplomacy could play a major role to weaken ignorance and prejudice, dispel hatred and intolerance and to stimulate mutual respect, trust and understanding.

Migrants and communities issued from migration processes should be seen not only as a reason for international cultural cooperation with their countries of origin but as a primary resource in developing this collaboration, setting its priorities and directions and facilitating the development of intercultural competences of all involved.

Traditional definitions of culture that still prevail in the programmes of intergovernmental cultural cooperation should be revised so as to include new cultural phenomena, emerging fields of creation (digital arts) and notions of culture that fuse disciplines and sectors and emerge as patterns and preferences of life styles and as symbolic renderings of values and beliefs. Governments should also understand that there is much to be gained by more actively dealing with emerging art forms.

Bilateral and multilateral cultural collaboration in the field of cultural heritage should be seen as an investment in the emergence of a strong sense of European citizenship that should complement and not replace the sense of municipal and regional identity and national citizenship.

Despite the communication revolution and new channels of digital communication, the mobility of professionals, of works and artefacts remains the essential part of international cultural cooperation. National governments should develop mobility enhancement schemes in order to enable their cultural operators to go abroad and to receive at home cultural operators from abroad, in short term visits, stages, internships, and longer residences.

Beyond mere exchange, governments ought to encourage and enable cultural operators to develop complex forms of cooperation, including information processing, training, debate and reflection, technical assistance and overall development of expertise among culture professionals. The more national governments tend to accept the role of strategic leaders and key funders in international cultural cooperation, the more important it becomes to

insert in the distribution of financial means and overall decision-making those principles that dominate or should permeate their national cultural policies - namely arms-length, peer review, quality and impact assessment, evaluative criteria set up in advance, longer financing cycles, sustainability of partnerships, institutional autonomy.

Résumé

Introduction

La coopération culturelle intergouvernementale a souvent été limitée à la signature d'accords bilatéraux ou multilatéraux de nature purement diplomatique dépourvus de contenu spécifique. Dans quelques cas, ils ont été suivis par des programmes-cadres bilatéraux qui permettent aux pays de faire part de leur intérêt pour le développement des relations avec leurs partenaires étatiques. Nous avons recensé, dans cette étude, plus de 300 accords bilatéraux en cours entre pays européens. En outre, au-delà du strict cadre des affaires diplomatiques, la coopération culturelle, au sens large, se rapporte à un grand nombre de décisions ad hoc ou d'activités conjointes entre gouvernements, sans s'inscrire pour autant dans le cadre d'accords officiels.

La notion de diplomatie culturelle a subi ces 25 dernières années une remarquable évolution qui s'est accélérée depuis la chute du mur de Berlin en 1989. La coopération directe entre Gouvernements dans les domaines de l'Art et du Patrimoine a perdu un peu de son importance politique, historique, diplomatique et culturelle dans le contexte d'échanges culturels intenses et multidirectionnels. Les ressources allouées à la coopération culturelle intergouvernementale en Europe ont passablement diminué depuis la fin de la Guerre Froide. Cela a particulièrement affecté les budgets des attachés culturels et des Instituts culturels nationaux installés à l'étranger. Durant les dernières décennies, la coopération culturelle intergouvernementale a gagné en autonomie dans un cadre élargi aux enjeux éducatifs et scientifiques. Elle a été progressivement reconnue comme un "Troisième pilier" stratégique (après la politique et l'économie) dans certaines négociations internationales.

La coopération culturelle en Europe se compose aujourd'hui d'un flux, multilatéral et étendu, d'initiatives et de projets, qui ont été initiés et mis en oeuvre par des artistes individuels, des organisations sans but lucratif, des musées locaux, théâtres et compagnies, agences de management artistique et autres autorités locales et régionales, tout comme par des gouvernements nationaux et leurs organismes déléguées. Les projets n'impliquant que les gouvernements nationaux représentent de moins en moins la norme. Dans ce contexte, on peut se demander si les gouvernements ont la capacité de mettre de côté la logique diplomatique, bureaucratique et promotionnelle, en s'engageant dans une autre problématique de coopération. En dépit de ces nombreuses difficultés, il semble pourtant que, pour plusieurs raisons, les Etats ont un rôle à jouer pour combler l'énorme décalage existant en Europe entre les agendas culturels nationaux et la création d'un espace culturel européen, l'encouragement de circuits créatifs et la mise à disposition de ressources pour susciter de nouveaux publics.

Dans cette étude, la "coopération culturelle" s'entend de toutes les formes de coopération institutionnelle, engageant au moins deux pays Européens, entre les autorités nationales ou les organismes à qui ces dernières ont explicitement délégué le pouvoir de conduire la coopération culturelle, dans le but de promouvoir des intérêts communs à des fins culturelles. Sauf indication

contraire, toute référence à la « coopération culturelle » doit ici être entendu comme se référant à la coopération culturelle *intergouvernementale*.

Cette étude a analysé 31 pays Européens - à savoir les 15 Etats Membres actuels de l'Union Européenne, les 13 pays candidats et les 3 membres de l'Espace Economique Européen (Islande, Liechtenstein, Norvège). Le sujet de notre étude porte sur les administrations nationales (Départements ministériels ou agences gouvernementales déléguées, comme les *Arts Councils* quand ils existent), les institutions culturelles nationales (instituts pour la promotion de la culture à l'étranger et organisations culturelles nationales comme les théâtres nationaux, musées nationaux, orchestres nationaux, bibliothèques nationales); et d'autres instances auxquelles les pouvoirs publics ont confié la mission de mener à bien une coopération culturelle transnationale, pouvoirs locaux et régionaux inclus.

Le principal objectif de cette étude est de fournir une description et une analyse de la situation actuelle de la coopération culturelle, ainsi que ses tendances présentes et futures, dans les 31 pays Européens mentionnés plus haut.

Enjeux et modèles de la coopération culturelle

Les gouvernements tendent à s'engager dans la coopération internationale pour des objectifs plus politiques que culturels. En un sens, la coopération culturelle internationale pourrait être vue comme une forme étendue de diplomatie, en particulier lorsque cette fonction est confiée aux ministères des affaires étrangères. Ceux-ci et leurs homologues de la culture sont connus pour diverger fréquemment dans leurs activités ; le premier est souvent orienté vers les activités promotionnelles, alors que le second est plutôt tourné vers des mécanismes encourageant le développement des structures techniques et créatives. Les institutions culturelles, dans le secteur des arts et du patrimoine, sont les acteurs clés des relations extérieures et disposent souvent d'agents spécialisés dans la définition et la mise en oeuvre des objectifs de politique extérieure de leurs organisations. La coopération culturelle intergouvernementale s'est énormément orientée vers le grand public alors que la cible première visait plutôt certains intellectuels et les élites diplomatiques.

D'importantes différences existent encore en Europe entre les pays qui autorisent les institutions artistiques nationales et les instituts culturels nationaux à développer leurs réseaux internationaux et les pays où l'autonomie permise est moindre. On peut en constater également dans le fait que certains pays s'investissent davantage dans la coopération multilatérale, d'autres dans les relations bilatérales. En raison de la prééminence du bilatéralisme, la coopération culturelle internationale est souvent réduite aux échanges culturels internationaux. Ceci signifie que les gouvernements et organismes de deux pays échangent des produits culturels ou des visites dans un esprit de réciprocité : une présentation de la culture nationale A dans un pays B est souvent suivie par une manifestation de la culture B en pays A. La forme varie, avec de grands événements ("L'Année de la Pologne", "La Saison de la

Hongrie", "Europalia", Ville Européenne de la Culture, Exposition Universelle...) qui prennent une grande importance dans la coopération culturelle contemporaine. Les gouvernements préfèrent souvent le prestige et l'opportunité, grands événements inclus, à des formes de coopération internationale orientées sur les processus, complexes et de long terme.

Ces dernières années ont été l'occasion d'une amélioration de l'intégration de l'expertise technique, logistique et managériale dans les activités culturelles où les gouvernements nationaux prennent part, avec pour résultat un niveau plus professionnel de programmation et de présentation, souvent calqué sur l'expérience des organismes culturels et leurs équipes. Les institutions culturelles nationales sont souvent mentionnées dans les propositions de coopération culturelle internationale et d'engagement dans la mobilité transnationale. Ces institutions, comme les théâtres nationaux, les compagnies de ballet ou les musées nationaux, pourraient mettre cette démarche en balance avec leur propres projets artistiques, mais cela les conduit à rompre avec la tendance à se concentrer uniquement sur les publics nationaux.

De façon générale, la coopération culturelle européenne est passée de l'action gouvernementale directe à un soutien aux mesures proposées par les secteurs privés et associatifs. Le support de ces activités non gouvernementales est de plus en plus devenu la forme privilégiée d'une diplomatie culturelle indirecte, bénéficiant aux gouvernements, aux opérateurs culturels et au public.

Cependant, les décisions concernant le type d'action culturelle choisie pour stimuler la visibilité, la promotion ou l'échange à l'étranger tendent à être prises sans évaluation générale de leurs effets à moyen et long terme pour le développement artistique et professionnel du secteur concerné. Les gouvernements prennent de plus en plus la responsabilité promotionnelle de leurs artistes et industries culturelles afin de leur garantir une place dans les marchés européens. La logique promotionnelle se répand par conséquent dans la philosophie et les stratégies gouvernementales en matière de relations culturelles.

Le doute subsiste quant au fait de savoir si une telle coopération ne devrait pas être qualifiée de *promotion*. De fait, la soi-disant coopération, en ce sens, est rarement le témoignage d'une bonne volonté désintéressée, bien que des situations intermédiaires existent et que des opérations initialement pensées comme des vitrines ou des attractions touristiques puissent donner lieu à des échanges très dynamiques. Il semble alors que la coopération puisse aussi exister dans ces cas où un partenaire déterminé dirige et expose ses activités dans un autre pays.

Certains gouvernements essayent aujourd'hui de tirer les bénéfices dans les relations internationales de leurs réussites dans le cadre des politiques culturelles nationales. Quand, par exemple, celles-ci ont conduit à une excellence remarquable du design contemporain, on va chercher à la promouvoir dans les activités de coopération culturelle.

Rappelons que la promotion des valeurs relatives à la diversité culturelle - la bannière derrière laquelle de nombreux gouvernements européens se rangent désormais dans leurs discours culturels intérieurs et/ou internationaux - doit être comprise non seulement comme le reflet de principes éthiques mais aussi comme l'objectif ultime de la coopération. Le développement de la diversité doit avoir pour finalité de garantir un maximum de spectres d'expressions, combinées de telle sorte qu'elles conduiraient à l'amélioration qualitative de la sensibilité et au renouveau du creuset créatif de la société. La coopération n'est pas une notion abstraite de bonne volonté mais bien plus l'essence de la survie culturelle et du développement de l'esprit critique dans la société.

Les tendances esthétiques et les contenus de la coopération culturelle intergouvernementale tendent à s'appuyer sur les formes d'art classique et sur la dimension artistique du patrimoine. Les exceptions peuvent plutôt se rencontrer dans les arts visuels et théâtraux, et en particulier lorsque des formes moins classiques peuvent être dotées d'un prestige considérable

D'autre part, l'existence de minorités culturelles ou de nationalités internes au sein d'un Etat ne s'insère pas aisément dans l'image de la culture nationale projetée par un gouvernement dans d'autres pays européens, même si les minorités et la diversité culturelles sont invoquées dans les accords bilatéraux en tant que "ponts" facilitant la coopération.

Malgré quelques accords et déclarations politiques, les effets de la coopération intergouvernementale régionale se sont révélés limités, sauf dans les Etats Baltiques, où les initiatives du Conseil Nordique ont eu un effet substantiel.

La coopération culturelle internationale entre les pays accédant à l'Union Européenne s'est considérablement réduite ces dernières années. Ainsi, les engagements promotionnels plus centrés sur l'Europe prédominent, dans la mesure où ces Etats s'appliquent à introduire leur culture nationale dans les principales capitales de l'Union. Il y a ici une forte concordance entre les listes des priorités des 13 nouveaux membres, qui confirme que ce sont des objectifs naturels, organiques qui partent de réalités politiques partagées. Tous les Etats donnent au processus actuel d'intégration un haut niveau de priorité, et chacun mentionne la promotion de sa culture nationale à l'étranger parmi ses principaux objectifs de coopération culturelle. Pour la majorité, l'adhésion à un groupe plus limité de petits pays - une sub-région comme l'aire baltique par exemple - est un aspect important de cette stratégie. Les relations avec les nationaux expatriés en est un autre. Enfin, la formation et l'information sont fréquemment placées en queue de liste prioritaire. Il n'y a pas d'exemple d'un pays accédant à l'Europe et qui ait l'intention de changer, à court terme, ces priorités.

L'observation des flux culturels à travers les Etats européens montre que la diplomatie culturelle extra-européenne prend le pas sur les choix européens. L'émergence de marchés en Asie, Amérique Latine et quelques pays Arabes a rapidement permis un renouvellement de l'activité culturelle nationale. En ce qui concerne l'Europe, certains Etats Membres ont choisi tardivement d'orienter des ressources vers les pays candidats, alors qu'ils réduisaient leur présence sur

le territoire de l'actuelle Union. Ce phénomène est notamment visible dans le travail des instituts culturels, que nous présentons ci-dessous.

Instituts culturels nationaux

On compte plus de 430 instituts culturels nationaux dans les 31 pays examinés dans cette étude. Lorsque l'on s'interroge sur les obstacles majeurs à la poursuite de la coopération culturelle trans-nationale, les principaux facteurs énoncés par les instituts culturels nationaux sont le manque de temps et de ressources humaines ainsi que l'insuffisance de moyens financiers. Autre aspect financier à prendre en compte dans le partenariat avec d'autres instituts culturels nationaux : l'incertitude qui marque réciproquement les moyens des partenaires potentiels. Un membre du personnel administratif d'un institut culturel affirme ainsi que si le dialogue avec d'autres instituts nationaux est utile, la coopération reste plus problématique car les instituts seraient en compétition les uns avec les autres.

La demande d'engagement culturel transnational en Europe excède largement les ressources actuellement disponibles, à la fois pour les instituts culturels et les gouvernements nationaux. En conséquence, nombre d'instituts culturels nationaux agissent plus aujourd'hui en tant qu'intermédiaires que dans l'administration directe d'événements. D'autre part, certains instituts culturels ne se voient pas simplement comme les promoteurs de leur propre culture et langue, mais bien plus comme un canal pour encourager les arts et les activités culturelles du pays d'accueil vers le pays de leur ressort.

Il existe des preuves de la bonne volonté de certains instituts nationaux pour démontrer leur *motivation européenne*. Ce qui sous-entend un intérêt croissant à coopérer avec d'autres instituts culturels. Cette attitude est particulièrement évidente dans le cas de projets d'intérêt commun ou s'appuyant sur un thème européen, ainsi que sur la possibilité de partager des locaux ou des ressources.

Coopération dans les arts visuels

Le principal champ d'action de la coopération dans le cadre des arts visuels, parmi les pays Européens concerne les traditionnelles expositions d'art. La participation à de grands événements tels que les biennales internationales et les foires artistiques a permis d'engager un partage intéressant des politiques nationales dans ce secteur. Les échanges et les résidences artistiques ont été notablement promues et fondés par la plupart des ministères, contribuant à l'établissement d'un réseau de coopération entre les ministres et les universités d'art.

Les musées nationaux d'art jouent un rôle complémentaire et parfois unique dans la coopération culturelle. Etant donné que leur activité la plus importante est l'exposition, ils couvrent le même domaine que les ambassades, les centres culturels, les instituts et les ministères mais ils ont leurs propres lignes thématiques et budgets. Ils ont tendance à coopérer entre musées nationaux, laissant de côté les réseaux d'artistes existants.

De façon générale, une programmation sectorielle plus claire des lignes d'action pourrait contribuer à un renouvellement et à une image plus originale des pays, tout en stimulant la présence d'agents privés et non lucratifs dans la coopération. Les pays qui diversifient leurs activités de coopération culturelle par le biais de départements et instituts spécifiques, en suivant les principaux plans d'actions des politiques sectorielles, ont un meilleur contrôle de leurs fonds et peuvent se concentrer sur des promotions spécifiques dans tous les secteurs culturels. En outre, l'absence de départements spécifiques pour les affaires culturelles rend difficile l'existence de politiques sectorielles ou d'une évaluation claire des actions précédemment engagées dans le domaine des arts visuels.

Il n'y a pas de raison d'envisager des changements majeurs au sein des priorités nationales de coopération concernant les arts visuels dans les prochaines années. En général, aucun plan ministériel n'a été élaboré pour couvrir ces disciplines moins traditionnelles, dont s'occupent plutôt les agents privés et non lucratifs ; pas davantage pour établir un département de coopération culturelle au sein des institutions nationales. Une forte interaction entre les corps gouvernementaux et les artistes, dans leurs activités internationales, est souhaitable afin de garantir le caractère vivant de l'art national et de s'assurer qu'il est en bonne voie d'atteindre ses objectifs et attentes. Le rôle joué récemment par les agents privés et non lucratifs en tant qu'intermédiaires avec les gouvernements devrait être positivement reconnu, en particulier là où le déficit en ressource humaine spécialisée transforme ces intermédiaires coopératifs et artistiques en acteurs clés.

Coopération dans les arts de la scène

La plupart des actions gouvernementales dans le champ des arts de la scène sont orientées vers le financement, largement concentré sur les initiatives qui viennent du secteur en lui-même. Il existe des ressources dans les ministères et dans les institutions sous leur responsabilité, principalement orientées vers le soutien aux arts de la scène à l'étranger. De même, les Etats soutiennent souvent des événements possédant une grande visibilité et un certain impact promotionnel (festivals, commémorations, etc...), mais sont généralement moins enthousiastes à l'égard d'activités qui n'ont pas un effet visible et immédiat, mais plutôt un effet à long terme. Toutefois certains indicateurs nous indiquent que des changements sont en train, lentement, d'intervenir.

Au moins trois obstacles significatifs fragilisent un développement sain dans le domaine de la collaboration internationale des arts de la scène: l'accessibilité à l'information, les problèmes posés par la législation existante (telles les difficultés de visas rencontrées par les artistes n'appartenant pas à l'UE, invités pour prendre part à des projets d'Etats membres) et le déséquilibre du développement des différentes parties en Europe. La seule manière de dépasser ces défis serait de créer des systèmes de soutien et de communication qui offriraient un meilleur accès aux réseaux et autres plateformes de rencontres, et conforteraient un système d'informations structurées plus accessible. Des actions pourraient être entreprises sous la forme

de directives bilatérales supplémentaires entre pays et de meilleures instructions pour les diplomates travaillant dans les consulats, afin de faciliter les échanges de professionnels.

Le rôle financier des gouvernements, par opposition à son rôle d'initiateur dans le domaine des arts de la scène, devrait prendre une place de plus en plus importante dans les années à venir. En outre, la coopération internationale bilatérale devrait graduellement être éclipsée par la coopération culturelle multilatérale. Le besoin de continuité, et non le simple coup culturel conjoncturel, devrait être reconnu comme la condition d'une interaction interculturelle significative.

Les gouvernements devraient reconnaître la coopération culturelle internationale comme un aspect vital des arts du spectacle, dans les politiques culturelles nationales. Les besoins professionnels dans le secteur des arts de la scène et ses organismes devraient être activement pris en compte lors de l'établissement des lignes directrices de la politique culturelle nationale. Cela implique d'accepter leur expertise et de suivre leurs orientations dans les domaines internationaux. Il est aussi important que les cadres financiers nationaux s'ouvrent aux projets initiés et conçus par le secteur lui-même.

Une formation pratique et théorique sur ces enjeux majeurs de coopération culturelle internationale devrait être fournie aux fonctionnaires de ces départements et ministères en insistant sur la coopération culturelle internationale. Elle devrait prendre en compte les flux existants, tendances et besoins dans le domaine de l'art de la scène. De même, une attention spéciale devrait être accordée à la formation et aux mentalités des diplomates culturels dans les pays étrangers.

Coopération dans le domaine du patrimoine

Un cadre international de traités et conventions conditionne les possibilités pour les gouvernements et autorités publiques d'agir dans le champ du patrimoine ; plus que dans d'autres domaines. Ainsi l'ensemble des activités et agents cruciaux de ce secteur sont sans doute relativement moins nombreux que dans les autres domaines étudiés. Une part significative du budget pour la coopération européenne en matière de patrimoine est utilisée pour financer le travail des experts, pour organiser des rencontres au sein de groupes techniques, pour promouvoir des initiatives pan-européennes, comme les Journées européennes du patrimoine, ou enfin dans des logiques de lobbying. La seconde ligne budgétaire principale est consacrée à la coopération technique et professionnelle.

Bien que ce soient les Etats qui signent d'importants traités internationaux pour l'ensemble du secteur, et bien qu'ils occupent un rôle important dans la réglementation du patrimoine culturel et dans l'organisation des événements prestigieux, les pratiques culturelles actuelles sont largement basées sur des accords interrégionaux et inter-locaux. On peut le constater en particulier dans les domaines émergents tels que les projets de patrimoine culturel centrés sur le développement local, notamment dans les régions frontalières.

Le fait que de plus en plus de pays d'Europe occidentale soient impliqués dans les appels à propositions des institutions communautaires au travers de départements spécialisés ou d'agences déléguées est une tendance majeure. De fait, le travail intergouvernemental dans le champ du patrimoine culturel est souvent enclenché pour obtenir des fonds européens lors des stades avancés du processus de coopération.

On peut noter un déficit d'intervention des instituts culturels nationaux sur les nouvelles thématiques de la notion du patrimoine, en particulier les cultures populaires et territoriales des pays candidats. Peu de mesures existent en matière de protection du patrimoine culturel intangible, en particulier dans les pays d'Europe centrale et orientale et dans certains pays d'Europe occidentale.

Trop souvent, la coopération bilatérale et multilatérale est conçue à court terme et dépend plus des besoins politiques que d'une véritable stratégie européenne à long terme. L'un des obstacles les plus souvent rencontrés dans le domaine de la coopération réside dans le manque d'information disponible au niveau transnational. Ce constat est particulièrement évident dans les domaines compris dans la définition générale du patrimoine culturel (ainsi du patrimoine intangible), systèmes décentralisés de management, programmes pour les opérateurs utilisant de nouvelles technologies, réseaux européens généralistes travaillant à une réflexion sur les composants mémoriaux du patrimoine, les programmes pour l'échange et les rencontres entre jeunes européens sur des sites patrimoniaux complexes. Dans le futur, la priorité devrait être donnée à ces acteurs qui tentent de développer une vision plurielle du patrimoine culturel.

Coopération dans le domaine de la musique

La coopération intergouvernementale dans le champ de la musique met un accent majeur sur le style, les Institutions et les compositeurs du XIX^{ème} siècle. Quand les formes de coopération sont analysées, on voit que la logique import/export demeure très présente dans plusieurs pays, comprenant de nombreux événements qui s'appuient sur le transfert pur et simple de l'image nationale plutôt que sur une démarche impliquant une véritable collaboration. Les programmes et les événements pour la jeunesse sont l'aire de développement la plus soutenue par l'action gouvernementale. L'autre forme de coopération intergouvernementale à noter se développe en matière de la radio et de la télévision, et particulièrement au travers des activités de l'Union Européenne de Radio-Télévision.

Certains modèles apparaissent selon l'approche différente des pays. La France, la Grande Bretagne, l'Allemagne, les Pays Bas et l'Italie sont les principaux initiateurs des événements de collaboration, alors que les pays de l'Europe centrale et orientale ainsi que certains d'Europe occidentale sont plus dans une logique de réception d'événements de "coopération culturelle", plutôt enclins à accueillir la présentation de productions ou de compagnies étrangères. L'action gouvernementale intervient souvent sous des traits

d'accords culturels, d'initiatives mises en place lors de festivals et productions qui pourraient probablement avoir lieu de toute façon.

Les échanges formels dans le cadre d'accords de coopération culturelle bilatéraux sont de moins en moins de mise. Quand ces accords sont encore en cours de validité, leur utilisation directe par les gouvernements est modérée, en comparaison avec le volume général des activités portées au niveau international. La véritable impulsion provient de plus en plus des agences concernées, des réseaux ou des promoteurs individuels. Comme le système devient inévitablement plus multilatéral dans leurs opérations, les réseaux professionnels devraient devenir les fournisseurs d'activités les plus efficaces. Il est donc dans l'intérêt des gouvernements d'utiliser ces réseaux pour forger des partenariats mutuellement bénéfiques, même là où la connexion nationale directe fait défaut. Cette action peut être menée à travers un soutien direct (de niveau national européen) ou bien en donnant la capacité aux organisations musicales nationales de participer aux coûts de travail et d'y contribuer sur la base de financements raisonnables.

Si la coopération entre institutions de formation musicale professionnelle est un champ dynamique, avec un développement particulièrement fort dans certaines régions comme les pays baltes, le caractère individuel et de long terme des processus de formation, qui sont des aspects vitaux de cette formation professionnelle, complique une approche plus active de la coopération européenne dans ce champ.

Il serait important pour les gouvernements de réaliser que la nouvelle musique, les nouvelles façons de la présenter et les programmations inventives propulsent la vie musicale au delà de la routine et des attentes classiques, et entraînent des bénéfices beaucoup plus importants à la fois pour les spectateurs et les gouvernements.

Coopération dans les domaines du livre et de la lecture

La coopération bilatérale actuelle dans le secteur du livre et de la lecture n'a évolué que très légèrement durant les dernières décennies. Les projets à petite échelle restent dominants, se développant grâce aux échanges d'experts, aux travaux de traduction et de publications. La coopération internationale au niveau des Etats s'est considérablement développée au-delà du réseau de la coopération bilatérale réalisée dans le cadre d'accords bilatéraux. La "promotion" apparaît également comme le mot clé lorsque l'on considère le sujet de la coopération culturelle internationale dans ce secteur, puisque la majeure partie des activités promotionnelles prises en charge dans ce domaine par les pays européens et leurs engagements selon les accords bilatéraux concernant la coopération culturelle se chevauchent.

Les activités majeures, financées par des fonds publics de niveau étatique, dans le secteur du livre et de la lecture, sont les coopérations entre bibliothèques, dans le champ des traductions et de la participation aux foires du livre. Le soutien à ces activités est en général défini par des schémas nationaux, des accords bilatéraux et des arrangements *ad hoc*.

En ce qui concerne les bibliothèques, la forme la plus commune de coopération est l'échange de publications et de bibliothécaires. L'échange de bibliothécaires, leur participation à des conférences et à des formations dans des bibliothèques à l'étranger sont particulièrement importants aujourd'hui pour les pays d'Europe centrale et orientale, qui continuent à oeuvrer pour moderniser leurs infrastructures de lecture publique.

Traduire des livres en langues étrangères a un sens fondamental pour la coopération internationale dans le secteur du livre. Les Etats européens disposent d'un large éventail de mesures de soutien pour la diffusion de la littérature nationale à l'étranger, fréquemment sous forme de soutien à la traduction.

L'engagement de fonds publics et des gouvernements dans les foires internationales du livre se fait à travers la création de stands nationaux et de la formule des "invités d'honneur", ce qui permet aux gouvernements nationaux de mettre en exergue et en vitrine le meilleur de leurs publications et de leur littérature.

Ces activités de formation, d'aide à la mobilité et de traduction qui ne sont pas couverts par la coopération bilatérale existante pourraient nécessiter un financement plus élevé de la part de l'Union Européenne. L'établissement d'un système d'information homogène est un autre besoin important au niveau européen pour permettre aux traducteurs de bénéficier de fonds de traduction ou de programmes d'échange.

Perspectives

L'analyse des dynamiques et tendances actuelles nous permet de formuler certaines orientations concernant le futur de la coopération, en s'appuyant sur la continuité des modèles de la coopération culturelle internationale menée par les gouvernements nationaux:

- Les gouvernements continueront de jouer un rôle coopératif à travers des actions culturelles en lien avec les besoins de leurs agendas politiques internes ou internationaux. Pourtant, on espère que ces activités seront planifiées avec une plus grande attention quant à leurs effets sectoriels, tant nationaux qu'internationaux.
- La diversité de scénarios et de motivations rend difficile la coordination de telles actions sur une base intergouvernementale. Les gouvernements pourraient ainsi tenter de trouver des formules pour améliorer l'information et la recherche mutuelles, afin d'éviter les dysfonctionnements de programmation, les déséquilibres sectoriels ou géographiques ou les chevauchements d'intervention.
- Les avantages obtenus de cette coopération pourraient pousser les gouvernements nationaux à confier à une agence, la tâche d'observer la coopération culturelle internationale en Europe, en portant une attention particulière aux échanges intergouvernementaux.

- Cependant, les gouvernements auront tendance à s'engager dans l'interaction culturelle sur la base d'objectifs promotionnels et d'intérêts économiques et politiques, mais en confiant de plus en plus aux agents professionnels la tâche d'organiser et de gérer l'action elle-même.
- Dans la mesure où les gouvernements nationaux prennent conscience que l'efficacité de leur coopération culturelle internationale dépend de la qualité des contributions et de l'implication des organismes culturels eux-mêmes, ils élaboreront des politiques et des procédures de planification plus flexibles et participatives, afin d'impliquer le secteur des arts et du patrimoine, non seulement dans l'exécution mais aussi dans la planification. Outre l'action diplomatique, motivée notamment par des intérêts promotionnels et économiques, les gouvernements nationaux pourraient décider de soutenir des alliances et partenariats stables à long terme entre les organisations culturelles, elles qui apportent d'importantes leçons d'expériences et renforcent les qualités professionnelles du secteur.
- Les gouvernements pourraient envisager de rationaliser leurs besoins de visibilité culturelle extérieure, mieux raccordés à la mise en valeur conjointe d'une identité culturelle européenne, plutôt que centrée sur la promotion du pays et de sa culture, qui s'assimile à l'exportation d'une marque de fabrique.
- La coopération culturelle intergouvernementale intégrera de plus en plus les valeurs qui s'appuient sur les notions de la diversité européenne, la solidarité et la coopération entre les peuples.
- La prolifération de festivals, l'une des formes les plus populaires de la coopération culturelle internationale, se poursuivra, mais ces festivals chercheront une autre légitimation à travers la création de nouvelles valeurs artistiques et d'un nouveau capital social, en injectant d'autres qualités à la production culturelle traditionnelle au long de l'année, et en associant les énergies artistiques, culturelles, économiques et civiques des villes. Le succès d'un festival dépendra aussi de manière cruciale de l'habilité à résoudre la complexe dialectique des attentes locales et internationales.

Recommandations générales

Les gouvernements nationaux ont besoin de repenser la rhétorique de la coopération culturelle internationale, en dépassant les traces de la Guerre Froide, et en intégrant, à travers les déclarations, documents politiques et accords, les nouvelles réalités de l'Europe et du monde ainsi que les nouvelles tendances culturelles, et en particulier l'interaction entre la créativité artistique et les industries culturelles.

La coopération culturelle intergouvernementale ne devrait pas tant être comprise comme ce que les gouvernements font entre eux mais comme la somme des politiques conjointes menées pour assurer la meilleure dynamique de la diversité culturelle européenne et de ses ressources culturelles. Il conviendrait de suivre une autre orientation que celle des pratiques événementielles et bilatérales pour se centrer davantage sur une perspective plus stratégique et multilatérale. La diplomatie culturelle en Europe devrait devenir obsolète, sachant que la logique de l'espace culturel commun

européen prévaut de plus en plus et que les organisations culturelles intègrent leurs engagements internationaux, du moins en Europe, dans leur travail quotidien.

La coopération culturelle en Europe devrait être fondée sur des valeurs et principes communs, concernant l'éthique et ses implications politiques globales. Les gouvernements devraient être considérés comme *leaders* en ce qui concerne les standards de la coopération. Un consensus multilatéral devrait se dégager afin de garantir l'équité parmi tous les pays européens à la fois en termes de portée et d'intensité de leurs engagements culturels internationaux, afin d'éviter la prédominance non régulée de cultures fortes dans de petites nations, sans perspectives de réciprocité.

Le compromis multilatéral est également nécessaire pour établir des définitions claires permettant aux cultures et langues minoritaires ou sans état de participer correctement à la coopération culturelle intergouvernementale. La mise en valeur de la diversité culturelle européenne devrait être au cœur des initiatives de coopération, en soulignant le contexte commun dans lequel les cultures sont en train de se développer, de partager défis et opportunités.

La coopération culturelle intergouvernementale devrait aussi être placée autant que possible dans un cadre multilatéral, en lien avec la répartition des bénéfices créatifs et intellectuels des activités de coopération. Les accords multilatéraux devraient promouvoir la dissémination de l'information, biens et pratiques innovantes.

Un code commun de pratiques de la coopération culturelle internationale devrait inviter les gouvernements à déléguer l'initiative et les choix artistiques aux professionnels en se donnant un rôle de fondateurs et d'initiateurs d'orientations de politique générale. Les réseaux culturels internationaux méritent aussi un soutien spécifique de la part des gouvernements et des organisations multilatérales, en tant que fournisseurs des infrastructures élémentaires d'informations, de communication et de développement du partenariat entre opérateurs culturels.

La dimension culturelle de la coopération internationale demande à gagner sa place dans l'univers des programmes académiques et instituts préparant les futurs fonctionnaires, diplomates et experts. Alors que les départements académiques et les instituts européens d'études ont besoin de mettre en valeur leur perspective culturelle, les départements et les programmes d'études culturelles ont besoin de se centrer sur les logiques, dynamiques et ressources européennes. Une coopération culturelle internationale effective pourrait favoriser l'émergence de l'Union Européenne comme communauté d'Etats, de nations et de citoyens, mais elle requiert une implication systématique et plus importante de la part des autorités publiques pour développer l'aptitude interculturelle, et tout particulièrement le multilinguisme.

Les gouvernements nationaux devraient encourager le transfert de l'expertise vers les autorités locales et régionales en prenant en charge la coordination nécessaire et la mise en cohérence stratégique.

Les motivations de la coopération culturelle internationale reposent souvent sur l'Histoire, la proximité géographique, l'affinité culturelle ou la parenté linguistique, une tradition communautaire ou une influence des systèmes culturels nationaux. Cependant on peut affirmer que la collaboration culturelle avec des entités moins connues possède ses propres avantages, comme la découverte du distant et du non familier. Elle apporte aussi un bénéfice de savoirs et d'apprentissages à travers la confrontation, la surprise et la découverte.

Il serait aussi important pour les gouvernements nationaux en Europe de combiner leurs ressources et de synchroniser leurs objectifs afin de démultiplier la coopération extra-communautaire, dans un premier temps avec les pays les plus proches de l'Europe de l'Est, du Sud-Est et de la zone Sud de la Méditerranée. Dans ces zones, la diplomatie culturelle pourrait jouer un rôle majeur pour faire reculer l'ignorance, les préjugés et l'intolérance, et stimuler le respect mutuel, la confiance et la compréhension.

Les migrants et les communautés issues du processus de migration ne devraient pas être seulement vus comme un argument pour la coopération culturelle avec leur pays d'origine, mais comme une ressource première de développement de cette collaboration, posant ses priorités, directions et facilitant le développement des compétences interculturelles de tous ceux qui sont concernés.

Les définitions traditionnelles de la culture restent dominantes dans les programmes de coopération culturelle intergouvernementales. Elles devraient être revues afin d'inclure les nouveaux phénomènes culturels, les champs émergents de la création (art numérique) et les notions de culture qui associent les disciplines, les valeurs et les croyances. Les gouvernements devraient aussi comprendre qu'il y a beaucoup à gagner à s'intéresser plus activement aux formes d'art émergentes.

La coopération culturelle multilatérale ou bilatérale dans le domaine du patrimoine culturelle devrait être vue comme un investissement afin d'impulser l'émergence d'un fort sentiment d'appartenance à la citoyenneté européenne qui pourrait compléter et non remplacer le sentiment d'identité locale et régionale et de citoyenneté nationale.

Malgré la révolution des communications et les nouveaux canaux de communication numérique, la mobilité des professionnels, de leurs productions et créations reste la part essentielle de la coopération culturelle internationale. Les gouvernements nationaux devraient renforcer les cadres d'appui à la mobilité pour permettre aux opérateurs culturels de se rendre à l'étranger et de recevoir chez eux les opérateurs étrangers, lors de courtes visites, stages, échanges et résidences de plus longue durée.

Au-delà des simples échanges, les gouvernements devraient encourager et rendre possible le développement de formes complexes de coopération entre les opérateurs en incluant les processus d'information, de formation, de débat et de réflexion, d'assistance technique et développement général de l'expertise parmi les professionnels de la culture. Plus les gouvernements

nationaux tendent à accepter le rôle stratégique de *leaders* et de fondateurs clés de la coopération culturelle internationale, plus il devient essentiel d'insérer, dans l'attribution des moyens financiers et des décisions, les principes dominants ou qui devraient pénétrer les politiques culturelles nationales - notamment le système d'agences déléguées, des audits, l'évaluation de la qualité et de l'impact, la définition *ex ante* des critères d'évaluation, des cycles de financement plus longs, des partenariats durables, l'autonomie des institutions.

PART I

INTRODUCTION AND CONTEXT

1. Introduction

The issues of cultural cooperation in Europe dealt with in this report have a special relevance when confronting the needs of European integration, the fostering of sensitive and responsible citizenship and the implementation of Human and Cultural Rights.

Intergovernmental cultural cooperation is a concept which has not yet been developed to its full potential, having often been reduced to the signature of bilateral or multilateral agreements of a purely diplomatic nature and comparatively unspecific content.

And yet, as governments enjoy full authority in official international relations, it is to be expected that they should take responsibility in leading the way – especially as cultural cooperation can signify much more than mere exchanges of concerts and exhibitions, and can instead become an exercise where the values of creativity, solidarity and diversity are being actively pursued.

The promotion of values related to cultural diversity and pluralism must not only be understood as a reflection of ethical principles but also as an active inducement to cooperation. The final reason to foster diversity must be to ensure a maximum of expressive options, combined with a view to improving the quality of sensitivity and the renewal of the creative pool of society. **Cultural systems do not live in isolation, and only by promoting cross-fertilisation of their creative patterns can they improve and grow. Cooperation therefore is not an abstract notion of good-will but is the very essence of cultural survival and the sharpening of critical conscience in society.**

This report is set to fulfil a mandate focusing on the description of intergovernmental cultural cooperation in 31 European states but also on providing an interpretation of the present situation and its relationship to future scenarios.

As will be described in following sections, the rendering of an account of intergovernmental cultural cooperation structures and actions poses a large number of problems due to the heterogeneity of the information, the difficulties in obtaining it, and above all, the interpretation of future trends and the elaboration of sectorial as well as general conclusions.

For at the end of this study **there is a feeling that governments have seldom engaged in what we should understand today as "cultural cooperation", but rather have – quite legitimately – used culture as a means to further their political interests (domestic and international), their economic goals and the bureaucratic inertia of existing agreements and treaties.** Even the modest goals of the European Cultural Convention (signed as from 1954 by all European states) regarding European languages and learning about each other's history seem to be far from achieved.

A contemporary (and unwritten) notion of cultural cooperation implies the setting of common goals to be achieved by willing parties; goals which might be of a general moral or philosophical nature, but which must be implemented through practical actions. They could concern the exploration of art forms, the interpretation of common or respective countries' heritage, the mutual knowledge of audiences or the circulation of art works through meaningful joint efforts of production and distribution. Cooperation tends to be a medium-to-long term exercise with room for trial and error, and with a clear will to bring in new partners and experiences.

However, it is also clear that any form of intergovernmental cultural exchange, even that born out of unilateral interest, might have a positive impact on other forms of deeper cooperation, and the long-term alliances between arts and heritage projects of a non-governmental nature.

In this light, it could be said that the era of true intergovernmental cultural cooperation in Europe is yet to begin, where governments really could try and pool their efforts with the aim of improving the capacities of cultural projects to stimulate all possible options for exchanges and joint-ventures. A phase, perhaps, where intergovernmental cultural cooperation is understood not so much as what governments do amongst themselves but as which joint policies they acquire to ensure best results for European cultural diversity.

But is it too late for governments? Would it be too difficult for them to emerge from a logic of diplomacy, bureaucracy and promotion to engage in another dimension of cooperation? Have they been superseded by industries, networks, civil society movements and the professional sectors?

Opinions in this report would suggest that the answer to these questions is YES. And yet, there is a clear feeling in the research team that for many reasons, states and especially their **central governments, as long as they have full responsibility over external relations, have a role to play in filling the enormous gap existing in Europe between the domestic cultural agendas and the creation of a European cultural space, the fostering of creative circuits and the availability of resources for the emergence of new audiences.**

One thing becomes clear beyond any doubt; **governments find it increasingly difficult and pointless to operate alone.** In fact, they seldom do. And yet, governments will need a space to develop their own initiatives in the transnational cultural fields as any layer of governmental action or indeed private action is entitled to have. The problem is what the ideal role for governments in the future should be, and how to coordinate their role with that of the EU.

Despite the absence of significant references to culture in the drafting of the European Convention, or perhaps because of it, state governments might have a large say in the construction of what remains the invisible pillar of European construction: culture.

We hope that beyond fulfilling the needs to have a “state of the art” picture of intergovernmental cultural cooperation, this report can serve as a debating tool for those concerned with the future of European cultures.

European Forum for the Arts and Heritage (EFAH)
Foundation

Interarts

2. Methodology

2.1. General framework

This study emerged from a call for proposals published by the European Commission in September 2002. With the aim of producing a study on the current state of cultural and artistic cooperation in Europe, a consortium led by the European Forum for the Arts and Heritage (EFAH) and the Interarts Foundation (Interarts) was selected later that year. The work of EFAH and Interarts has been supported by CIRCLE (Cultural Information and Research Centres Liaison in Europe) and has benefited from contributions by over 40 experts in the 31 countries covered. Activities started early in 2003 and the study has been completed in its basic structure by mid-June 2003.

2.2. Focus

2.2.1. Object of the study

For the purposes of this study, cultural cooperation means any form of institutional cooperation, involving at least two European countries, between national authorities or those bodies which have been specifically given the remit by national authorities for conducting cultural cooperation, with the aim of promoting common interests for cultural ends. Except where specifically noted, all references to “cultural cooperation” in this document must be understood as referring to *intergovernmental* cultural cooperation. The term “intergovernmental cultural cooperation” has also been used in some instances.

The study covers all forms of intergovernmental cultural cooperation among European countries, that is, cultural cooperation between public authorities of at least two European countries which either are directly competent or have been specifically given the remit by national authorities for conducting transnational cultural cooperation, with the aim of promoting common interests for cultural ends. Both those activities performed as a result of formal arrangements (agreements, protocols, programmes, projects, policies) and those emerging informally but involving the above-mentioned authorities and agents have been considered.

Within this definition, it has been understood that the **agents whose activities were to be taken into account are the following:**

- **national authorities** (governmental departments or agencies operating at arm's length from governments, such as Arts Councils where they exist);
- **national cultural institutions** (national cultural institutes committed to the promotion abroad of the culture and the language of their state; and national cultural organisations, such as a National Theatre, a National Museum, a National Orchestra or a National Library); and

- **any other public authorities which have been specifically given the remit** by national authorities for conducting transnational cultural cooperation, including local and regional authorities where applicable.

The criteria used to determine which institutions and organisations are relevant in each country can be found in Annex I of this study, which collects the national reports for all 31 countries covered. In addition to the description and analysis of activities carried out by the organisations outlined above, **reference has been made to activities and partnerships involving private and non-profit agents where these were understood to be relevant** for the understanding of intergovernmental cultural cooperation.

Following the European Commission's wishes, the study covers cultural cooperation in 31 countries, namely the 15 current European Union members (Austria, Belgium, Denmark, Finland, France, Germany, Greece, Ireland, Italy, Luxembourg, the Netherlands, Portugal, Spain, Sweden and the United Kingdom), the 13 accession countries (Bulgaria, Cyprus, the Czech Republic, Estonia, Hungary, Latvia, Lithuania, Malta, Poland, Romania, Slovakia, Slovenia and Turkey) and the 3 signatory countries to the European Economic Area (Iceland, Liechtenstein and Norway). Activities jointly undertaken by or related to agents from two or more of these countries and those wherein one country provided the backdrop for another's work form the core of this study. Only where necessary, in order to inform the study with the larger context of international cultural cooperation, has reference been made to European countries' projects in other parts of Europe and the world.

Intergovernmental organisations bringing together three or more states for multi-disciplinary purposes (i.e. with aims other than the specifically cultural) have been excluded from the project's remit, including the activities of the Council of Europe, the European Union and the Nordic Council. Nevertheless, given that in some cases national governments have diverted some of their cultural cooperation activities towards multilateral bodies and that the latter influence the framework in which governments operate and the general object of the study, some general remarks about this area, particularly about the role of the EU, have been included, mostly in the opening chapters, and in Annex II.

National cultural institutes and other national institutions are taken into account when they cooperate either with one another or with authorities which have been entrusted with the possibility of undertaking international cultural cooperation. Nevertheless, in order for a better analysis of cultural cooperation, more data about the activities of these institutions has been included in the national reports, including the cooperation of foreign cultural institutes with their host's cultural scene.

Major cultural events to be organised in Europe in the period 2003-2006 are relevant to this study whether they are organised by national authorities or not, insofar as they could enable European national governments (and those bodies upon which they have bestowed the right to conduct cultural cooperation) to develop common activities.

The relevant time frame for the data described in this study is the period 2001-2003, with added insight into previous and future years when required in order to adequately analyse trends and to identify major cultural events. The study is expected to inform the European Commission about emerging and foreseen trends in the area of cultural cooperation, as well as to provide a list of cultural events with a European relevance which are expected to be held in Europe until 2006.

2.2.2. Scope of sectors

Five major arts and heritage sectors were identified from the outset, namely the visual arts; the performing arts; cultural heritage; music; and books and reading. In the framework of this study, these fields include the following disciplines:

- **Visual arts** comprises painting, sculpture, photography, digital art, multimedia, crafts and design, as well as mixed disciplines. It includes the activities of museums and galleries. For those areas where an overlap exists (such as painting, sculpture, crafts and design), the mid-19th century has been established as the barrier separating cultural heritage (works dating before 1850) and the visual arts (those dating after 1850), though some blurred lines remain.
- **Performing arts** comprises dramatic theatre, classical ballet, contemporary dance, puppet theatre, object theatre, mime and movement theatre, street theatre, site-specific theatre, theatre for children and young people, as well as disciplines mixed with music, such as opera and music theatre.
- **Cultural heritage** comprises architectural works, works of monumental sculpture or painting, elements of structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, groups of buildings, sites (whether the works of man or the combined works of nature and man) and areas including archaeological sites, which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological points of view. It also comprises practices directly or tangibly associated with events or living traditions, with ideas, beliefs, artistic or literary works and activities related to the planning of landscape design. It includes the relevant activities of museums, galleries and archives. For those areas where an overlap exists (such as painting, sculpture, crafts and design), the mid-19th century has been established as the barrier separating cultural heritage (works dating before 1850) and the visual arts (those dating after 1850), though some blurred lines may remain, particularly with regards to crafts and works emerging from traditional practices.
- **Music** comprises music in its different genres and forms, including orchestral music, chamber ensembles and solo classical (including early, new and traditional) performers, classical choral music, folk and traditional choral

and instrumental ensembles, jazz, pop and rock, world music and crossover, as well as disciplines mixed with the performing arts, such as opera and music theatre.

- **Books and reading** comprises the creation, production, promotion and translation of literature, including fiction and non-fiction, and activities related to the conservation of books and the promotion of reading. It includes the activities of libraries.

More information about the exact content of each sector and the criteria used when determining sectorial boundaries is to be found in the sectorial chapters.

2.3. Objectives

The main objective of this study is to provide a description and analysis of the current situation, as well as present and future trends in cultural cooperation amongst EU member states, signatory countries to the EEA, and accession candidate countries.

The more specific objectives are the following:

- To provide a description of bilateral or multilateral cultural cooperation programmes and actions carried out in Europe between national authorities and those cultural institutions upon which national authorities have bestowed the task of conducting cultural cooperation.
- To analyse the current situation of cultural cooperation in different artistic fields, including its forms, structures, levels of intervention, domains, themes and prospects for the years to come.
- To examine and to preview the likely major cultural trends in each artistic field over the coming years.
- To provide a list of the major cultural events planned between 2003 and 2006.

2.4. Other concepts

2.4.1. Cooperation and promotion

As specified above, the object of the study is cultural cooperation: the joint efforts engaged in a common endeavour between different parties in pursuit of common goals. This is the case of different music talents participating in the production of a concert which could not be performed solely by any of the partners, or of an exhibition of an artist's works which are scattered over different national collections. Again, only the joint effort by partners holding these works can make it possible for the exhibition to happen and, eventually, to circulate in an enriched form, in this case around Europe.

However, **the practice of cultural cooperation seldom takes the form of such a clean-cut joint effort model.** Most of the time it is the initiative of a particular state party with its own diplomatic aims and domestic agenda, which invites

other governments to share in the project. This is the common pattern, and it cannot be called outright promotion. For very often, both the domestic and the diplomatic agendas of a particular government do need an international partnership to complete and fulfil its purposes.

Cultural cooperation can exist where there seems to be some promotional interest for the partners, and even where one particular partner is in the spotlight. Cultural development in the arts and heritage does not necessarily make progress where there is a balanced input from all partners, but where each project of the partnership benefits from the others' technical, creative or organisational experience.

In this sense, although the study recognises the need to distinguish between cooperation and promotion, it is also aware of the grey areas in between and the potential benefits for cross-fertilisation brought about by operations initially designed as showcases or tourism attractions. Therefore, the study assumes that **cooperation exists even in those cases where a partner clearly takes the lead in order to expose its activities in another country**. However, it is also the conceptual strategy, insofar as it is feasible, to try and examine what the real contribution of each partner is, and what the possible benefits derived by them in terms of their scientific, creative and organisational improvement.

2.5. Research structure

Over 40 experts in 31 European countries have taken part in the gathering of data and the final production of this study. Their contributions have focused each in one of three areas of analysis – national reports for the 31 countries under scrutiny, sectorial reviews of five major arts and heritage fields and transversal analysis of a number of key areas relevant to European cultural cooperation at large.

2.5.1. National analysis

In order to grasp the specifics of each national framework, country reports were entrusted to experts in each of the 31 countries under study. Most of the so-called “national correspondents” have a research background, often combined with experience in the arts or heritage. In several cases, political or technical responsibilities in national ministries of culture have been or are at present undertaken by correspondents. Some national correspondents are also the individuals responsible for the Cultural Contact Points in their countries. Previous involvement in EFAH, Interarts and CIRCLE projects was a criterion for the selection of experts, as was the advice provided by other experts in the field.

National correspondents responded to a common questionnaire which dealt with issues of constitutional, legal and administrative frameworks, bilateral and multilateral relations, schemes supportive of cultural cooperation, the presence

of foreign national cultural institutes, major events to be held in 2003-2006 and relevant issues and trends. An internal website, accessible to all project participants, was set up for correspondents to be aware of one another's contributions and for the clarification of concepts where this was necessary. Contact with national correspondents was regularly maintained by the coordination team at Interarts. It was the latter which evaluated correspondents' responses, clarified doubts and requested further research where this was needed. Research undertaken by national correspondents included first-hand knowledge of constitutional and legal arrangements and cultural policies, consultations with policymakers and ministerial officers, desk research and interviews with cultural agents involved in European cultural cooperation.

The full list of national correspondents and correspondent teams is as follows:

Austria Andrea	Veronika Ratzenböck, with contributions from Lehner
Belgium (French-speaking C)	Michel Guérin, with contributions from Charles Etienne Lagasse
Belgium (Flemish-speaking C)	Els Baeten
Belgium (German-sp. Comm.)	Myriam Pelzer
Bulgaria	Lidia Varbanova, with contributions from Tzveta Andreeva, Rossitza Arkova, Lili Atanassova, Biliana Tomova and Neviana Viacheva
Cyprus	Nikos Shiafkalis
Czech Republic	Eva Zakova, with contributions from Ondrej Cerny and Bohumil Nekolny
Denmark	Charlotte Egsgaard-Sørensen and Peter Dueland
Estonia	Eike Eller, Kadri Jauram and Reet Remmel
Finland	Pirkko Rainesalo, with contributions from Ritva Mitchell, Anne Päkiklää and Helena Prinaa
France	François Roche
Germany	Andreas Wiesand
Greece	Glykeria Anyfandi, with contributions from Alexandra Kalogirou, Alkistis Soulogianni, Zoe Kazazaki, Vassilios Vlachos, Dimitra Argyrou, Fanny Aubert Malaurie, the Municipality of Athens and Anestis Hatzis
Hungary	Gisella Barsi, Csaba Boros, Zsófia Földesi, Péter Inkei, Zita Kádár and János Zoltán Szabó
Iceland	Tinna Gunnlaugsdottir
Ireland	Anne Kelly
Italy	Ugo Bacchella and Maddalena Rusconi
Latvia	Karina Petersone, with contributions from Janina Tiskina, Ruta Munkevica, Ilze Millersone and Vita Vilka
Liechtenstein	Thomas Büchel
Lithuania	Agne Nastopkaite
Luxembourg	Karin Kremer
Malta	Mario Azzopardi
Netherlands	Cas Smithuisen, Inez Boogaarts, Bram Buijze, Peter Schreiber and Anneke Slob

Norway	Per Mangset and Aasne W. Haugsevje
Poland	Monika Smolén, with contributions from Dorota Ilczuk
Portugal	Observatório das Actividades Culturais
Romania	Corina Suteu and Ecumest
Slovakia	Bozena Krizikova
Slovenia	Vesna Copic
Spain	Jordi Pascual and Ester Vendrell, with contributions from Fernando Gómez Riesco, Clara Fernández, Pilar González, Miguel Utray Delgado, Roberto Varela, Jorge Sobredo and Iñaki Abad Leguina.
Sweden	Katarina Årre
Turkey	Emre Madran
United Kingdom	Geoffrey Brown and Tanja Kleinhenz

The following individuals and institutions were also consulted in order to obtain further details about national activities: Laurence Bénarie (Cervantes Institute, Paris); Davico Bonino (Italian Cultural Institute, Paris); Nicholas Caron (Danish Cultural Institute, Brussels); Kim Caspersen (Danish Cultural Institute, Edinburgh); Louisa Coudounaris (British Council, Nicosia); Sandor Csernus (Hungarian Institute, Paris); Cultural Programmes at the Goethe Institut in London; Jadwiga Czartoryska (Polish Institute, Paris); Helena Drobna (UNESCO); Julia Encarnação (British Council, Portugal); Natacha Entolina (French Institute, London); Agnieszka Ginko-Humphries (Polish Cultural Centre, London); Roland Gulliver (British Council, Brussels); Jukka Havu (Finnish Cultural Institute, Paris); Heidi Heinonen (French Cultural Centre, Helsinki); Heli Hirsch (Nordic Cultural Fund); Marjukka Hirvisalo-Lahti (Goethe Institut, Helsinki); Olga Huotari (Hungarian Cultural Institute, Helsinki); Nuno Judice (Camoës Institute, Paris); Minka Kailu (Finnish Institute, London); Zsófia Kiss-Szemán (Hungarian Cultural Institute, Bratislava); Marc Kohen (Centre Wallonie-Bruxelles, Paris); Seppo Kuusisto (Tuglas-Society, Helsinki); Katarina Martinkova (British Council, Bratislava); Niki Matheson (British Council, Helsinki); Marjukka Mäkelä (Goethe Institut, Helsinki); Tapio Mäkeläinen (Tuglas-Society, Helsinki); Michael B. Nelleman (Maison du Danemark, Paris); Demir Onger (Anatolia Cultural Centre, Paris); Pirita Posti (Finnish Institute, London); Henk Pröpper (Dutch Institute, Paris); Mme Rabot (Swedish Cultural Centre, Paris); Peter Stilicha (Slovak Institute, Paris); Dieter Strauss (Goethe Institute, Paris); Zsuzsanna Szabó (Hungarian Cultural Institute, Bratislava); Virgil Tanase (Romanian Cultural Centre, Paris); Minna Toivonen (Italian Cultural Institute, Helsinki); Kirsi Turunen (Finnish Cultural Institute for Benelux); Nora Vasony (Hungarian Cultural Institute, London); Stephan Vavrik (Austrian Cultural Institute, Paris); Agustín Vera (Cervantes Institute, Paris); Michaël Wellner-Pospisil (Czech Centre, Paris); and many others.

2.5.2. Sectorial analysis

An analysis of cooperation within each of the five sectors included in the study was also carried out. Experts in this area were selected because of their long-term experience in the sectors they were to cover. Their work has involved the gathering of data and the production of a report on the state of cultural cooperation in their field.

The work of sectorial experts was supported and coordinated by Interarts staff and benefited from access to the data unearthed by national correspondents. To ensure coordination, two general meetings were held in Barcelona at the beginning and halfway through the production of the study. They provided for clarifying and homogenising concepts and for contributing to the general conclusions of the study. Contacts were regularly maintained between sectorial experts and the coordinating EFAH-Interarts team. It was the latter which evaluated experts' reports, clarified doubts and requested further research where this was needed. Sources of information for the sectorial experts included their first-hand knowledge of national and international policies, programmes and practices, consultations and interviews with policymakers, ministerial officers and practitioners in the 31 countries, desk research and access to the data gathered by national correspondents. Most sectorial experts distributed questionnaires to authorities and organisations in their sector, from which evaluations and examples were obtained. The following paragraphs summarise the **main sources from which sectorial experts obtained information**.

Visual arts research drew on data and publications obtained from official websites, as well as on responses obtained to a questionnaire which the authors distributed to ministries of culture and foreign affairs of the countries under study, their representative bodies abroad and recognised arts associations and networks.

Little hard data was found on the relationship between the **performing arts** scene and governmental initiatives in the area of bilateral and multilateral international cultural cooperation, as hardly any published literature exists. Work had therefore to be largely based on personal experience in the performing arts field over a period of more than three decades, with a focus on its international ambitions and needs, and the methods used to realise them. In addition, responses to a questionnaire sent to 150 performing arts organisations and institutions, ranging in size and importance from "national theatres" and well known international festivals to small but dynamic and ambitious companies and individual entrepreneurs, were obtained. Over one third (54) responded, maybe due to the fact that the majority of the respondents could do nothing but answer "No" when questioned whether they had had any experience with government-initiated activities in the area of international cultural cooperation. The response was fairly evenly distributed over the countries involved: 33 answers came from organisations in EU countries, 18 from accession countries and 3 from the signatory countries to the European Economic Area.

Research on **cultural heritage** cooperation combined phone and face-to-face interviews with persons in charge of European cooperation in specialised ministries (Directorates for heritage, architecture, environment or European integration...), the analysis of databases on European heritage policies and documents gathered by the European Institute of Cultural Routes, experiences from partners belonging to more than 20 cultural route networks, additional information obtained from ministries (Luxembourg, Romania, Bulgaria, Lithuania, Slovakia and the French Community of Belgium) and responses to a questionnaire distributed to 60 museums and heritage sites.

Research in the field of **music** included the distribution of a survey on the extent to which existing international collaboration is the result of a deliberate action by governments outside their own jurisdiction, which was distributed to over 85 musical organisations known to be regularly engaged in cross-border work, including national institutions and associations and other institutions in the music field (opera companies and orchestras, music and festivals associations and promotional foundations, record companies, public broadcasters) that are often the first port of call for those looking for international project partners. Organisations from current EU and accession countries were included, as well as a sample from countries, such as Croatia, known to be interested in close collaboration with international partners. The response rate was below 20% - a disappointing figure reflecting a number of factors. These included the short and unheralded time frame in which respondents had to reply, a degree of bafflement about how to decouple the governmental involvement in their activities from all the other forms of support, and a feeling that the answer to most of the questions was 'no', 'none' and 'not available'.

Additionally, research into professional music training was conducted by the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen, which had already collected data in 2002 on the cooperation activities between professional music training institutions. One question of that questionnaire, which asked whether agents had realised any cooperation activities outside EU programmes, was relevant in the context of the present study. 81 of 107 institutions (77.1%) said they had, whereas 23 had not. The questionnaire developed for the current study, with questions relevant to the European cooperation activities in the academic years 2000/01 and 2001/02 outside the framework of European programmes only, was therefore sent to 81 institutions in 28 different countries (including Belarus, the Russian Federation and Switzerland, not including Greece, Hungary, Iceland, Ireland, Luxembourg and Portugal). 40 replies were received.

For the **books and reading** sector, research included a review of existing literature, an analysis of numerous official documents and legal acts, the websites of the main players and of projects in the field of books and reading in the 31 countries embraced by this report. Interviews were held with experts and practitioners operating in the field of books and reading in Europe.

The outcomes of these experts' work are the sectorial chapters describing and analysing cultural cooperation in Europe in the five major sectors of the arts and cultural heritage. Each includes a typology of cultural cooperation, some case studies, current and future trends and an assessment of the relevance of cultural cooperation initiated by public authorities to the sector at large. Furthermore, data gathered by both sectorial experts and the coordination team has been used to provide a list of major events to be held in Europe in the period 2003-2006 in each sector.

The full list of sectorial experts and teams is as follows:

Visual Arts	Antoni Laporte and Marta Borreguero, with Artimetria.

Performing Arts	Ruud Engeland.
Cultural Heritage	Michel Thomas-Penette, with Sorina Capp (European Institute of Cultural Routes), Claudia Constantinescu (Prodomus Institute, Bucarest), Cyril Savin (National Service for Sites and Monuments, Luxembourg) and Catherine Wolstencroft.
Music	Simon Mundy and Esmée Schilte.
Books and Reading	Dorota Ilczuk, with Monika Smolen and Magdalena Kulikowska.

An additional report on professional music training was produced by Martin Prchal and Sofie Truwant.

The following individuals were mentioned by sectorial experts for their involvement in consultations leading to the production of sectorial reports:

Cultural Heritage	Georges Calteux (Director, National Service for Sites and Monuments, Luxembourg), Michaela Chalupova (Narodny trust Slovenska, Slovakia), Juris Dambis (Head of cultural heritage protection and European cooperation, Latvia), Guy Dockendorf (Director General for Culture, Ministry for Culture, Higher Education and Research, Luxembourg), Alfredas Jomantas (European officer, Service of protection for Cultural Heritage, Ministry of Culture, Lithuania), Todor Kretev (Chairman, ICOMOS Bulgaria), Colette Rousseau (Head of cultural Heritage, Ministry of Culture of the French-speaking Community, Belgium), Vladimir Simon (Director for European integration, Ministry of Culture and Cults, Romania)

2.5.3. Transversal analysis

Finally, further research was undertaken on a number of issues and forms of cooperation which are neither sectorial nor national, but were considered as requiring some specific insight. So-called “transversal issues” include cultural mobility and training, intergovernmental cooperation involving national cultural institutes, intergovernmental cooperation on language activity, intergovernmental cooperation on cultural research and the relationship between cultural cooperation and the Enlargement of the EU. This task was undertaken by another group of experts, whose work involved the gathering of data and the production of reports on each of these issues.

The work of transversal experts also benefited from access to the data unearthed by national correspondents. To ensure coordination, they were in close contact with sectorial experts and the project's coordinating team, and they participated in the two general meetings. Reports produced by transversal experts were evaluated by the coordinating team, which also clarified doubts and requested further research where this was needed. Sources of information for transversal experts included their first-hand knowledge of national and international policies, programmes and practices, consultations and interviews

with policymakers, ministerial officers and practitioners in the 31 countries, desk research and access to the data gathered by national correspondents. Their work has become a part of the materials included within this study, particularly in the introductory and concluding chapters of the document.

The full list of transversal experts and teams is as follows:

Mobility and training	Mik Flood
National cultural institutes, language activity and research	Rod Fisher
Enlargement of the EU	Péter Inkei

The following individuals were mentioned by transversal experts for their involvement in consultations leading to the production of their reports:

National cultural institutes Inez Boogarts (Director, Stichting Internationale Culturele Activiteiten, Amsterdam), Kim Caspersen (Director, Danish Cultural Institute, Edinburgh), Nicolas Chapuis (Director, Institut Français, London), Dr Waltraud Dennhardt-Herzog (Bundesministerium für auswärtige Angelegenheiten, Austria), Sinziana Dragos (Cultural Counsellor, Embassy of Romania, London), Sue Harrison (Director, Arts Division, British Council, London), Stephen Kinnock (Acting Director, British Council, Brussels), Hanns Lepp (Swedish Institute, Stockholm), Melissa Naylor (Assistant Director, Visiting Arts, London), Dr Lina Panetta (Cultural Officer, Istituto Italiano di Cultura, London), Penny Rae (British Council, Brussels), Dr Ulrich Sacker (Director, Goethe-Institut Inter Nationes, London), Kate Smith (Information Officer, Arts Division, British Council, London), Joanna Stachyra (Polish Cultural Institute, London), Gudrun Vahlquist (National Council for Cultural Affairs, Sweden), Dr Enrique Wulff (Director, Instituto Cervantes, London), Michael Zimmermann (Director, Austrian Cultural Forum, London), Tomas Zykan (Director, Czech Centre, London).

Cultural research Dr Dorota Ilczuk (Instytut Spraw Publicznych, Warsaw), Spyridon Pilos (Education, Training and Cultural Statistics, European Commission – Eurostat/ Unit E3), Gudrun Vahlquist (National Council for Cultural Affairs, Sweden), Dr Andreas Wiesand (Zentrum für Kulturforschung/ ERICarts, Bonn), Ian Wood (Analytical Services Division, Department of Culture, Media and Sport, UK)

Language activity Waltraud Dennhardt-Herzog (Bundesministerium für auswärtige Angelegenheiten, Austria), Susanne Hartmann (Österreich Institut, Vienna), Dr Florian Haug (Bundesministerium für auswärtige

Angelegenheiten, Austria), Olga Kolokithia (Musician and Mphil student in Arts Administration, London/ Athens), Pirkko Rainesalo (Ministry of Education, Finland), Dr Ulrich Sacker (Goethe Institut, London), Corina Suteu (ECUMEST Association, Bucharest)

Enlargement of the EU

György Arató (Councillor, person in charge for cultural affairs with Bulgaria, Ministry of Cultural Heritage, Hungary), Tamás Csémy (Director, Czech Centre, Budapest), Zsófia Földesi (Councillor of programmes and events, Department of Cultural Institutes, Ministry of Cultural Heritage, Hungary), Kadri Jauram (Adviser of International Relations and European Integration Department, Ministry of Culture, Estonia), István Járαι (Consultant, former director of the Hungarian Cultural Institute in Bucharest), Zsolt Jékely (Head of the Department of European Affairs and International Relations, Ministry of Cultural Heritage, Hungary), Anu Kippasto (Director, Estonian Institute, Hungary), J. László Kiss (Deputy Director General, Hungarian Institute of International Affairs, László Teleki Foundation, Budapest), Ágnes Kukusik (Councillor, person in charge for cultural affairs with Malta and Turkey, Ministry of Cultural Heritage, Hungary), Béla Marton (Head of the Department of Culture and Science, Ministry of Foreign Affairs, Hungary), Edit Márton (Councillor, person in charge for cultural affairs with Slovakia and Slovenia, Ministry of Cultural Heritage, Hungary), Grácia Nádor-Nikitits (Councillor, Department of Culture and Science, Ministry of Foreign Affairs, Hungary), Mircea Oprita (Director, Romanian Cultural Institute, Budapest), Maria Pfeifer (Financial director, Department of Cultural Institutes, Ministry of Cultural Heritage, Hungary), Jana Rathsamová (Attaché, Czech Embassy, Hungary), Krisztina Reményi (Programme director, Hungarofest Kht.), Iván Rónai (Chief of cabinet of Deputy State Secretary, Ministry of Cultural Heritage, Hungary), Calin Rus (Director, Intercultural Institute Timisoara, Romania), Tibor Sándor (Councillor, person in charge for cultural affairs with Romania, Ministry of Cultural Heritage, Hungary), Márta Schneider (Deputy State Secretary, Ministry of Cultural Heritage, Hungary), Vojko Stopar (Ministry of Culture, Slovenia), József Szabó (Head of the Department of Regional Affairs, Ministry of Foreign Affairs, Hungary), Gabriella Szabó-Papp (Advisor, Department of Cultural Institutes, Ministry of Cultural Heritage, Hungary), Maciej Szymanowski (Director, Polish

Institute, Budapest), Baiba Tjarve (Director, The New Theatre Institute, Latvia), Karol Wlachovsky (Director, Slovak Institute, Budapest), Attila Zongor (Director, Cultural Contact Point, Hungary).

2.5.4. Acknowledgements

Thanks are also due to several people who made contributions to the preparation and the production of the report: Emilie Bosch, Frédérique Chabaud, Diane Dodd, Hatto Fischer, Oriol Freixa Matalonga, Françoise Mallet, Alice Monteil, Carme Ortín, Sylvain Pasqua, Sonia Pujalte, Greg Richards, Jordi Soler Martí, Roger Soler Martí, Anna-Livia Susini, Janneke Vrijland and Julie Wilson. A translation into French of the summary has been produced by Emmanuel Négrier.

2.5.5. Coordination

Coordination of the report was ensured by a team comprising several Interarts staff, namely: Jordi Baltà (coordinator of sectorial reports), Ramon Cosials, Jordi Fàbregas, Annamari Laaksonen (coordinator of national reports), Miquel Llivina, Margarita Méndez, Elena Mendlewicz and Uta Staiger. Elsewhere, Dragan Klaić undertook the role of coordinating transversal reports, Jerry Booth was responsible for editing tasks and Eduard Delgado acted as the project's director.

3. Intergovernmental cultural cooperation in Europe: The context

3.1. Historical overview: Hosts and guests

European governments have become well acquainted with the uses of arts and heritage in diplomacy and trade since the inception of both forms of international relations. However, the rules of cultural diplomacy seem to bear the imprint of the role-reversal processes found in ancient rules of hospitality.

Anthropologists specialising in communication (i.e. primitive oratory analysts) have revealed that the exposure of arts treasures and heritage myths to members of other societies provides a handy idiom designed to win any kind of argument. As cultural goods and performances have a unique nature, their political consideration does not allow for dialogue or contrary discourse. They become unilateral statements which force the host audience to accept them for a fact, thus paving the way for other types of consent. Naturally, the more spectacular and lavish the exposure, the better hosts can be silenced into speechless acceptance beyond courteous admiring reactions. From Babylon to Egypt, from Greece to Rome, arts get intertwined with myth in the battles for uninterrupted discourse of precedence and power.

In this sense, cultural diplomacy is not “a gift” although its practice entails a certain degree of reciprocity through a future return of equitable value. **Cultural diplomacy corresponds rather to the “potlatch” logic whereby the showing of one’s material or symbolic assets is destined to win the will and affection of those exposed to it.** It is a “performance-based” action where by lending the stage to the guest, the host is morally bound to appreciate the offering. A moral obligation which normally operates in the opposite direction: according to the rules of hospitality the guest should be the acquiescent party. Cultural diplomacy is a mechanism which allows for the guest to become “host” and thus to produce a reversal of roles favouring the initiative of the visiting partner.

As the essence of cultures is the symbolic play with profoundly arbitrary rules, the cultural player advancing a set of self-interpreted proposals inevitably holds the advantage. In fact, cultural relations seems to be the only area of international idiomatic practice where one can be legitimately and openly seeking psychological and dialectic advantage over the opponent.

This role of “culture” as a unilateral communication system inhibiting normal bilateral exchange might be set against the contemporary discourse on “cultural dialogue” and throw some doubts on how cultural idioms really operate in human and power relations. Conversely, the observation can elicit some concern about the “uninvited hosts” landing in our domestic environment through global media.

However, the host turned guest does get something in return - the gift of the aesthetic discovery and the pleasure of shared sensitivity. These are elements which cannot easily outweigh the political advantage acquired by the visitors,

but which pave the way for delayed reciprocity. In fact, the unilateral game played recurrently becomes in some way bilateral or even multilateral on the basis of “delayed reciprocity” and the indirect effects it produces in third parties. It is in this logic that cultural relations have become an important element in transnational interplay since the origins of diplomacy, especially in “cold war” situations where intergovernmental play is reduced to a set of symbolic gestures and mirror games.

On the basis of hospitality and the eventual gift of shared sensitivity, cultural diplomacy's long history deserves a complete essay to illustrate some of its effects and uses at least over the last 1000 years.

Medieval diplomacy in Europe took as a model the standardising structures and proceedings of a Christian message dominated by a centralised Roman Church which tended to disregard particularistic cultural traits. In contrast, the Renaissance revolution placed the arts at the forefront of human endeavour and its diplomatic uses reached an unparalleled intensity. The artist carried with him the genius of his kingdom or republic and society could claim the social benefits of creativity whilst the patron could reap the political and trade benefits.

The Ancien Régime saw the first civil laws with special protection measures for arts and heritage. It is argued that the first “cultural” bill was approved by the Swedish Parliament in 1666 to ensure the protection of military towers with architectural value. A few decades later, access to royal art collections like the Louvre opened to the public. Such domestic importance newly attached to culture as a part of public policy translated into diplomatic relations, including the attachment of artists and writers to embassies and diplomatic missions (JJ Rousseau was appointed embassy secretary in Venice).

Structures became more complex with the Nouveau Régime; the nationalist demands of modern state-building made borders more hermetic and diplomacy more professional. The transnational presence of intellectual and artistic interests entered an institutionalisation phase through 19th Century formal intellectual exchanges, the establishment of arts academies abroad and the regular supply of grants, awards and scholarships to foreign artists and scientists. Language dissemination and literary translations became preferred instruments for cultural influence abroad. Indeed, language diplomacy is at the basis of modern cultural diplomacy as debates over its official uses in intergovernmental organisations have provoked tensions since the beginning of the 20th century. Around the same period, trade and industry found it increasingly useful to establish regular links with arts diplomacy. With the popularisation of international exhibitions, cultural complements to science and industry proposals became part of the regular “Expo” scene.

Between the two world wars, multilateral discussions took place about the nature of intergovernmental cultural exchanges. Their aims often had to do with the safeguarding of a “bona fide” space for cultural relations and to keep them as much as possible away from economic and political interests. In 1938 the International Institute for Intellectual Cooperation issued a statement about the nature of “intellectual agreements”:

...An intellectual agreement is "a document signed by at least two states with a view to fostering intellectual relations (artistic, literary, scientific, educational) between their peoples. It can refer to one or several sectors of intellectual life excluding political, economic and social relations which are the object of separate negotiations".¹

In 1945 the Allied Education Ministers' Conference established a Committee presided over by the Belgian Delegate J. Hoste with a mandate to elaborate a "standard cultural agreement". The AEMC was concerned about the need to regularise cultural agreements in order to avoid propaganda-style activities and pave the way for real cooperation projects.

The Council of Europe (1949) gave multilateral legitimacy to cultural agreements, and its activities led to the drafting of the European Cultural Convention in 1954, which has served as a basic framework for intergovernmental cultural cooperation and the establishment of cultural rights standards in Europe. Partners to the European Cultural Convention must be parliamentary democracies, and the official signature of the document has been regarded as the waiting room for those states wishing to join the Council.

However, the Cold War did not prevent numerous cultural agreements being signed between Western European democracies and Warsaw Pact countries. This is particularly significant as the initiative very often came from the Eastern bloc seeking spaces to show to Western audiences the cultural quality of communist life. Cold War cultural diplomacy was also designed to provide occasions for favourable environments, where trade and other agreements could be reached. Despite the nightmare of artists' and intellectuals' defections, it can be said that communist cultural diplomacy reached the highest degree of sophistication and effectiveness.

Post-war dictatorships in Portugal, Greece and Spain did not resort to cultural diplomacy to influence European opinion. The advent of mass tourism to the area made it less necessary to engage in cultural communication exercises abroad. In fact it was the exiled opposition to those authoritarian governments which provided the main carrier of intensive cultural "anti-diplomacy" at the major democratic centres of power and communication.

¹ This is the definition established by the League of Nations' International Institute for Intellectual Cooperation in 1938's *Recueil des accords intellectuels*.

FIGURE 1. Number of bilateral agreements identified. Per decade, 1930s-2000s
Source: National reports (see Annex I)

Bilateral Agreements

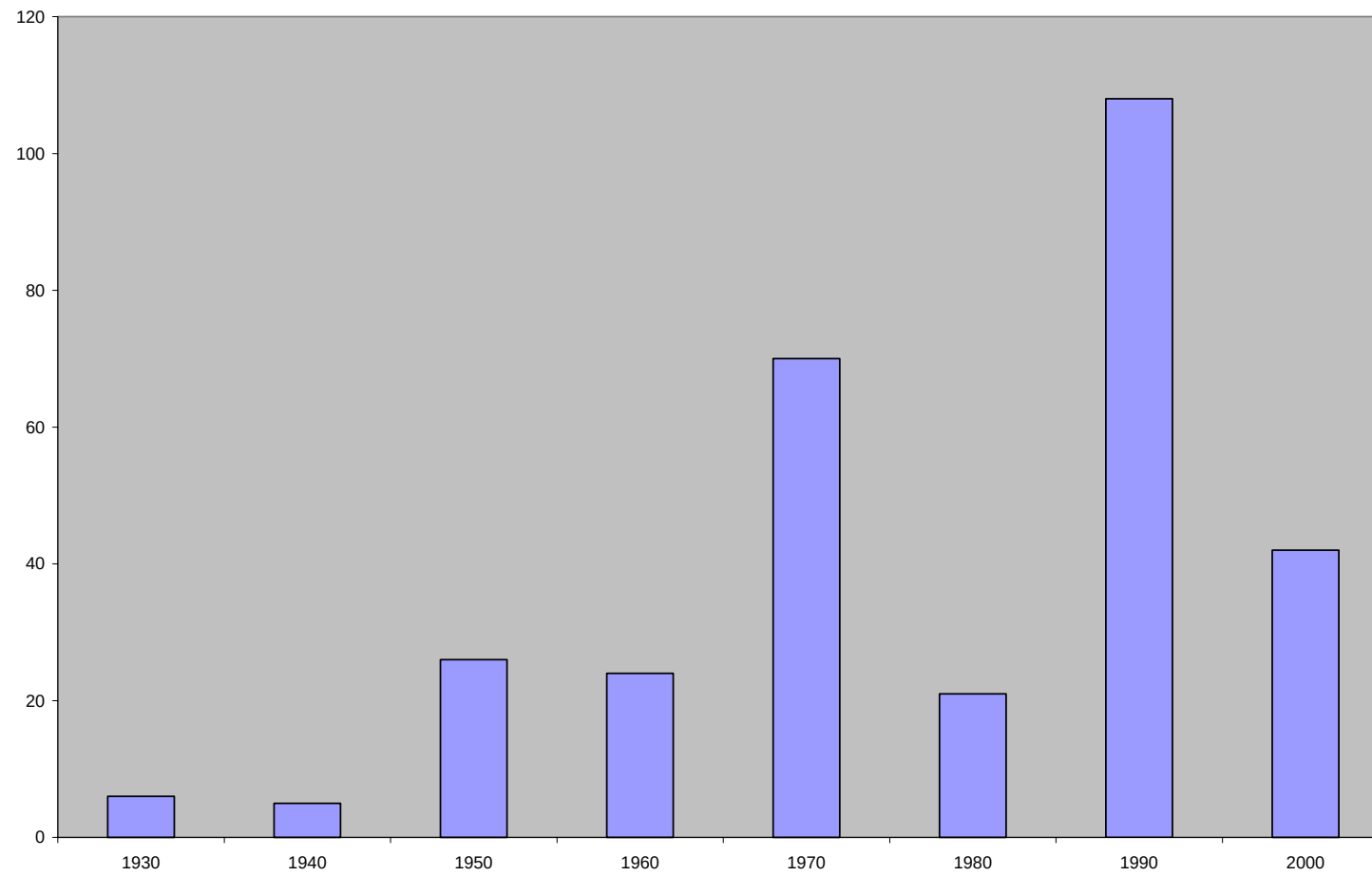


Figure 2. Identified bilateral cultural agreements in force among the 31 countries. Source: National Reports (see Annex I)

	AU	B	BG	CY	CZ	DK	EST	FIN	F	D	GR	H	IS	IRL	I	LET	FL	LIT	L	M	NL	N	PL	P	R	SK	SLO	E	S	TR	GB	
Austria		•	•		•			•	•			•			•				•			•	•	•	•	•	•	•			•	•
Belgium	•		•		•	•	•	•	•	•	•	•			•	•		•	•		•	•	•	•		•	•	•		•	•	•
Bulgaria	•	•		•	•			•	•	•	•	•			•			•		•		•	•	•	•	•	•	•		•	•	•
Cyprus			•		•				•	•	•				•	•			•	•			•				•	•				•
Czech R	•	•	•	•		•	•	•	•	•	•	•	•		•	•			•	•	•	•	•	•		•	•	•				•
Denmark		•			•			•	•	•	•	•	•		•								•	•		•	•	•				•
Estonia		•			•			•		•	•	•				•		•					•	•			•			•	•	•
Finland	•	•	•		•	•	•		•	•	•	•	•	•	•	•		•	•	•	•	•	•	•	•	•	•	•	•		•	•
France	•	•	•	•	•	•		•		•	•	•	•	•	•	•		•	•	•	•	•	•	•	•	•	•	•	•		•	•
Germany		•	•	•	•	•	•	•	•		•	•		•	•	•		•	•	•	•	•	•	•	•	•	•	•	•		•	•
Greece		•	•	•	•	•	•	•	•	•		•		•		•		•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Hungary	•	•	•	•	•	•	•	•	•	•	•				•	•		•		•	•	•	•	•		•	•	•		•	•	
Iceland					•	•		•	•																	•						
Ireland		•						•	•	•					•			•				•		•				•				
Italy	•	•	•	•	•	•		•	•	•		•		•		•		•	•	•	•	•	•	•	•	•	•	•	•		•	•
Latvia		•		•	•		•	•	•	•	•	•			•								•				•					
Liechtenstein																																
Lithuania		•	•				•	•	•	•	•	•			•								•		•		•	•		•	•	•
Luxembourg	•	•		•	•			•	•	•	•				•									•	•	•	•	•	•			•
Malta			•	•	•			•	•	•	•	•			•								•		•	•	•	•			•	
Netherlands		•		•				•	•	•	•	•			•							•	•			•	•	•		•	•	•
Norway	•	•	•		•			•	•	•	•	•			•								•	•	•		•		•		•	•
Poland	•	•	•	•	•	•	•	•	•	•	•	•			•	•		•		•	•	•		•	•	•	•	•	•		•	•
Portugal	•	•	•		•	•	•	•	•	•	•	•		•	•				•			•	•		•	•	•	•	•		•	•
Romania	•		•					•	•	•	•	•			•			•	•				•	•		•	•	•		•	•	•
Slovakia	•	•	•		•	•		•	•	•	•	•	•	•	•				•	•	•	•	•	•	•		•	•		•	•	•
Slovenia	•	•	•	•	•	•	•	•	•	•	•	•		•	•	•		•	•	•	•	•	•	•	•	•		•		•	•	•
Spain	•	•	•	•	•	•		•	•	•	•	•		•	•			•	•	•	•	•	•	•	•	•	•	•			•	•
Sweden											•																					
Turkey		•	•				•	•	•	•	•	•			•			•		•	•	•	•	•	•	•	•	•				
United K.	•	•	•		•	•	•	•	•	•	•	•			•	•		•	•		•	•	•		•	•	•	•				

3.2. Aims and motivations

Governments tend to engage in international cultural cooperation with primarily political, not cultural aims. Culture is perceived first and foremost as an instrument or a channel to achieve political goals such as influence, enhancement, more visibility and an increased prestige – for one's own country, its government and its policies in another country, within its governing structures, among its public opinion leaders and among the public at large. In this sense, **international cultural cooperation could be seen as an extended form of diplomacy that is supposed to lead to actions, events and programmes of high visibility and to generate as much favourable publicity as possible.** As will be seen in this report, terms such as 'cultural diplomacy' and 'public diplomacy' often get intertwined with the notions of international cultural cooperation. The public character of cultural diplomacy stands markedly in contrast with other forms of diplomacy that traditionally invoke secrecy or, at least, discretion.

Governments' primary motivations differ from those of cultural operators in their understanding of the expected benefits from the engagement in international cultural cooperation. For the latter, the expected benefits lie primarily in the sphere of artistic and professional development. International engagement is expected to bring new creative opportunities, to provide insights into advanced and innovative cultural practices and a challenging confrontation with unknown or lesser-known peers, public and critics whose reactions cannot be taken for granted. Prestige enhancement and a perspective of economic gain, derived from the transborder market enlargement, might also be included, but only as a postponed, secondary benefit. For the governments, these cultural, artistic and professional expectations do not carry much weight and are accepted as a collateral benefit only if the primary political aims could be satisfactorily achieved.

This disparity of primary motivations and expectations creates an inevitable field of tension, which surrounds all the players involved. Governments aim to match or balance their aims of influence while accepting the cultural presence of another state on their own territory. Cultural operators seek optimal professional conditions of engagement and hope to engineer a stimulating cultural experience that will also confirm or advance their reputation. The divergent motivations and expectations create frequent misunderstandings and disappointments. In pursuing their political aims, governments seek to engage cultural operators who are usually ready to join and collaborate, but on their own terms, implicitly assuming that they can seek to satisfy their own primary motivations. In the course of the realization of international cultural cooperation programmes, these motivations and expectations get enmeshed and sometimes contradict each other. In addition, disparity of aims and expectations might occur between collaborating governments and between collaborating cultural operators whose inner agendas might not be fully synchronised.

Consequently, international cultural cooperation sometimes displays certain not very cooperative features, such as competition in influence, prestige and visibility. National and institutional interests compete and sometimes clash and, in addition, the individual personal traits of players, such as vanity, also play a role. Much of the motivation and many of the aims remain implicit, hidden behind the rhetorical curtain of good intentions, friendship, tradition and political and/or cultural proximity and affinity.

Some of what governments deem international cultural cooperation may also be understood as being a good neighbourhood policy, a carefully orchestrated effort to create a wide panoply of various relationships with the neighbouring country and to nurture a climate of security, trust, peace, and mutual benefit, to exploit the advantages of proximity. When the state has members of its own ethnic or linguistic minority across the border (as is the case of Hungarians in Romania, Swedish-speaking Finns, the German Community in Belgium etc.), this is an additional motivation for a government to engage in transborder cultural cooperation, to support the cultural life of an expression of its minority abroad and to create a positive climate of mutual understanding with a neighbouring government.

Governments draw some of their motivations to engage in international cultural cooperation from history and from historic ties and responsibilities. Former colonial powers usually strive to maintain intensive and multifaceted relations with their former colonies, including cultural ties. Much as their colonial history seems to be loaded with contentious points and episodes, it is nevertheless a shared history and has as a consequence some shared cultural heritage: architectural sites, museum collections, archives, memories, or literature whose study, conservation and dissemination often becomes the subject of intergovernmental cooperation agreements.

More recently, governments have tended to engage in international cultural cooperation for the sake of image building, to use cultural values and goods as positive and attractive attributes in their own country-wide “branding” exercise. This country marketing relies on cultural features in order to ensure a positive economic climate for foreign investments, job creation, tourist bonanzas and overall positive attitudes towards the country engaged in the exercise. Culture is what makes a country fit, hyped, appealing, “in”.

3.3. Notions of cooperation

International cultural cooperation appears in a wide range of forms and instruments, used by the parties from different countries to establish a bilateral or multilateral working relationship in order to realise a concrete programme, project or event. **Most of these undertakings are conceived and executed in a bilateral frame.** Such a relationship is easier to manage than a multilateral one, which demands considerably more time, patience and other resources to synchronise divergent aims, expectations and interests and to turn them into a web of mutual commitments.

Traditionally, the main pillars of cooperation are the **bilateral cultural agreements** between governments. These are high-level long-term instruments that are fairly uniform and general. Cultural cooperation agreements are made between governments; after joint signature they are approved by both governments and published in the gazettes. They **serve as a symbol and pledge of good-will, a diplomatic gesture, and open the way to lower-level bilateral documents of a more practical nature**. Sometimes they are combined agreements, covering educational, sports and other cooperation. This is explained by historical reasons, and although they may have technical consequences and difficulties, this has no major effect on the cultural content.

There were a few cultural agreements between the two world wars, but they really thrived in the second half of the past century. When the potential partners' number exploded in several waves – first, with the independence of the former colonies, and most recently and also most relevant to our subject, with the dissolution of several federations in the Eastern half of Europe – one might have wondered if international diplomacy was going to maintain the classical instrument of bilateral agreements as its basic constituent. Apparently the answer was yes, as old and new nations were busy multiplying the lines of the by now enormous graph of independent countries. Still, one of the purposes of this inquiry has been to investigate the future role of bilateral cultural agreements.

There are cases where the high level agreements have a more practical significance than the diplomatic framework for day-to-day affairs. The most important of these are the agreements on the establishment and status of official cultural institutions, where again attempts are typically made at complementarity. The 'classical' cultural institutions abroad have diplomatic status and are therefore in all aspects treated as such. Where this is not the case, the function of the cultural agreement is to establish benefits and indemnities which are on a par with diplomatic status. Experience shows that these efforts often fail when confronted with higher levels of interest, especially the regulations on employment, taxation and the social security of foreign citizens. Some countries are willing to circumvent their own regulations in favour of the staff or property of foreign cultural institutions on their territory, others (the majority) offer no exception, so that mutual favours are not granted for all citizens and services by the other party. Agreements on cultural institutions on one another's territories are usually made between governments; often they are only part of the general cultural agreement.

As was mentioned, the real content of the government level cultural cooperation agreements finds realisation in lower-level documents, called working programmes (exchange programmes, action plans, protocols etc.) that are usually elaborated, negotiated, approved and implemented by the culture ministries. Working programmes derive their legitimacy from the cultural agreements. The most characteristic constituents of these day-to-day (or rather year-to-year) tools of government-dependent cultural cooperation are exchange quotas. These figures express to what extent the two parties commit themselves to the reception of citizens of the other country for a determined number of days. The commitments are broken down by type: areas of culture, specific institutions or events. Typically, these numbers match.

Classes of quotas for receiving visitors are many. They range from stays of several days for artists, exhibition curators, researchers, conference delegates, individually or in groups (e.g. choruses), to residencies lasting a couple of years. The latter include study grants, an overlapping area with the bilateral educational agreements (e.g. students in artistic higher or postgraduate education).

Besides quotas, working programmes contain obligations to receive and to financially - and otherwise - contribute to ad hoc or recurrent projects. Frequently, the exact nature of these commitments is not specified, the text limiting itself to the fact of supporting or enhancing participation in, realisation of, etc, a number of listed projects.

Next to the above-listed bilateral instruments of the classical arsenal are multilateral agreements, many of which follow the same pattern. This is especially true of regional agreements, like Ars Baltica, the Visegrad Four or the Mediterranean Forum.

Ministers and ministries enter into a number of ad hoc, yet official instances of bi- and multilateral cultural cooperation. A frequent source of such activities are official visits by senior administrators, but many are instigated by diplomats and cultural institutes in the partner country. There are indications of a tendency towards an increase of such instances. In other words, **even at the bilateral level, state-dependent cooperation is governed by individual, ad hoc decisions.** Ministerial staff try to insert these into the prevailing working programmes, especially if these programmes have earmarked budgets or, more typically, quotas of exchange. It would however require a more fundamental analysis to discern whether a process of continuous regression also occurs, whereby the extra-agreement accords are subsequently integrated into established bilateral channels of cooperation.

Because of the prevalence of bilateralism, international cultural cooperation is often reduced to international cultural exchange. This in fact means that the governments or organisations from two countries exchange cultural goods or visits of cultural operators, driven by the **logic of reciprocity**. In the entire period after the Second World War, this has been the most frequent and most simple form of cultural cooperation. Yet the cooperative aspect in an exchange is rather limited: a country accepts to act as a host under the understanding that it will subsequently have an opportunity to send its representatives to another country as visitors and vice versa. An exhibit from country A goes to country B and an exhibit from the country B to the country A. Or a symphonic orchestra. Or a theatre company, a delegation of artists, cultural professionals, poets, translators, specialists in restoration, etc.

Insistence on reciprocity imposes something mechanical and detached in the cooperative relationship and reduces it to a carefully weighted symmetry of investment and effect, a precisely-measured tit for tat. This is especially so if the cooperative arrangement is initiated and executed by governments and their organs, departments or agencies. The prevailing intention then seems to be not to develop and deepen the quality of the cooperative relationship, nor to

endow it with more continuity, spontaneity and diversity, and expand it so as to encompass more participants, but rather to achieve the maximum promotional effect abroad with a single action. Since in the vision of national governments, international cultural cooperation serves a mainly political aim of increased influence in a targeted country, what many cooperative arrangements contain is in fact a licence for country A to score a promotional coup in country B in return for the same carefully measured reciprocal privilege. Governments design international cultural cooperation agreements as an exchange of prestige-exportation licenses, whereby much attention is given to the equalisation of prominence, quality, expenses incurred and effects achieved in this symmetric engagement.

Prestige, status, visibility and influence are the key concerns in the governments' engagement and investment. If and when political shifts alter the priority list of countries in which a government wants to increase its prestige and influence through various means including cultural presence, resources and efforts invested in the creation of appropriate opportunities are quickly shifted across the geographical map.

In other words, international cultural cooperation, as initiated by governments in a bilateral relationship, does not necessarily start from cultural needs, but more often than not from political interests and interests in the promotional value of the action, and thus it has little consideration for the inner quality, coherence, logic, purpose and outcome of the exchange agreed upon.

There are of course other, more complex and subtle forms of international cultural cooperation, both bilateral and multilateral, driven by cultural needs, affinities and interests rather than political interests and promotional expectations. Usually, however, they are initiated by cultural operators themselves and only eventually funded by the governments in some direct or indirect way. Bilateral cooperation programmes among European governments increasingly recognise this, by specifically committing information and financial resources towards the participation of cultural agents in events organised by non-public organisations in their respective countries.

Individual organisations or groups seek and find appropriate partners and develop with them collaborative projects that go beyond mere exchange (which from a cultural point of view has a very limited interest and value) **but imply active collaborative engagement**, sharing of risk, partaking in the process and the pooling of resources for mutual benefit. In these complex forms of cooperation, reciprocity is of minor interest. Partners understand that they have to be compatible in resources and interests in order to make their cooperative arrangements successful. It is not always necessary for the partners to be of exactly equal size and capacity, that they share risks and resources in absolute parity: if these disproportions could be negotiated in terms of common interest and affinity, if there is enough solidarity and trust, there will be hardly any risks to distort a collaborative venture into one of domination and exploitation.

In commercial transactions, the interests of the partners are pooled together and synchronised by the workings of the market. In non-commercial cultural cooperative ventures, market factors (supply and demand) are of minor

importance and the cultural values, visions, needs and interests have to find a common ground and balance. If there is a political will and interest of the respective governments to delineate this common ground and to finance a project, everything might turn out fine. But if the political interest of government A for cultural cooperation with government B has a low priority, compatibility and interests articulated by cultural operators might remain without the necessary funding. Even more absurdly, **governments A and B might have a mutual political interest to engage in bilateral cultural cooperation but the cultural operators from their respective countries remain indifferent to one another** - because of their aesthetic differences, differences in the functioning of the cultural systems, cultural differences of the operators and audiences or simple ignorance. There may not be much sense in stimulating collaboration of performing arts organisations if the structures in that sector remain at odds and feel that they have not much in common. It is difficult to oblige museums to collaborate if they feel that they are not appropriate partners for each other and cannot excite each other with their collections, conservation and presentation practices and exhibition plans.

Negative effects may also arise when government-promoted cooperation activities take place as a mere exchange not because of the real interest and affinity of the involved parties but only because the budgetary means have been made available. Short of cash and eager to please the government as their main client and subsidy provider, arts and heritage organisations may slide into opportunistic behaviour patterns. International cultural cooperation becomes under those circumstances a parody or mimicry of a cultural relationship, and hardly serves to improve a political relationship between two countries and to achieve their political aims.

3.4. Interdependence of domestic and international cultural policies and engagements

It could be assumed that domestic cultural policy and the policies related to international cultural cooperation rest on the same set of principles and are driven by the same general objectives and aims. **A government that stresses the preservation of historic heritage over contemporary artistic creation will in all probability include more heritage-related activities in the international cultural cooperation programmes which it signs.** A traditionalist bent of cultural policies at home will in all probability show in the choice of activities in the frameworks of international cultural cooperation. Governments used to dealing with the cultural infrastructure at arms' length in their domestic functioning will probably be more detached in instigating international cultural cooperation than those governments that tend to apply a more directive attitude in their domestic functioning. Constitutional arrangements and practical issues mean that Anglo-Saxon countries are less prone to signing bilateral agreements than states with stronger roots in Roman Law. Indeed, the lack of a formal bilateral agreement does not mean either that intergovernmental cultural relations shall not be conducted.²

² See Dr. Antonio Zapatero Vicente, *Derecho comunitario de la cultura y política cultural de la Comunidad Europea*, PhD thesis (Madrid: 2002, unpublished).

Whenever national cultural policy is set by the ministry of culture and international cultural cooperation entrusted to the ministry of foreign affairs, there is some risk that these two levels will be at odds with each other or at least miss coherence and synchronisation. National cultural policies are developed in accordance with some cultural objectives such as stimulation of creativity, preservation of the cultural heritage, balanced opportunities for all social groups to access the cultural infrastructure or decentralization of cultural resources. International cultural cooperation is driven by political aims such as enhancing influence in another country or region, embellishing the national image or aggrandising national prestige and all the positive results of the national cultural policies will be used in order to achieve those political aims. But even if the international cultural cooperation is shared between these two ministries, or if it belongs to the competence of the national ministry of culture or a specialised government agency, political objectives will usually prevail above the sectorial, cultural considerations. Consequently, cultural operators might find themselves confronted with contradictory signals emanating from the government. In domestic matters, they may be receiving one set of objectives and expectations that are inherent in their professional field. In international cooperation matters, those objectives could be of secondary importance, political objectives mattering most.

Disparities are visible in other aspects as well. In domestic cultural policy, for instance, a government could stimulate innovative artistic practices, yet in international cultural cooperation privilege traditional artistic forms and programmes (symphony orchestras, classical music and ballet), stress presentations of cultural heritage (historic painting) rather than present the result of its own domestic priorities.

More recently, governments are trying more directly to capitalise politically in international relations on what they have scored in domestic cultural policies. Thus, if the domestic cultural policies have led to a prominent excellence of contemporary design or of contemporary music, they will seek to promote this excellence internationally in cultural cooperation schemes and activities. A country that possesses outstanding expertise in the restoration of historic monuments or in the conservation of museum collections might also seek to plug this expertise prominently in its international cooperation agreements, expecting that professional excellence in this field will contribute to the strengthening of the country's cultural and national prestige. In some fields of cultural industry, such as design for instance, the expectation is that international political prominence might lead to additional economic benefit and strengthen the international market position of its own "creative industries".

Some carryover effect from the domain of domestic cultural policies into highlights of international cultural cooperation priorities is visible in the inclusion of some themes, aspects and not only forms, disciplines, or terrains of expertise. For quite a few years cultural organisations in the United Kingdom have been expected to develop community outreach programmes linked to their main programming activities and to supplement their subsidies with the income generated by themselves through sponsoring and other sources. In the activities of the British Council promoting contemporary culture from the UK, both of these aspects appear as topics of seminars and workshops. Dutch cultural

policy in the period 1998-2002 stressed audience participation and cultural diversity, and especially highlighted the access to culture of youngsters and the members of cultural and ethnic minorities. Consequently, government financing of international events in the country was conditioned by the same expectations, while the financing of cultural programmes taking place abroad stressed the ability of those events to attract a large audience, at the expense of small-scale activities which had until then been more generously funded, bringing primarily professionals together in an international context (conferences, workshops, seminars).

Whenever international cultural cooperation is mandated to the ministry of culture and its related agencies, there is more coherence in the style and priority-setting between the domestic and international policies, but the disparity in basic aims and objectives usually remains recognisable. Cultural benefits created by domestic cultural policies could be taken along and built to some extent into the international cultural cooperation engagement, but it is nevertheless driven by political aims and motives. In international cultural cooperation, culture follows and serves politics, and developmental concerns remain subservient to promotional, prestige-boosting priorities.

4. Intergovernmental cultural cooperation in Europe: The agents

4.1. The governmental context

However cooperation decisions might be taken, their visible carriers are a multiplicity of agents in the diplomatic as well as the domestic governance system, though it has to be taken into account that some of the traditional players have seen their role dramatically changed in the last 15 years, especially within the European scenario.

Many embassy cultural attachés, once gate-keepers of bilateral exchanges, perform today – with regards to arts and heritage – public-relations functions rather than the actual fostering of intergovernmental cultural cooperation. **The attaché role can take a radically diverse emphasis depending on their belonging to the diplomatic corps or being appointed by the ministry in charge of cultural affairs.** Career diplomats tend to take a reactive attitude whereas their colleagues depending on culture ministries are generally regarded as taking a more pro-active role. Exceptions on both sides seem to be frequent and the observation cannot be carried beyond that of a trend.

Cultural attachés, on the other hand, are normally assigned a variety of functions in the fields of educational and scientific cooperation where a larger amount of bureaucracy is involved, leaving less time for cultural action. Part of their role increasingly concerns the support to promotional activities organised by other home agencies such as tourism boards or trade missions.

Some cultural operators express the view that cultural *attachés* do not have the means or the time to monitor all exchanges including those initiated by bilateral governmental initiatives. With regard to policy, their role varies according to the consultative traditions of each diplomatic service. However, the existence of specialised agencies such as AFAA in France, provides a rich amount of policy input organised by a well oiled intra-governmental cooperation machine.

A key piece for policymaking is often the Directorate for cultural, educational and scientific relations at ministries of foreign affairs. Many of these are seen to operate on a heavy extra-European agenda, leaving little room for specific policy design regarding present or future EU partners. However, they are the chief authority in charge of drafting and validating bilateral agreements and proposing areas of cooperation.

Conversely, ministries of culture include in their structure a directorate or under-directorate of international relations. In some governments, European activity has been entrusted to those departments whilst ministries of foreign affairs deal with extra-European partnerships. The coordination between both departments is far from a set pattern that can be ascertained from structural evidence although there seems to be a large degree of mutual autonomy especially with regards to European initiatives.

Ministries of foreign affairs and ministries of culture are also perceived to differ in the general aims of their activities insofar as the former are often engaged in

promotional work whilst the latter tend to get involved in processes where technical and creative structures might develop. **Cultural institutions in the fields of arts and heritage are key elements in external relations and often count on external relations officers able to help in establishing their organisation's foreign policy aims.** An intelligent choice of partnerships in exhibitions, opera, drama, symphonic music or ballet is not only an interesting way to achieve eventual diplomatic aims but it is seen today as an indispensable managerial skill to save costs and improve supply.

Although cultural industries tend to lose their "national" labels, they are clearly a piece in eventual diplomatic relations, often acting as partners to official governmental policy. This is the case in those areas of film and audio-visual industries where direct or indirect government subsidies are present and particularly in cases where there are direct language interests (publishing, software). **Contemporary uses of cultural industries in diplomacy indicate the growth of a new area for political relations.** Again, such a phenomenon is more apparent with regards to extra-European activity than in the EU context.

Extra-European cultural diplomacy is taking precedence over European choices. The emergence of markets in Asia, Latin America and some Arab countries has prompted renewed national cultural activity. German, French and British institutes lead the way, followed by Italian, Spanish, Portuguese and other delegations; some of them responding to former colonial responsibilities in Latin America, the Caribbean, Africa or the Pacific.

The vastness of the areas to cover has suggested **discussions about the need to regroup European institutes in some countries.** It has also prompted the creation of new cultural groupings like the "Three Linguistic Spaces" (French, Spanish and Portuguese) or the Latin Union (the former plus Italy and Romania), trying to involve European and extra-European partners. The lack of multilateral transcontinental groupings leaves a large space for development; an example of it is the recent growth of cultural programmes at the Organisation of Ibero-American States, an intergovernmental grouping of 24 partners in the Iberian Peninsula and Latin America.

Local and regional authorities carry out their own brand of cultural diplomacy on a bilateral basis. Multilateral partnerships have not been the preferred form of action although European Union programmes have promoted good practice showing the benefits of wide partnerships among local and regional authorities for culture. Large networks like the Council for Municipalities and Regions in Europe, Eurocities or the Council of Europe's Congress of Local and Regional Authorities, have been major instruments in fostering informal multilateral cultural cooperation.

In fact **there is no difference in nature between cooperation activities carried out by central governments and those engaged at the local level.** It can be said though, that as interlocal activity caters for a narrower constituency, it lends itself less easily to promotional activity and can concentrate better in project-to-project exchanges.

The meeting point for foreign affairs and culture ministries is often their common responsibility (together with education) with regards to culture institutes. The importance of their activity deserves a special section later in this chapter (see below, 4.3).

4.2. Governments' involvement in cultural events

4.2.1. Government-initiated events

Because intergovernmental cultural cooperation runs on a fairly steady set of aims and motives, it is not surprising that some forms appear more frequently than others. For the governments, an international cultural activity serves primarily to boost the image of the country and of its government abroad, to strengthen political influence and positively affect public opinion. Therefore, **most activities chosen for government funding tend to be themselves endowed with prestige** (a famous orchestra, a well known conductor), **and to avoid controversy and activities with an overtly critical character**. Since the desire of the government is to reach as many people as possible, many government-funded activities are tailored to cater to a larger audience through concerts and exhibits, sometimes brought together in a large package.

There are a number of specific **circumstances where governments become directly involved in the organisation of cultural events** or where there is direct intergovernmental cooperation with other member states. Some of the more commonly-used occasions where trans-governmental cooperation is often in evidence are detailed below.

- **Landmark celebrations.** These types of events can range from celebrations of a country's birth to events commemorating a major cultural figure. Even if anniversaries tend to have predominantly national significance, they can be used by governments to instigate activities in other countries and thus boost the European ramification of the event or person celebrated. This has been the case with the recent 200th anniversary of Victor Hugo's birth, celebrated across Europe, in most cases with some involvement of the French government and its ministries, specialised agencies and national cultural institutions such as the Bibliothèque nationale. Likewise, in cases like the 300th anniversary celebration of St Petersburg, cultural activity is not only provided by the host country. Governments of other countries often instigate their own cultural programmes either as part of the 'official' programme, or to run alongside it. The way governmental support is channelled to these events can vary considerably; some are organised by invoking bilateral agreements, others charge a national or quasi-national agency to provide a range of cultural events to run in tandem with a flurry of orchestrated diplomatic activities. It should be said that, although such occasions provide high-profile platforms for manifestations of national culture, they are often unimaginatively or poorly planned and coordinated, rarely take local needs into account and **at times miss an opportunity to provide an important local developmental boost and to set continuous international partnerships** among cultural operators.

- **The EU Presidency.** The rotation of the EU Presidency puts the presiding country under a strong spotlight of publicity, particularly at times when visiting heads of state and EU summits are scheduled. Many governments use these occasions to finance and showcase additional programmes of cultural activity during these the six-month periods. This hybrid and often purely emblematic activity is usually financed directly from the Treasury and does not pass through normal budgetary channels. Such 'supplementary' programmes also tend to be organised at relatively short notice making their visibility less prominent than it would have been had they used normal planning cycles.
- **European Capitals of Culture.** Since the European Parliament voted for a new system of allocating European Capitals of Culture in 2002, many countries have started to use the platform to 'kick-start' broader programmes of culture-related development in the designated cities. Some, like the UK, have gone even further by devising an elaborate competitive bidding process that has had the effect of galvanising or enhancing cultural resources in these cities in ways that would not have seemed possible had they not decided to bid. This is a clear example of how governments can give added value to European cultural programmes, while at the same time, stimulating urban and regional development. It should be said that at a purely cultural level, the programme has, since its inception, **produced many interesting examples of cooperation between nations, regions, cities and cultural organisations themselves.** For example, in 2004, Lille will be Cultural Capital of Europe. As part of its programme, the city is planning to show Rubens as a total artist in a project entitled 'Rubens universel'. In parallel to this, Rubens' House in Antwerp will focus on the artist as a collector by reconstructing his collection of sixteenth and seventeenth-century masterpieces. The Rubenianum will organise a Rubens colloquium, and the Royal Museum of Fine Arts Antwerp (KMSKA) will mount an exhibition of masterpieces on loan from the Palais des Beaux Arts in Lille.
- **European Cultural Month.** These have been far less successful than the European Capital of Culture programme, and this is probably due to the fact that their duration is too short to attract national or local funding in sufficient quantities. They do not seem to have caught the imagination of cultural operators and do not seem to be attractive vehicles for cultural cooperation.
- **Cultural seasons, months, weeks.** Embassies and governmental agencies, often in association with one or more cultural organisations, frequently stage their own events in another country. These activities **tend to entail close cooperation between governments**, and take place to celebrate some event in the host country like the signing of a bilateral treaty or some other event. They may also be held with no apparent reason but the strengthening of country-to-country ties. A remarkable example is France's hosting of Hungarian, Czech and Russian cultural seasons and its preparation of a Polish one, to take place in various cities over several months in 2003/4. A bit less ambitious and more condensed are innumerable weeks presenting the national culture in a friendly country with exhibits, concerts, theatre and dance performances, publication of

literature in translation, public readings, debates, seminars and conferences, usually attended by the cultural elite and by prominent politicians of the country that is organising this promotional excursion. The tourist industry and the cultural industry are expected to find their own connection with the impetus of the entire series of cultural events and **in some cases business in general is invited to jump on the bandwagon** and use all the cultural attention for the increase of exports.

- **Festivals.** Major international festivals are often perceived as vehicles for close cultural cooperation between countries but in fact most are generally funded nationally, regionally or locally, and with the cooperation happening at creative level. Governments however do support the presence of flagship companies at festivals and sometimes national carriers subsidise air transport.
- **Expos/Fairs/Biennales.** Most governments support world expos and fairs and use cultural activities generally in a support role to the promotion of trade and other agendas. Major international biennales like the Venice Biennale however, do provide platforms for some of the world's outstanding creative talent, and governments do allocate significant budgets to these kinds of events.
- **European Years of...** 2003 is the European Year of People with Disabilities and 2004 is the European Year of Education through Sport. These occasions tend to attract supplementary allocations from national budgets and are **occasions where all EU member states cooperate – albeit sometimes competitively.**

Such events rest on complex logistics and demand a substantial budget, so most countries cannot afford to organise them very frequently and must choose carefully where their investment will have the maximum return in terms of publicity, prestige-enhancement and perhaps some secondary economic benefits. Against these prestige-oriented motivations of the organising country stands the prestige that the hosting country can offer with its association and support. Some European capitals are considered more prestigious than others because of the political weight and economic power of their country, but also because of the richness and distinction of their cultural infrastructure. Furthermore, not every concert hall or theatre venue or exhibit hall in a hosting city is of equal prestige. If the dream of every Dutch cultural attaché is to organise a guest performance of the Concertgebouw Orchestra and of the Netherlands Dans Theater in the city where he or she is posted, the choice of an appropriate venue for such an event will be a matter of utmost consideration and the prestige of the place will be sought to match the prestige of the guest ensemble. In the preparation of such complex events, the organising country sometimes arranges a visit of journalists from the host country in advance with the aim of preparing the reception of the programme among the public.

In addition to these occasional packages that always carry something exceptional in themselves, there are festivals that consider themselves

international, but which in fact limit their programming each year to the cultural offer from one country. The motivation of the organisers, be it Europalia in Brussels or a comparable festival in Stuttgart, for instance, seems to be to confront their own audiences with the diversity of cultures in Europe and sometimes even beyond the continent. Yet the organisers count on the fact that a great deal of their budget will be taken care of each year by the government of another country, their annual guest. With such budgetary comfort (governments tend not to resist the temptation to invest in their exclusive feature, with promotional benefits usually exaggeratedly sketched out), genuine curiosity of the programmers for the specific qualities of the invited culture becomes slightly dubious.

Two issues are of importance here in the packaging of these ambitious presentations of one country's culture in another. The first is: who does the research, explores opportunities and makes the choice of what will be programmed – the host country, its government or a commissioned organiser? Or the country whose culture is to be featured abroad, its government, specialised agency or a body specially appointed for the occasion? It would be a sound principle to assume that **a local presenter would be most suitable to conduct research and to make the programming choices, taking into account the affinities of the local audience.** That is how responsible festival programmers work: they travel, see, seek out, consider, deliberate and sometimes take a real risk but operate on the basis of their own taste and sound knowledge of their audience at home. The governments whose culture is to be featured abroad, however, often feel that if they have to open the purse to finance the cultural export, they also should be free to make the choice. The risk in that case is sheer “dumping”: sending cultural products and events abroad that are considered of high calibre and high prestige at home, but perhaps not so interesting and attractive for the audience in the country of presentation.

The other thorny issue is continuity. Much of intergovernmental cultural cooperation is launched in order to obtain a short-term prestige-enhancement effect and **misses the opportunity to encourage and stimulate the development of more sustained collaborative ties among the cultural organisations,** individuals and groups included in the cooperative project. Most high calibre weeks or months of culture X in countries Y, W and Z remain without any follow-up, either because they have been politically constructed and not driven by genuine cultural affinity and curiosity by the partners, or because there is a lack of political will on the part of the government to reserve funds for more protracted collaborative ties. From the point of view of most governments, continuity is something they can hardly pay much attention to because in a few months or in a year, they will be busy arranging a similar presentation of their country's culture with another host government. In most cases, continuity lasts until the expectations of reciprocity are met.

Against this discontinuity, imposed by political contingencies, stands some continuity of the promotional investment. With the visual arts, governments have a chance to maximise their return on their initial promotional investment by creating travelling exhibits, sometimes of remarkable quality, than can go from one host country to another for a rather long time. Some book fairs choose to foreground the literature of one country each year, as the Frankfurter

Buchmesse and Le Salon du livre in Paris tend to do. National governments, invited to support such a *Schwerpunkt* of the letters from own country and language area, know sometimes how to use the opportunity offered to the utmost, so as to increase the interest for their literature not only in the host country (Germany, France respectively) but worldwide, drawing a lasting benefit.

One could conclude by saying that governments express a clear preference for pomp and circumstance above process-oriented, long-lasting and complex forms of international cooperation. Such complex forms acquire depth and continuity through the mutual interest, trust and investment of the directly involved partners and in the best cases also succeed in profiting from the understanding, support and largesse of the governments.

4.2.2. Governmental participation in major cultural events

The **degree to which governments directly involve themselves in major cultural events** with an international significance, which have been organised by other agents, depends on a number of factors.

The first significant factor tends to separate 'mature' democracies from the newer ones and is characterised by the degree to which devolved agencies below the level of the state structure have been charged with some kind of cultural responsibility. The best known of these are the British Council (UK), AFAA (France), Goethe Institut (Germany), Italian Cultural Institute, Instituto Cervantes (Spain) etc. Where these bodies are present and active in other member states, their governments usually delegate most cultural initiatives directly to them – but not always. In several cases, additional government funds become available because there is some degree of direct governmental involvement.

Even with the increasing trend of adopting an 'arms length' principle, the **governments of newer democracies tend to become more directly involved** because they see such occasions as opportunities for raising national profile and cultural identity on a bigger international stage. Of course, the potential for national 'branding' is a strong element that informs all governments when considering their degree of involvement.

Sometimes, governments encourage or create unique partnerships with regional authorities or other agencies to manage specific events where revenue generation is likely to be considerable. For example, in advance of the celebrations that will accompany the 400th anniversary of the publication of Don Quixote, the autonomous community of Castilla-La Mancha and the province of Ciudad Real have created a public corporation to manage the events. Similar entities are often created for European Cultural Capitals or other events.

The second determining factor is **the degree to which the cultural event fits into specific development or investment strategies already in place in the member state.** Where this is the case, a larger number of associated cultural events seem to proliferate. This can be seen most commonly with France and the

promotion of Francophony, but exists equally within Portuguese, Spanish, Turkish and German diasporas.

4.3. National cultural institutes

4.3.1. Overview

In charting the nature of cooperation between national cultural institutes and governments in Europe, it is important to understand that history and language have influenced relationships as much as geographical proximity. Thus Lithuania and Estonia will have more in common with Poland and Finland respectively than they have with each other or with the other Baltic state, Latvia. Similarly, cultural cooperation between institutes in Austria and Hungary is a logical extension of the Vienna-Budapest artistic axis that continued to exist after the break up of the Austro-Hungarian Empire.

Sir Richard Eyre, former Director of the Royal National Theatre, once remarked that *"the only true form of diplomacy was cultural diplomacy"*. However, is cultural diplomacy the potent force it once was or has it been superseded by new imperatives? The problem with the term 'cultural diplomacy', as Robert Fox has noted, is that the terms 'culture' and 'diplomacy' both carry their own semantic baggage.³ Cultural diplomacy implies the involvement of the instruments of government in the business of projecting a favourable image of a nation to the public (broadly defined) of other nations. Cultural diplomacy is the business of winning friends and influence through culture. But following the end of the Cold War and the perception that covert diplomacy was in decline, some national cultural institutes have also tried to distance themselves from the notion of cultural diplomacy as well. **'Cultural relations' has been the preferred term of national cultural institutes such as the British Council and Goethe Institut in recent years, but that term too may also be going out of fashion. The much broader term 'public diplomacy' is now in the lexicon of some of those involved in the work of national cultural institutes.** 'Public diplomacy' is not a new term. Ed Murrow referred to it 40 years ago as differing from traditional diplomacy "in that it involves interaction not only with governments, but primarily with non-governmental individuals and organisations".⁴ It embraces cultural diplomacy, but also other forms of diplomacy such as 'NGO diplomacy', and 'business diplomacy', and increasingly 'diaspora diplomacy' (a form of diplomacy that seeks to capitalise on the linkages new generations of migrant communities have with their countries of origin). Public diplomacy involves working with others to achieve government goals. Arguably, it is as much diplomacy by stealth as the more traditional forms of diplomacy pursued in the post World War II years.

Such terms have now been joined by the concept of 'brand diplomacy'. In a report from the think-tank Demos, Mark Leonard set out to 'rebrand' Britain so that it was seen as creative and forward looking rather than traditional and

³ See Fox, Robert (1999), *Cultural Diplomacy at the Crossroads*, British Council, London

⁴ Murrow, Edward (1963), speaking as Director of the United States Information Agency and quoted in Leonard, Mark (2002), *Public Diplomacy*, The Foreign Policy Centre, London

perhaps in decline.⁵ As a consequence the media coined the expression 'Cool Britannia', much to the annoyance of the UK Government. Currently the Goethe Institut is linked strongly to a 'branding' exercise which is being conducted for Germany by the brand consultants Wolff Olins, to help shape public perceptions of the country and its people. Thus while the actions of cultural diplomacy have been gradually shelved by some national cultural institutes they are beginning to be replaced by new forms of diplomacy which may still link them closely to the agendas of the foreign ministries. As Joschka Fischer acknowledged:

"cultural relations policy is part and parcel of our foreign policy. It supports and serves our general foreign policy goals and aspirations...Far from being value-neutral, our cultural activities abroad are clearly oriented to values".⁶

These are challenging times for national cultural institutes. Is the role of the cultural institutes diminishing, or is it simply that the space which they have occupied for so long is now the territory of many others involved in European cultural cooperation, such as cities and regions, networks and foundations? We know that much cross-border cultural collaboration takes place without government or national cultural institute support or even awareness.

How are the national institutes adapting to change, whether it be in transnational cultural practice, budgetary reductions or this more 'competitive' public space for cultural exchange in Europe? To what extent does the need to generate even more revenue from language training or their own promotions affect their approach to cultural cooperation? The British Council, for example, does not consider itself a funding agency for international cultural cooperation. Its role is best characterised as a facilitator. It seeks to develop productive partnerships that will enable it to fulfil both its objectives and the needs of its partners. The Austrian Government took a new approach to its international cultural policy, restructuring its national institutes and the departments of culture in its embassies to create Austrian Cultural Fora (ACF). These are established in locations of particular interest to Austrian International cultural policy. Each has its own competencies, allowing individual ACF offices to provide additional support for the implementation of independent cooperative projects and events (within the budget envelope which the Foreign Ministry grants). Some of the other cultural institutes also enjoy a measure of local independence.

Trade and investment liberalisation and the growth of the new technologies have opened up new economic opportunities for Europe's cultural industries. Governments are recognising that music industries, publishers, design companies and others contribute to export objectives and national cultural institutes sometimes have a direct role in promoting cultural product through trade fairs and exhibitions. Such a convergence of cultural and trade interests can often work to the advantage of both. However, difficulties can arise when trade ministries want to use the arts primarily as decoration to underpin trade missions, and thus confuse the different imperatives of the trade and cultural

⁵ Leonard, Mark (1997), *Britain: Renewing Our Identity*, Demos, London

⁶ Fischer, Joschka (2000), *Cultural Relations Policy - Concept 2000*, Federal Government Foreign Ministry

sectors. **If, at the same time, cultural institutes are also required to deliver foreign policy led objectives, those working in such institutes will sometimes have a delicate balancing act to maintain.**

4.3.2. The landscape of national cultural institutes in Europe

There are upwards of 430 national cultural institutes in the 31 countries examined in the study. Of the 20 nations surveyed that appear to have cultural institutes outside their own country, as distinct from cultural attachés or cultural counsellors located within embassies, **most have representation in London and Paris.** The cities of **Berlin, Brussels and Rome also feature quite frequently** as hosts of cultural institutes.

In numerical terms the most prominent national cultural institutes in the countries surveyed are those from **France** (with more than 150 offices for l'Alliance Française and Institut Français), **Germany** (with 53 offices of the Goethe-Institut Inter Nationes in 24 of the countries), the **UK** (48 offices of the British Council in 26 of the countries) and **Italy** (42 offices of the Istituti Italiani di Cultura in 25 of the countries). **The cultural institutes of France, Germany and Italy are especially dense in each other's countries.** Of course, these are the largest countries in the EU and their institutes are long established. On the other hand, a relatively small country, **Austria**, has 28 offices of the Austrian Cultural Forum in 15 of the countries. This represents a broader spread than **Spain**, which has offices of the Instituto Cervantes located in 21 cities in 13 of the countries studied.

All five Nordic countries are engaged actively in cultural cooperation, but the instruments that they have chosen for cultural engagement with each other and with other countries differs. The **Danish** Cultural Institute has offices in eight of the countries being examined, and the **Finnish** Cultural Institute is present in ten of them. In both cases the focus is especially on Northern and North Eastern Europe, although the Finnish Cultural Institute also has an office in Athens. Hanasaari, an independent Swedish-Finnish Cultural Centre near Helsinki, has a programme of bilateral cultural funds for use between the two countries and for cooperation with Norway and Denmark. Considering they are both actively engaged internationally in intergovernmental fora, it is perhaps surprising that **Sweden** and **Norway** do not have networks of national cultural institutes. True, there is a Swedish Institute, but unlike that of the Danes and the Finns the Institute is not represented elsewhere except in relation to the Swedish Cultural Centre, in Paris (the Swedish Institutes in Rome, Capri, Istanbul, Athens and Kavalla in Greece provide artists residencies etc for Swedish creators, but they have no funds to undertake cultural cooperation initiatives). Norway has no cultural institute. The arms-length Norsk Kulturråd (Council of Cultural Affairs) has some involvement in European cultural cooperation, eg. collaboration with foreign cultural institutes in Oslo, such as the British Council, Goethe-Institut Inter Nationes and the French Cultural Centre. However, this is not seen as a role earmarked for the Council by government. Some Norwegian art form specific bodies, such as the Office for Contemporary Art, take responsibility for promoting engagement between Norway and the arts scene internationally. Iceland has no dedicated national cultural institute.

In Southern Europe, the Instituto Camões from **Portugal** has cultural centres in Paris and Luxembourg and delegations in Berlin, Brussels and Vigo (Spain). Portuguese language teaching centres are located in six countries (France, Germany, Hungary, Romania, Spain and the UK). The Hellenic Foundation of Culture operates much as a cultural institute under the auspices of the **Greek** Ministry of Culture. It has an office in Berlin and representation also in London and Paris (as well as cities of the Greek diaspora that are in countries outside the purview of this study). A House of **Cyprus** has been established in London and, naturally enough, Athens.

Several of the accession countries of Central, Eastern and South Eastern Europe have networks of cultural institutes. The largest country, **Poland**, has 14 Polish Institutes in 12 of the countries being examined. Some of these, such as the one in London, have been established for a long time. Three more centres are proposed: two in new countries (Belgium and Spain) and a fourth centre in Germany. **Hungary's** cultural institutes are known variously as Cultural Centres (Bucharest, London and Prague), Cultural and Information Centre (Stuttgart), Cultural and Scientific Centre (Helsinki), Cultural Institute (Bratislava, Sofia and Warsaw), (Hungarian) Institute (Paris), and (Hungarian) House (Berlin). If the Collegium Hungarum (Vienna) and the Hungarian Academy (Rome), both dating from the 1920s and with a particular academic emphasis, are included, that brings the number of institutes/ centres to 12 in 11 of the research countries. There are **Bulgarian** Cultural Institutes in eight capitals of countries in our study. In common with many of the countries surveyed, their location was based on reciprocal agreements. The **Czech Republic** has 14 Czech Centres for culture in 12 of the countries examined. Slovakia has an institute in Prague. There are **Slovenian** Cultural Information Centres in Berlin, London, Paris, Rome and Vienna. However, the concept of the international promotion of professional cultural activities has not yet been realised. The **Estonian** Institute has offices in four countries. A **Latvian** Institute has been established by the Ministry of Foreign Affairs to promote the culture of the country, but it has no presence in other European nations, except Prague. There is also a **Lithuanian** Institute, but again there are no representative offices outside the country. In 2001 the President of **Romania** initiated a proposal for the creation of a Romanian Cultural Institute to assume the responsibility of the Romanian Cultural Foundation.

The Flemish Community of **Belgium** has a Flemish Cultural Centre in Amsterdam which focuses on promoting the performing and visual arts. The French community established a public body for international matters including cultural relations – the GCIR (General Commissariat for the International Relations of the French Community of Belgium) – but this would not readily be categorised as a cultural institute. Similarly, the German-speaking community of Belgium does not have a cultural institute.

On numerous occasions during the past 40 years, the **Netherlands** government has examined whether it should establish a national cultural institute, but political and cultural opinion has always resisted such a move. However, there are a number of intermediary bodies, who seek to facilitate transnational cultural cooperation. One such agency is SICA (Stichting Internationale

Culturele Activiteiten), which was set up in 1999 to improve information flow and co-ordination of international cultural activities and exchange. Other countries without national cultural institutes are: **Ireland, Liechtenstein, Luxembourg, Turkey** and **Malta**, though the recently established Malta Council for Culture is likely to have a role in international cultural exchange.

4.3.3. Cooperation in action

4.3.3.a. Platform Culture - Central Europe

The Foreign Ministers of Austria, the Czech Republic, Hungary, Poland, Slovakia and Slovenia established the 'Platform Culture - Central Europe' initiative in June 2001 to foster enhanced cultural cooperation. Collaboration between the cultural institutes from these partner states (e.g. the Austrian Cultural Forum) provides access to a worldwide network of some 700 contact points with the potential to deliver joint projects related to Central Europe.

The principal goals of Platform Culture - Central Europe are:

- to raise awareness of the cultural life of the participating countries within Central Europe, within the European Union and beyond;
- to strengthen the common Central European identity and its visibility in the context of European Enlargement;
- to contribute to the Enlargement process of the EU;
- to enhance the prospects of creative artists from these countries;
- to plan and support joint projects that underline the close cultural ties between Central European states.

By the beginning of 2003 more than 50 projects had been realised including:

- The Central European Jazz Connection held in Warsaw in February 2002 with performers from Austria, the Czech Republic, Hungary, Poland, Slovakia and Slovenia;
- A photography exhibition, 'Young Central Europe', shown first in Dublin in October 2002, as a part of a European tour;
- A conference at the University of Milan in November 2002 on the theme "Extending the European Union Eastwards: More Culture in a Broader Europe", which was organised in cooperation with the Austrian Cultural Forum, Italian Foreign Ministry, the Lombardy Region and the City of Milan;
- 'Musikerlebus Mitteuropa' (Musical Experience from Central Europe) a tri-partite collaboration with the International Summer Academy Prague - Vienna - Budapest, held in January and February 2003;
- collaboration with the Ministry of Culture in Nordrhein-Westfalen and the Rheinland, on an initiative entitled 'Neighbours in Europe' involving all the Platform Culture - Central Europe countries (a two year project running until 2004 with monthly events such as concerts by young musicians, contemporary dance, youth theatre, visual arts exhibitions etc).

Special events are created twice a year to mark the respective EU presidency. The first of these was held at the Theatre de la Place des Martyres on 10

December 2001 and focused on music and literature from Central Europe. The theme of the event on 19 December 2002 to commemorate the Danish presidency was 'Central Europe Dance'. Companies and dancers from Austria, Poland, Slovenia, Slovakia, Hungary and the Czech Republic performed at the Dansescenen in Copenhagen.

4.3.3.b. CICEB (Consociatio Institutiorum Culturalium Europaeorum inter Belgas)

CICEB is a voluntary international association of national cultural institutes of the member states of the European Union in Belgium. It was created in 1999, and registered under Belgian law, by seven national cultural institutes in Brussels to complement their individual bilateral work with additional activities that are based on common European interests. The Association is not designed to replace national interest activities, but by bringing national cultural institutes together to work on a common programme, it aims to explore shared concerns and deliver joint projects.

The founding members of CICEB are the Alliance Française, British Council, Danish Cultural Institute, Finnish Cultural Institute, Goethe-Institut Inter Nationes, Instituto Cervantes and the Istituto Italiano di Cultura. In addition the Austrian Cultural Forum and Irish Institute at Leuven are observers. The cultural institutes are drawn together by a commitment to openness to Europe and the search for common points of view in "a celebration of each national culture within the context of a common European heritage".

CICEB members collaborate on arts events, language programmes, seminars and conferences. They are carried out, within the umbrella of CICEB, by ad hoc groups of the Institutes who consider that each project is more appropriately undertaken jointly than separately. It has an annual work programme and a current illustration of its initiatives is the arts and governance project 'New Young Europeans' (see below).

CICEB meets every two or three weeks. It also has two working groups: one for languages and the other for Information & Communication (involving the heads of language teaching and the information officers and/or librarians of the different cultural institutes respectively).

The principal 'client' is the European Commission and CICEB aspires to be a sounding board for it. The cultural institutes consider that, generally, they can make a greater impact on the Commission as CICEB than they would individually.

Hitherto, CICEB projects have generally arisen as the result of proposals from individual cultural institutes who then lead the initiatives with partners from those other institutes who choose to be involved. Perhaps the potential of CICEB has not yet been fully explored. Some members would like CICEB to develop a more strategic approach to the work programme with a clearer definition of common grounds and seeking ways where CICEB can provide added value. This ambition is particularly favoured by the more arms-length

institutes and reveals differences with those cultural institutes that are less independent from their government paymasters.

4.3.3.c. 'New Young Europeans'

'New Young Europeans' is an arts and governance project that examines the aspirations and dreams of young people as European citizens with particular emphasis on young asylum seekers and refugees. It is managed by the British Council in Brussels, with the collaboration of national cultural institutes in membership of CICEB, and several European cities.

New Young Europeans uses creative writing, photography, graphic design and debate to:

- raise awareness of the reality of a changing European Union and the new identities of those young people who could be making future decisions about Europe;
- counteract the negative and hostile perceptions that exist about young refugees and asylum seekers;
- to assist young refugees and asylum seekers to rebuild their lives and overcome their trauma.

The concept involves British Council offices in different countries working with their host cities or other cultural institutes and/or organisations representing the interests of refugees. They find a group of young people between 15-24 years of age, half of whom will be asylum seekers or refugees and the remainder who will have legal status. The young people will be interviewed and photographed and the results documented.

Launched at the Welsh Exhibitions Centre, Brussels, in March 2003 the project will visit Cardiff, London, Helsinki, Edinburgh, and also, it is anticipated, Cork, Warsaw and the European Parliament, Brussels. It will result in a publication in March 2004 recording the young people's testimonies, images, related projects, views of the partner organisations etc. A CD-ROM with exhibited material will be produced as a record, training and educational tool to enable the life of the project to be extended beyond 2004. Meanwhile, a website will be developed as the exhibition evolves in 2003.

4.3.3.d. Ars Baltica

Ars Baltica is a platform for the development of cooperation on cultural projects around the Baltic Sea region. It has existed since 1988 and involves Sweden, Finland, Denmark and Norway, the Baltic states of Estonia, Latvia, and Lithuania, together with Germany, Poland and Russia. Cooperation is multi-layered, as is evident from the organisation of Ars Baltica. For instance the country holding the chairmanship in 2002/2003 is Sweden, which is represented by the National Council for Cultural Affairs and the Swedish Institute, and the

secretariat is administered by the Ministry of Culture in Estonia. In addition to the input of national governments, cultural institutes (eg the Danish Cultural Institute and the Finnish Cultural Institute) and arm's length agencies (eg the Arts Council of Finland and National Heritage Board, Sweden), there is strong local and regional authority involvement (the Union of Baltic Cities for example represents more than 100 cities).

National, municipal and EU support (via the Structural Funds and C2000) has led to the creation of three international cultural centres to promote cultural cooperation in the region: the Baltic Centre for Writers and Translators, the Baltic Art Centre, the Visby International Centre for Composers. It has also stimulated the creation of new cooperation instruments such as Network Baltic to promote the networking of graphic artists in the region, and the Baltic Ring, to encourage transnational collaboration on literature.

4.3.3.d. Europe and Islam

It has become a cliché now to quote Samuel Huntington and his thoughts on the irreconcilable cultural differences that have developed in the world today based on religion, or to cite Benjamin Barber on the threats to democracy posed by globalisation⁷. Nevertheless the events in the USA on September 11th 2001, the unresolved Israeli-Palestine conflict and the war in Iraq may give credence to such theories. In Europe the ghost of Islamic fundamentalism has helped to fuel prejudice and fear against Muslims in general. 'Europe and Islam' in the title given to a series of lectures, seminars and other events in the UK in 2003. Organised by the Goethe Institut, the Instituto Cervantes, Institut Français, the Istituto Italiano di Cultura, the Institute of Contemporary Arts and others, the aim is to combat the demonisation of Islam and to illustrate the relevance of Islamic beliefs and culture to European history and the importance of the Islamic population in today's Europe.

4.3.3.e. Barents Sea cooperation

The origins of formal cultural cooperation arrangements between the regions of the Barents Euro-Arctic Region was a Conference of Ministers of Culture from countries in the area held in Kirkenes in 1993. Building on an earlier declaration of intention made by Ministers of Foreign Affairs from countries in the region, the Culture Ministers agreed to enhance cultural cooperation as a basis for encouraging greater understanding, preserving the heritage and promoting cultural collaboration amongst indigenous peoples. The following guidelines were proposed for cultural cooperation:

- It should take into account the characteristics of the different regions and be rooted in the cultural activities of the region.
- Projects should be initiated in the regions and be managed in close cooperation with the regional cultural authorities.

⁷ See for example Huntington, Samuel P, (1993), "The Clash of Civilisations" in *Foreign Affairs* 72, 2 pp 22-49. and Barber, Benjamin R (1995), *Jihad vs McWorld*, Ballantine Books, New York

- National authorities should help to create conditions which enable regional cultural cooperation to take place.
- Cooperation should be organised through local and regional bodies and institutions.

A Cultural Committee was set up at the first meeting which identified several long-term objectives including:

- Strengthening the ties with each country and with the northern regional identity in the Barents Region;
- Uniting forces and organisations in cross-border cultural cooperation to promote peace and stability, security and integration;
- Emphasising culture as a tool for regional and economic development;
- Viewing the Barents Region as a cultural centre in a European context;
- Establishing new networks to develop better skills and knowledge in the arts and culture;
- Promoting and developing cultural diversity.

The principal participants in Barents Sea Cooperation are the northern provinces of Norway, Sweden, Finland, together with Murmansk, Arkhangelsk, and Karelia from Russia. Such cross-border cooperation was only possible following glasnost and the subsequent political changes that led to the end of the Cold War.

At a subsequent Ministerial Conference on Cultural Cooperation held in Arkhangelsk on 10th September 1998, Ministers called for a new cultural policy (a 'Northern Renaissance') that would, among other things;

- Give priority to cross-border contacts;
- Support cultural activities aiming at joint long-term programmes and projects;
- Introduce the Barents culture in a variety of contexts and strengthen international cultural relations;
- Develop the Barents region as a dynamic and open cultural area.

The Ministerial Conference stressed the importance of the development of a regional identity and the culture and cultural heritage of the Sami, Nenets and other indigenous peoples.

Approximately 600 cultural projects were supported during the period 1994-1999. The majority were bilateral initiatives, but about 10% were multilateral. Most of the initiatives were carried out as limited projects. If we exclude sports (which accounted for some 18% of the total), the highest percentages were for library and literature projects (also 18%), community and local projects (14%), visual arts and crafts (9%). Theatre and Museums accounted for a relatively small number each (2%). Split financing is common with support ranging from national, regional and local governments, national and regional arts councils and national cultural institutes, as well as EU funds (Structural Funds, Culture 2000 programme etc). The Swedish Institute is actively engaged in support and, in the case of cultural cooperation with Russia, it is the lead body for Sweden.

Among the projects supported was a year long training and seminar programme leading to a Barents Euro Arctic Diploma for Cultural and Cultural Tourism Managers. During a four year period (1993, 1994, 1996 and 1998) a total of 96 participants from Sweden, Finland, Russia and Norway were trained as project leaders and as entrepreneurs, by developing projects during the training course in the fields of art, culture and culture tourism.

Other illustrations of Barents Sea cultural cooperation include:

- An annual programme in July each year in which two young, qualified chamber musicians from each of the 10 countries in the region participate in studies and performances as the Barents Youth Chamber Orchestra.
- A literature conference touring in 2002 to Finland and Norway as well as Russia.
- 'Breaking the Ice', a programme in June 1998 as part of Stockholm's European Capital of Culture celebrations. In total 257 artists and cultural practitioners participated in 32 performances and exhibitions.
- The creation of a network (Barents Dance Network) to provide training and workshops for dance teachers and dance "camps" for young dancers over a five year period from 1994-1998.
- 'Arctic Circus' a multimedia theatre and performance project in 1996-1997 involving professionals and amateurs from Sweden, Finland and Russia and supported by the Swedish Institute, County Council of Norrbotten and others.
- A project entitled, 'Neighbour in the North' to build a permanent network to promote transborder cultural cooperation across the Barents region. During the period 1996-2000, 33 tours were organised with 410 different programmes and attracting an audience of 31,000 people.

4.3.3.f. Other illustrations of collaborative projects

- 'Migrations-Europa' Festival was a multi-disciplinary initiative involving the British Council, Goethe Institut, Instituto Cervantes, Institut Franco-Portugais, the Finnish Embassy and various Portuguese representative organisations. Photographic exhibitions, films and other events were organised to coincide with the Expolingua language fair in Portugal from 24-26 October 2002.
- Migration was also the theme of a film week at the Thessaloniki International Film Festival in December 2000, focussing on the issues of immigration and integration. The partner organisations were the British Council, Goethe Institut and Institut Français.
- 'Open Windows on Europe' was an initiative designed to extend the cultural horizons of young Swedes through the use of electronic media. It involved the Goethe Institut and British Council offices in Stockholm and the French Embassy there, as well as participation from five other countries. The project culminated in a two week festival at Kulturhuset, Stockholm House of Culture in April 2002.

- 'Europe my Europe' involves cooperation between the Goethe-Institut, the Institut Français, the Instituto Cervantes and the Istituto Italiano di Cultura in 2003. Over a series of lectures in London celebrated European writers, artists and intellectuals (eg Spanish-French author Jorge Semprún, Cees Noteboom from the Netherlands and Tony Cragg from the UK) talk about living and working in different parts of Europe. The aim: to convince a British audience that 'Europe is a good idea!'
- 'Our Europe' is a new non-profit organisation in Edinburgh established to present and promote the diversity of Europe's culture in Scotland and to develop greater understanding between European states. It has been established by Universal Arts and the Gateway Theatre, Edinburgh, with the support of the Institut Français, the Danish Cultural Institute and Istituto Italiano di Cultura. In part it resurrects the concept of the European Forum, a former platform for European Commission and national cultural institutes to collaborate in Scotland.
- 'Love and Music in Shakespeare' was a workshop, public lectures and discussions organised for Bulgarian students in Sofia in May 2002. The event was organised by the British Council and the Goethe Institut, in cooperation with the National Academy for Theatre and Film Arts, Sofia and the Bulgarian Shakespearean Association.
- 'Banned' a Central European film season in February 2002 organised at the Riverside Studios, London, by the Czech Cultural Centre, Hungarian Cultural Centre, Polish Cultural Institute and the Slovak Film Institute, Bratislava, featured films from those countries that were banned during the 20th Century, especially during the Cold War. The success of this venture has encouraged these cultural institutes to cooperate on a follow-up season in June 2003 (provisionally titled 'Released'), which will feature films that have been made since 1989.
- Visiting Arts is a joint venture of the British Council, Foreign & Commonwealth Office and Arts Councils in the UK, that provides financial support to British presenters to enable them to bring arts from overseas to the UK. Its activities include information, publications, partnership building, project development, training and professional development and consultancy. For the past three years it has been working with the Danish Centre for Culture and Development (DCCD) helping to transform it from an organisation focussed predominately towards hosting tri-annual festivals in Denmark of arts from developing countries towards a facilitation agency modelled on Visiting Arts itself. DCCD now promotes cultural cooperation between Denmark and extra-European countries, in particular, offering grants to Danish organisations to present culture from the developing world.
- The Goethe-Institute Inter Nationes, Institut Français, Instituto Cervantes and other cultural institutes and embassies from 20 European countries, in conjunction with the UK's Film Council and the Media Plus programme, are planning to organise the first European film festival in Britain. Aside from its value as an event in itself, the aim is to encourage the showing of more

non-English language films in Britain, where only 1% of films exhibited are foreign language ones.

- Visiting Arts has cooperated with ministries of culture, national cultural institutes and others to produce comprehensive cultural profiles/contact directories in different countries across the world. In relation to the countries featured in this study, cultural profiles have been produced for Hungary and Norway.

4.3.4. Obstacles and issues

When asked what were the chief obstacles to pursuing transnational cultural cooperation, the main factors listed by the national cultural institutes were, not altogether surprisingly, insufficient time and human resources and not enough funds.⁸ Interestingly, one of the cultural institutes surveyed indicated that an additional financial issue that had to be taken into account in engaging with other national cultural institutes was the uncertainties which sometimes surrounded their counterpart's budget as well. This had an impact on planning arrangements. No attempt has been made here to indicate the extent of the financing of cultural cooperation activities, because of considerable difficulties in separating those costs which relate only to collaboration between national cultural institutes, or between cultural institutes and the governments or national cultural organisations of other countries. Most cultural institutes simply do not keep records in ways that would easily yield such data. At the same time, it is evident that not all national cultural institutes are open and transparent about their budgetary arrangements. That said, it is also recognised that the operational budgets of cultural institutes for arts and cultural programmes in some countries is often relatively small and, indeed, may only be sustainable with the help of sponsorship, or the partial re-deployment of revenue raised from such things as language teaching.

National cultural institutes were also asked to indicate whether insufficient interest on the part of other cultural institutes or governments was an impediment to cooperation and about 15% of respondents agreed. A similar percentage acknowledged that another relevant factor was that cooperation with other cultural institutes or governments was not considered to be a priority.

Other factors are at play as well. One senior staff member of one cultural institute said that while talking with other national institutes was useful, cooperation on events is more problematic, because they are competing with one another. There is some force in this argument. The Institut Français is primarily interested in the spread of French culture. The British Council, directly or indirectly, is selling the UK. The Instituto Cervantes focuses on the promotion of the Spanish language and Hispanic culture. Superficially **there appears to be**

⁸ Those cultural institutes which responded to the author's questionnaire were: the Austrian Cultural Forum, British Council, the Czech Cultural Centre, the Danish Cultural Institute, the Institut Français, the Goethe-Institut Inter Nationes, the Istituto Italiano di Cultura, Polish Cultural Institute, Swedish Institute, Instituto Cervantes. Most responses were through their London offices. In addition replies were also obtained from SICA (Stichting Internationale Culturele Activiteiten) in the Netherlands, Visiting Arts in the UK and the Romanian Embassy.

little shared common interests - at least in Europe (in an extra-European context this may not be the case at all).

The national cultural institutes are also likely to have different priorities. The extent to which this is an issue will also be affected by the degree of their independence or dependency on their own national government ministry. Some national cultural institutes, such as the Goethe-Institut Inter Nationes enjoy a considerable degree of autonomy, which enables each director to actively engage with other cultural institutes, governments or national organisations, if he/she considers it appropriate. Other cultural institutes eg Instituto Cervantes, are more closely tied to their government's agenda and may not regard collaboration with other national institutes as very relevant. However, even where the bonds with their own national governments are strong, individual directors of such institutes often have a modest degree of flexibility and independence of action, that would enable them to engage in cooperation with the cultural institutes of other nations if they choose.

The demand for transborder cultural engagement in Europe far exceeds the resources currently available. National cultural institutes have not been able to respond to these even if they wanted to; indeed in a number of cases their budgets have been in decline in recent years. Moreover, Culture 2000 is only a partial answer as it only operates with modest resources (in common with its predecessors Kaleidoscope, Raphael and Ariane). Nevertheless, there are concerns that too much reliance is put on the Culture 2000 programme to sustain cultural cooperation initiatives in Europe. Such anxieties are not helped by the realisation that some national cultural institutes (e.g. the British Council) openly compete for such programme support to develop their transnational projects.

Cultural cooperation in the Baltic Sea region has been cited as an illustration of collaboration involving a range of partnerships. However, now that four of the countries involved in Ars Baltica cooperation (Estonia, Latvia, Lithuania and Poland) are to join the EU, the conditions for cultural collaboration in the region are likely to change. One of the consequences could be the disappearance of funds that used to be earmarked by governments and their agencies for Baltic Sea cooperation.

4.3.5. Trends and prospects

Cooperation in Europe by national cultural institutes is being affected and, in some cases, transformed by new political imperatives, economic conditions and policy shifts. Change is more evident in some national cultural institutes than others and this conditions their readiness or ability to engage with each other and with governments, agencies and national cultural organisations of other countries.

In the latter part of 1998 the CIRCLE network conducted a survey on cultural cooperation in Europe, in which it invited foreign and cultural ministries and national cultural institutes to respond to a questionnaire that proposed the presence of certain trends and processes occurring in international cultural cooperation. The survey was being conducted to inform a CIRCLE European

Round Table taking place in Cracow in 1999 on the theme "International Cultural Cooperation Policies: Whose Agenda is it Anyway?" As a survey instrument the questionnaire was 'weighted' in favour of certain presumed development tendencies to which respondents were asked to agree or disagree. The results of this survey were analysed as four "de-trends": *desetatatisation*, *de-institutionalisation*, *de-diplomatisation* and *denationalisation*.⁹

Desetatatisation or privatisation was characterised as the devolution or loosening of state control and the granting of more autonomy for those involved in transnational cultural cooperation. Partnerships were encouraged and outsourcing of some responsibilities was possible.

De-institutionalisation implied the more flexible use of organisational channels and funds and the enlargement of networks and more support for ad-hoc projects.

De-diplomatisation suggested policy shifts in cultural cooperation away from foreign affairs agendas.

Finally, *de-nationalisation* referred not only to the greater role of cities and regions in international cultural cooperation, but also conscious moves to disengage from the 'cultural nationalism' that had been reflected in the geopolitical orientation of international policies.

Now, more than four years later, we can see that some of these trends have continued while, arguably, some (eg *de-diplomatisation*) have been reversed in certain instances.

As far as national cultural institutes and cultural cooperation are concerned, it might be helpful to group emerging trends into the following broad areas:

- **A. Resource constraints.**

Budgetary pressures have affected many national cultural institutes in recent years. With the end of the Cold War in Europe **those engaged in promoting cultural diplomacy and cultural relations have been strongly encouraged to pay their way**. In the case of the British Council such pressures are not new. A succession of committees and organisational reviews have sought, at various times, to reorganise or curtail the Council's activities and there have even been recommendations to close it down.¹⁰ Other cultural institutes, such as the Goethe Institut, the Institut Français, the Danish Cultural Institute, the Istituto Italiano di Cultura etc, have also been subject to review and/or financial constraints. In the case of the former it led to retrenchment, rationalisation and a merger with another instrument of German cultural diplomacy, Inter Nationes.

⁹ The nature of the results are indicated in Heiskanen, Ilka et al, *CIRCLE 1998 Survey on Cultural Cooperation in Europe* and published in the 'International Cultural Centre Cracow' yearbook, January-December 1999

¹⁰ In 1976 a *Review of Overseas Representation*, conducted by Sir Kenneth Berrill, suggested that the UK Government should consider closing down the British Council altogether.

Even though action has been taken by the present UK Government to redress the decline in the British Council's grant, there remains a huge imbalance between the amount spent on what might be labelled 'preventative and engaged' diplomacy and that spent on 'gunboat' diplomacy (ie military solutions) when things go wrong.

Resource constraints have resulted in the reduction and closure of British Council and Goethe Institut offices in some countries. It has also led some of the national cultural institutes to consider joining forces as a way of managing costs. Hitherto, differences in legal status, the degree of autonomy enjoyed, the goals, financial flexibility and the prevailing 'corporate culture' have prevented cultural institutes from greater cooperation to pool resources. However, this is beginning to change, eg whenever the Goethe-Institut Inter Nationes is required to give up its premises in a host country or its lease comes up for renewal, consideration is automatically given to the possibility of sharing accommodation with another cultural institute from a European country. Thus in Palermo, the Goethe Institut shares premises with the Institut Français (and in Kiev with the British Council). Although such solutions are still relatively uncommon, they may become more evident outside Europe, where it may be considered as important to promote broader European culture and values as it is the arts and life of a particular nation state. Wherever and whenever they occur, the potential for increased cultural cooperation between the institutes would seem self-evident.

- **B. Programme shifts.**

It was inevitable when confronted with financial pressures that programme changes would be evident at the level of the national cultural institutes. There is, for example, an **increased emphasis on multilateral projects** (though bilateral projects remain a key interest to nearly all the cultural institutes surveyed by the author). There is a **greater willingness to cooperate with other national institutes and with cultural organisations on events**. This is especially the case when events have European as opposed to national themes, or deal with issues which are common to several countries. It is particularly striking **how many projects involving cooperation between the cultural institutes relate to issues such as migration/immigration and cultural diversity**.

Policy shifts in the cultural institutes have also been a response to the changes that have taken place in transnational traffic in the arts. In recent years we have witnessed **greater emphasis on joint explorations and process activity rather than ready made product**, and the search by cultural organisations for new European market opportunities and partnerships, both for artistic reasons and to spread the financial risks. As a consequence, a number of the national cultural institutes today act more as facilitators and concentrate less on directly managed events. They are more relaxed about acting as co-producers rather than producers in their own right, confident in the knowledge that other cultural organisations have the expertise (if not always the financial resources) to do this.

- **C. Emphasis on 'European' credentials.**

Although we may be several years away from the emergence of a genuinely 'European' cultural institute, **there is evidence of the willingness of some national institutes to demonstrate their 'European credentials'**. Joschka Fisher, German Foreign Minister made it clear that his Government's approach to international cultural relations policy is to depict German culture as part of European culture.¹¹ For its part, the French Government has indicated its strong desire to 'Europeanise' its cultural initiatives worldwide. Its cultural institutes are being encouraged to understand that their mission today is less to 'sell' French culture. Rather it is to promote a French vision of what culture is about, and that culture could be as much European as specifically French. This suggests a greater readiness to cooperate with other cultural institutes.

At the same time, there is also evidence of a resistance on the part of the British Council, for example, to present 'more of Europe to Europe'. Despite what some cynics may imagine this does not necessarily reveal any lack of commitment to Europe, but perhaps indicates that commitment will be more evident in a non-European environment.

- **D. New partnerships with the Enlargement countries.**

Since the early 1990s all the major national cultural institutes have expanded their activities in Central and Eastern Europe, frequently against a background of overall restraints on their budgets. Often this was achieved at the expense of curtailing or even closing down their presence in some Western European countries. Today there is strong evidence of the **willingness of national cultural institutes from EU countries to reach out to and cooperate with, the accession countries**. Some examples of this interest have already been cited. Several of the countries involved in the EU Enlargement process have networks of national cultural institutes in major European capitals, but these have relatively small operational budgets - a fact recognised by the cultural institutes of Western European nations who are generally prepared to make greater investments in cultural cooperation initiatives than they might otherwise.

- **E. New partnerships with the private sector.**

The cultural institutes of some nations (eg the UK and Italy) are also being encouraged to engage more with business, not simply as a means of sponsorship to replace diminishing budgets, but **to enhance synergies between cultural and economic activities**. The focus in particular is on the **creative industries**, eg design, fashion, music and software development. Inevitably, this brings trade ministries into the 'diplomacy' equation. One consequence is to enhance the 'value' of cultural institutes in the eyes of some politicians. Conversely, it also sets up new tensions and raises awkward questions as to what is the prime role of cultural institutes.

- **F. 'Mutuality'.**

An important change has been evident in the policies of some of the national cultural institutes and agencies in recent years. For many years their role was

¹¹ Fischer, Joschka, op cit.

inextricably linked to cultural diplomacy, an instrument of foreign policy in which efforts are directed to presenting positive images of a nation state through its culture (historically, it has to be said, with a view to obtaining advantage in a country and facilitating diplomatic operations). However, today the efforts of a number of them are more closely associated with cultural relations, which are intended to promote mutual understanding and cooperation, rather than one-sided advantage. Consequently, such policies are rather more neutral in their impact. This is an important distinction. The emphasis is now on the development of sustainable, mutually beneficial, international partnerships in the arts. **A fully engaged dialogue rather than, at its crudest, a monologue, is increasingly the order of the day.**

Some cultural institutes **no longer see themselves simply as promoting their own culture and language, but also as a channel to encourage arts and cultural activities from host nations to be presented in their own country.** The network of Goethe institutes for instance, have missions to develop cultural cooperation with partners in the host country, i.e. they engage in activities which go beyond a one-directional dissemination of information on, and encounters with, German culture. Evidence of this can be seen in the promotion of mixed symposia and literary events, as well as enhanced efforts to foster joint ventures in the performing and visual arts.

- **G. Mending fences.**

In the wake of the events of September 11, 2001, the Federal German Foreign Minister provided an additional Euro 1 million for the development of cultural dialogue and improvement of understanding with Islamic countries. Disregarding the financial inducement of Joschka Fischer in this instance, it is clear that Germany, in common with other Western European countries with significant Muslim communities, such as the UK, France and Spain, was concerned not only to promote cultural dialogue with Islamic countries, but to engage domestic opinion as well. The principle appears to be less about winning arguments and more about the engagement of ideas. This is why not only the Goethe Institut, but also the Institut Français, the British Council, the Instituto Cervantes, the Istituto Italiano di Cultura and others have recognised a common platform on which they can cooperate to promote the arts and cultures of the Islamic world.

In the light of the war in Iraq it is evident that **more cultural efforts will have to be directed by some national institutes in particular to "mend fences" with the public in Arabic speaking countries and especially young people.** To this end, the British Council is already beginning to develop a strategy for a post Iraq war situation and will be likely to seek European partners for cultural initiatives that promote dialogue.

- **H. Wider horizons.**

Although not the focus of this study, it is important to record that a number of the national cultural institutes interviewed, especially those with post colonial empires, are **increasingly focussing on cultural projects in so called developing countries outside Europe.** Sometimes this is a reflection of their interest in what

Mark Leonard has labelled 'disapora diplomacy'.¹² Briefly this means working with migrant communities to strengthen cultural, educational and intellectual relations with their countries of origin and, in this way, reinforcing the notion that particular European countries are multicultural societies. In many instances the arts budgets of the national cultural institutes operating in developing countries are pitifully small, but they are able to put together programmes with the help of business sponsorship and by cooperating on cultural projects with other cultural institutes. For instance the British Council, Institut Français and Goethe Institut collaborated on a festival project, 'European Spring Salad - Mixed', in Namibia in October 2000 that was intended to build on the idea of 'unity and diversity'.

4.3.6. Conclusions

Certain trends evident in the work of national cultural institutes enable us to draw some conclusions about the current state of cultural cooperation in which they are engaged with other 'national' players in Europe and also the likely future scenarios for such engagement. At the same time, it is important to add the caveat that these trends are not necessarily observable across all the national cultural institutes in the countries examined. The order in which they are presented here is *not* intended to imply a hierarchy of their importance.

Although the principal concern of all the cultural institutes is to promote the culture(s) and language(s) of their own country, there appears to be a greater willingness among many of them to cooperate with each other and with other governments, national agencies or cultural institutions. Such cooperation is particularly evident in relation to:

- projects that focus on issues of common interest (e.g. cultural diversity, immigrant communities or young people);
- projects that have a European theme;
- the possibility of sharing premises or resources.

The reasons for this apparent interest in cooperation include:

- the need to make resources go further in the face of budget cuts, staff reductions and the closure of some of their offices;
- the perception that greater impact can be made through collaboration and the pooling of resources;
- a genuine commitment to European cooperation;
- a greater willingness to develop multilateral relations.

The extent to which such cooperation is actively pursued by the cultural institutes is dependent on:

- the prevailing ethos of the institutes or their paymasters, especially where this is a foreign ministry;

¹² Leonard, Mark (2002), *Public Diplomacy*, The Foreign Policy Centre, London

- the interest or room for manoeuvre of the heads of the cultural institute offices in different countries (i.e. the degree of relative independence from headquarters that they have).

Although cultural institutes continue to import arts product and promote events to 'showcase' the diversity of their nation's culture, there is greater interest now in developing common projects or co-productions between arts organisations from their country and the host country in which the institute is based.

There is a marked growth of interest in strengthening cultural cooperation between cultural institutes in existing EU member states and EEA countries on the one hand and accession states on the other. The reasons for this may not always be altruistic. For example, Central and Eastern European countries may be regarded by governments as geographic or economic spheres of influence. Nevertheless, mutual cultural benefits are also recognised, driven in part by a genuine desire for such engagement on the part of creative people and cultural organisations in both halves of Europe.

The increased emphasis of a number of cultural institutes on 'mutuality', i.e. the wish to build sustainable relations beneficial both to their host countries and their own, suggests potential for greater cooperation between cultural institutes and their counterparts or governments etc in other countries.

In a post Iraq war environment there is likely to be greater emphasis on the part of some cultural institutes on rebuilding relations with countries and communities both intra and extra European. Cultural cooperation is likely to have an important role in this process.

The convergence of culture and trade interests is leading to new relationships between cultural institutes and the private sector, though it is unclear whether this new agenda will impact adversely on cooperation between the institutes or other national players.

Cultural diplomacy no longer appears to be the dominant factor underpinning the work of national cultural institutes in Europe. It is conceivable, however, that it has not disappeared, it has simply changed its nature, manifesting itself now as cultural relations or public diplomacy.

5. Intergovernmental cultural cooperation in Europe: Forms and areas

5.1. Cultural mobility

5.1.1. Introduction and context

Effective cultural mobility creates awareness and delivers a language to describe cultural differences. Mobility also goes beyond that awareness into skill building, and cross-cultural competency that entails the ability to incorporate various behavioural differences into a broad cultural repertoire that can be called upon whenever needed. The attainment of this kind of knowledge and understanding requires strategy and active participation by member states, and cannot be achieved simply through bilateral or multilateral cultural cooperation agreements, exchange programmes, or through the deregulation of movements of cultural products.

However, the issue of mobility in the cultural sector across the countries of the EU and the accession countries is both a vexed and complex one. On the one hand, it is connected to the issue of employment mobility in general, and on the other, because culture is regarded as a 'soft' sector, it falls outside most statistical analyses and there is little hard data to point to any significant trends in this area. This absence of raw data undoubtedly hindered the study on mobility of people and products in the cultural sector commissioned by the Directorate General for Education and Culture of the European Commission in 2000. However, the report did make three key points:

- There are no figures capable of measuring the actual extent of the exercise by artists and cultural workers of the right to move and circulate their products around the EU.
- The present absence of recognition for professional purposes by certain member states of degrees awarded by other member states.
- The fact that the national populations are neither prepared nor inclined to on the one hand move around the communal space for professional purposes, and on the other hand to welcome into their territory artists and cultural workers from other member states of the European Union.¹³

The European Union has recognised the low geographic mobility in Europe following the conclusions of the Stockholm European Council of March 2001, and the work of the High Level Task Force on Skills and Mobility, which submitted its report to the Commission in December 2001. It is estimated to be up to 40% less than in the USA, and is due to a number of factors, including cultural, and linguistic barriers, regulatory barriers, insufficient or complex systems of recognition of skills and competences, and an ageing of the labour force. There is also an insufficient link between policies promoting balanced regional development and policies promoting geographic and occupational

¹³ Study No DG EAC/08/00: Professor Olivier Audéoud *Mobility and free movement of people and products in the cultural sector*, undertaken for the Directorate-General for Education and Culture of the European Commission. Partnership CEJEC - Université PARIS X-EAEA.

mobility.

In terms of cultural infrastructure countries in the North and the South of Europe face fundamentally different challenges. In the South the issue is the *establishment* of basic cultural and media infrastructure. In the North the challenge is related more to the reform of existing infrastructure to reflect a generally younger population, different attitudes to culture and to diversify the support base in the face of reduced government funding and support.

With regards to transversal cooperation in areas of mobility at an intergovernmental level, the data is even more scarce, but one can assume with reasonable certainty that what encouragement exists for the mobility of cultural workers and professionals across borders, exists chiefly at an inter-agency and inter-institutional level rather than at an intergovernmental level. Perhaps this is how it should be, as many would argue that the role of governments in this regard is simply to provide the legislative and fiscal framework for mobility of people and products - or at least eliminate the obstacles and hindrances that stand in the way of it. In reality, however, **only a handful of the current member states make cultural mobility a priority**, or provide incentives to foster genuine cross-cultural dialogue outside the fairly formal confines of bilateral or multilateral cultural cooperation agreements.

There appears to be no strong commitment among the member states for cultural diversity and intercultural engagement, either within the EU and certainly not with the third countries. With regards to attitudes of the general public, Professor Olivier Audéoud's study on *Mobility and free movement of people and products in the cultural sector* for the Directorate-General for Education and Culture of the European Commission in 2002, confirms this:

".....on-the-spot interviews give the overwhelming impression that the public in the Member States shows little interest or curiosity, or is simply indifferent, to the cultures of other EU countries. This inward-looking attitude has a direct impact on the mobility of artists, cultural workers and their productions in the EU. This is the reality that has to be faced and to recognise this situation would be a first step towards a commitment at policy level to seriously consider a more outward-looking approach to foreign artistic cultures."

The EU's desire to achieve the Lisbon objectives of more and better jobs, greater social cohesion and a much higher level of mobility by 2005 – at least across the broad cultural sphere – seems an impossible objective, as neither the will nor the conditions currently exist within the EU countries. The cultural sector in any case, rarely performs to the same rules as other areas of the labour market, and attempts to harmonise purely 'creative' qualifications or introduce benchmarking for anything other than strictly technical criteria, will have little effect.

"Until recently, the economic and labour market aspects of the arts and cultural sector were of secondary significance in the welfare state. Culture was seen as part of social policy and was not considered an area which could or should be subject to "normal" economic criteria, since these criteria were interpreted as incompatible with culture. In the last 10 years, the number of commissioned scientific studies and political programmes on the broad topical spectrum of "Cultural Economy and Employment" has increased dramatically. Both the

*current discussion on the theory of culture and current policy are characterised by two processes which are independent and affect each other's further development: one speaks of the "economisation" of culture, on the one hand, and the "culturalisation" of economy, on the other hand."*¹⁴

The cultural sector is characterised by a high share of freelancers and very small companies. A new type of employer is emerging in the form of the entrepreneurial individual" or „entrepreneurial cultural worker", who no longer fits into previously typical patterns of full-time professions. Despite the unsatisfactory data situation, it was possible to carry out a practicable statistical demarcation of the cultural sector within the framework of this study. The most important quantitative characteristics of the cultural sector were ascertainable and were able to provide for an approximate solution. According to the broadest definition, there are currently 7.2 million workers in the EU cultural sector. This figure is significantly higher than that assumed in previous studies.

Table 1. Levels and indicative types of action supporting cultural mobility

LEVEL OF ACTIVITY	TYPICAL MOBILITY ACTIONS
Intergovernmental	- Treaties, declarations and protocols - Transregional and cross-border cooperation - Funding programmes for mobility - Youth schemes - Scholarships and bursaries - Competitions & prizes
Governmental	- Bilateral/multilateral cultural cooperation agreements - Ministerial/diplomatic cultural initiatives - Skills and know-how transfer - Scholarships and bursaries
Educational	- Scholarships and bursaries - Research programmes - Visiting lectureships - Exchange programmes - Study visits - Youth schemes
National agencies	- Promotion and presentation of cultural events - Cultural/study visits - Facilitating exchange of artists and experts - Conferences and seminars - Support for travel costs - Youth schemes - Language courses
Arts and cultural organisations	- Co-commissions/co-productions - Tours - Workplace exchanges - 'Stages' & intern placements - Networks and transfer of know-how
Source: Own elaboration Please note that although there are some areas of overlap in each of the above categories, the table delineates the broad areas of action for each sector.	

¹⁴ MKW Wirtschaftsforschung GmbH, *Exploitation and development of the job potential in the cultural sector in the age of digitalisation* (Brussels: Directorate-General for Employment and Social Affairs – European Commission, 2001).

The education sector contributes greatly to overall cultural mobility across the continent by providing young people and staff with opportunities to study and research outside their own countries, and the vast majority of the member states in this study operate scholarship schemes of one kind across one or more academic discipline. Some schemes are sometimes operated in association with partner NGOs, quasi-governmental agencies or with private foundations that subsidise students from a particular member state, others help with fees for students coming from Central and Eastern Europe. While scholarships undoubtedly contribute to the overall picture, they are usually too specific to be considered as major instruments of cultural mobility.

The work of national cultural institutes not only provides the principal delivery mechanisms for mobility and training programmes of member states, they are often also the initiators of programmes themselves. Collectively, these agencies are highly influential as they have offices in countries throughout the world and are closely in touch with the local cultural situation. Normally, they operate individually or in tandem with the host country, but occasionally their presence can have, when acting in unison, long lasting effects on the policies of their host countries.

And yet, **it is the work of Europe's arts and cultural organisations that provide the most visible manifestation of cultural mobility** outside the more commercial areas of music, film and television. It includes the work of national museums, galleries, libraries, orchestras, theatre and opera companies as well as a vast array of subsidised arts and cultural organisations. In many instances (and increasingly, because of the need to utilise economies of scale and the growing expense of international transport), much of the mobility in people, artefacts and products, takes the form of co-commissions, co-productions and co-presentations where two or more institutions share the costs of major exhibitions or performances.

Museums for example operate transnationally through a number of reciprocal inter-institutional agreements that permit mobility of people and objects. These are invariably supported through national bilateral agreements that sanction collaborative activities like the temporary loans of artworks and artefacts from one country to another. Normally, governmental intervention is only invoked when there is a problem, or when special arrangements need to be made to secure things like insurances (usually through government indemnity schemes). However, in instances where the exchanges of experts have a particularly high profile, or include artefacts regarded by the citizens of a member state as national treasures, intergovernmental activity may also be required to make the case for their loan – or override resistance to it. More recently, government intervention has been required to resist attempts by foreign museums to return national artefacts deemed to have been 'stolen' by other member states in former imperial times. The most famous example of this 'negative mobility' is the continuing - and so far unsuccessful - efforts of the Greek government to seek the return of the Elgin Marbles from the British Museum in London.

The same general principles apply to national galleries and their collections. Here though, there are two interesting contemporaneous issues that highlight our ambivalent attitudes to mobility. On the one hand is the increasing trend of new cultural buildings taking on iconic importance by virtue of their architecture (e.g. the Guggenheim Museum in Bilbao or Tate Modern in London), or in the case of older buildings, their unique collections (e.g. the Prado in Madrid or the Louvre in Paris) - they have become an inseparable part of the country or city's cultural tourist package. On the other hand there are many who would insist that the world's greatest art should be able to be seen by all. This question of whether the citizen must go to the culture or whether the culture will come to the citizen, is one that museums and galleries will increasingly face. In these types of cases, governments will be increasingly required to mediate between national interests and public demand.

What museums and galleries do with cultural objects, drama, music and opera do with people and repertoire. While foreign visits of national companies play an important role in the reinforcing of national cultural identity and exposing national cultures to broader audiences, they are still perceived to be elitist activities by some sections of the community. However, **as the costs of mounting international productions are rising dramatically, there is an increasing trend for transnational co-productions of major theatrical and operatic works.** International cooperation is now often the only realistic way of raising the required budgets to fulfil these demands. This involves not just the exchange of top creative talent - which of course is a well-established practice, but also more recently, at a technical and production level.

In the areas of book publishing or translation, where, of course, language is a major issue, collaboration of this kind is more likely to happen across academic institutions or inside networks. Most trans-national cooperation in Europe between libraries happens through the Conference of European National Librarians (CENL) which is a foundation under Dutch law with the aim of increasing and reinforcing the role of national libraries in Europe, in particular in respect of their responsibilities for maintaining the national cultural heritage and ensuring the accessibility of knowledge in that field. Members of CENL are the national librarians of all member states of the Council of Europe. The conference currently consists of 41 members from 39 European countries (2002). CENL has a standing committee for projects (CoBRA Forum), and many of its projects are being subsidised by EU institutions.

5.1.2. Cultural networks

The numerous **arts organisations across the continent of Europe that are active in trans-border collaboration are probably the most significant players in promoting overall cultural mobility** or, perhaps more importantly, cultural understanding. It is in this sector where creative talents from different countries share and develop their ideas with others. The results can often be some of the most original and dynamic manifestations of creativity to be found anywhere in the world, and proof, if proof were needed, of the value of Article 151 in the European Union Treaty of Amsterdam.

This is also the key sector of the cultural economy that should be consulted by national governments about how and what to introduce in terms of measures and legislation that will harmonise practices and increase overall mobility across an enlarged Europe. However, there is little evidence of this happening, and the work of Europe's cultural networks, based on the experience of thousands of organisations and hundreds of thousands of individuals, is largely unrecognised.

The network model of working practice usually happens in spite of national policies and prevailing funding possibilities rather than because of them. It relies on the enormous commitment of the sector in overcoming the political lack of will that often exists at a national level, and there is little doubt that the most important contributing factor enabling genuine cultural mobility in Europe is the work of networks.

Europe's cultural networks, specifically those non-governmental organisations that bring together areas of similar sectorial practice, were among the first to recognise the benefits of adopting the network model as a collaborative principle. The need to work across borders and with organisations of different types, size and financial resources made other forms of professional association inappropriate. In most cases, these types of organisation come into being through informal initiatives, which, within a short time, identify hitherto unarticulated needs or values in their specific field.

A thriving network is usually so because it affirms and reflects the shared aspirations of its members and helps cope with mutual needs. Networks are a natural forum for spontaneous innovation. They flourish in the gaps left by conventional cultural provision, and could even be seen as natural counter-balances to formal cultural life and orthodoxy. They are, above all, carriers of change.

International cultural networks are a phenomenon of cultural collaboration and a *de facto* rejection of divisive nationalisms. They are now as unmistakably a part of the European cultural landscape as our museums, arts institutions, heritage sites and international associations. Their presence and contribution to cultural life has been recognised by intergovernmental bodies, but most national governments continue to ignore them unless they have been involved in their formation.

Although levels of self-reliance within European cultural networks are high, they will work even more effectively and diversify more readily with some well-targeted financial support from the European Union, and such a proposition would be entirely logical as it presents one of the clearest arguments for locating genuine EU competence.

However, at the moment, there is no systematic funding programme for cultural networks within the European Union, apart from the 'A-line' allocation, which has been perceived as fairly inconsistent, and is about to be ceased in 2004. Although the Council of Europe has been fairly active promoting the cause of networks and taken a number of initiatives to raise their profile; they have been unable to support their work financially. There is even less funding of or interest

in networks at a national government level and some even refuse to acknowledge their existence at all, usually because of a network's transnational profile.

5.2. Intergovernmental cooperation on language activity

5.2.1. Context

There are some 6,000 languages in the world today, the majority of them spoken by minority communities, and over two-thirds existing only in oral traditions. Globalisation processes and the ICT revolution present both challenges to the existence of many of these as well as opportunities. The challenge, of course, is the global domination of English. The opportunities are equally evident: the new information technologies can facilitate access more readily to minority languages than was feasible before. The right to use a particular language is enshrined in the Helsinki Final Act 1978, which is one of the foundations of security and cooperation in Europe.

If we accept the proposition that language policies are indivisible from cultural policies, then it follows that threats to language are threats to culture, and, by extension, to diversity and identity. These threats appear to be taken seriously even by major language communities. For example, French is spoken by more than 100 million people world-wide, yet its use as a global lingua franca would seem to be in decline. Consequently, the French Government regards the defence of its language and its continuing use in international forums as a priority. L'Agence Intergouvernementale de la Francophonie is the principal organisation which brings 50 French speaking countries together to discuss common interests, including language issues. Portuguese is spoken even more widely – there are an estimated 200 million speakers across the world. The Community of Portuguese Speaking Countries was set up in 1976 to facilitate linguistic and cultural cooperation, including with the Portuguese diaspora in Europe.

Governments cannot sustain languages through legislation alone. People have to have both the opportunities and the will to use them. Prompted by a re-awakening of ethnic self-awareness, more enlightened governments, or their intermediary agencies, across the world have introduced measures to arrest the decline of minority languages. This may take the form of legislation, access to the broadcast media, policies to preserve the language as a kind of living heritage, or measures to ensure educational opportunities to learn it. Some policies may also encourage the dissemination of the language through contemporary expression, theatre, music, literature etc to ensure that it does not become fossilised. The Norwegian, Finnish and Swedish constitutions, for example, have taken steps towards acknowledging the right of the Sami minority to maintain their language and culture although they provide, in the opinion of much of the Sami population, insufficient funds to facilitate this.

The issue of minority languages has been on the European political agenda for some years. For example, the Parliamentary Assembly of the Council of Europe agreed a recommendation on Europe's linguistic and literary heritage in 1986.

This recommended the Committee of Ministers (and thus governments) to defend and encourage multilingualism, both in written material (or other forms) and in the broadcasting and audiovisual sector, and also to take steps to safeguard the linguistic and literary heritage and its continued creative development. More recently, in December 2000, the Committee of Ministers of the Council of Europe adopted a Declaration on Cultural Diversity, which stated that member states should demonstrate their political will and continue to implement cultural and language policies aimed at developing plurilingualism and protecting languages at risk from extinction. A European Charter for Regional and Minority Languages came into force in March 1998 as an instrument of the Council of Europe. For the purposes of the Charter, 'regional or minority languages' are defined as those that are:

- '(i) traditionally used within a given territory of a State by nationals of that State who form a group numerically smaller than the rest of the State's population, and*
- (ii) different from the official language(s) of that State.'*

It excludes dialects and the languages of immigrants outwith Europe. Part II of the Charter sets out the objectives and principles which states that ratify it are expected to follow. The first of these is the recognition of regional or minority languages '*as an expression of cultural wealth*'. Part III of the Charter sets out the measures to promote the use of regional or minority languages, including cultural activities and facilities, and transfrontier exchanges. Article 14(b) requires that cooperation across frontiers should be facilitated or promoted for the benefit of regional or minority languages, especially between regional and local authorities in whose territory the same language is in identical or similar form. Significantly, a number of European countries with indigenous language minorities have yet to ratify the Charter.

Of course, the context for languages is changing in Europe. For instance, one of the principal findings of a survey conducted in The Hague recently was that 49% of primary school children and 42% of pupils in secondary schools spoke another language at home in addition to, or instead of, Dutch.¹⁵ The survey – part of a project involving Brussels, Göteborg, Hamburg, Lyon and Madrid – reinforces an increasing reality in Europe today: at home people may speak the language of the country of their origins; in the course of their daily lives they will use the language of the country in which they reside; while in an international context, or when using the Internet, they will often use English as their main means of communication.

This research started from the presumption that intergovernmental treaties or agreements on language cooperation would most likely exist between the following neighbouring countries with common languages:

- German language speaking countries in Mitteleuropa;
- The Netherlands and the Flemish Community of Belgium;

¹⁵ Survey conducted in 2001 by the Centre for Studies of Multilingualism in the Multicultural Society, Tilburg University, Netherlands, as part of the Multilingual Cities Project, supported by the European Cultural Foundation.

- France and the French speaking Community of Belgium, and possibly Luxembourg.

In addition, it was felt that the following shared language territories might have formal language agreements given their political history:

- Greece and Cyprus;
- Turkey and Cyprus;
- Sweden and the Swedish speaking minority of Finland.

It also seemed conceivable that there might also be agreements between Finland and Estonia which have languages with certain common features, and between Hungary and Romania concerning the Hungarian speaking minority. In the event, such presumptions were only partially confirmed. For example, the Finnish Government supports two lecturers in Finnish at Tartu and Tallinn Universities in Estonia, but this does not qualify as intergovernmental cooperation as envisaged in this study. Moreover, a trawl for further illustrations of formal language cooperation in emails to 30 of the national report correspondents plus a number of other contacts yielded just four replies, only two of which had information pertinent to this study.

5.2.2. Cooperation in action

5.2.2.a. The Dutch Language Union

The Dutch Language Union was established in 1980 as an intergovernmental organisation following the signing of a common language treaty by the governments of the Netherlands and Belgium (representing the Flemish community). Its mandate is to promote and defend Dutch language and literature in the two countries, Europe and the wider world. Joint activities involving the two countries include common presentations in prestigious book fairs, the exchange of theatre plays, arts student exchange programmes, etc. The Union also has responsibility for standardisation in the use of the Dutch language. It is governed by a Committee of the Ministers of Culture of the Netherlands and the Flemish Community of Belgium.

5.2.2.b. Union Latine

The Union Latine is an association of 35 countries world-wide which share a common cultural and linguistic heritage. It includes the European countries: France, Italy, Portugal, Romania and Spain. Established in 1954 in Madrid, the Union aims to promote the concept of a culture of the Latin World, the teaching and learning of Latin languages and the development of technical and scientific terminology in such languages. Particular attention is paid to the promotion of Latin culture in literature, visual arts and the audiovisual sectors. The Union is financed by obligatory contributions from its member states, generally derived from budgets of ministries of foreign affairs. These funds are supplemented by voluntary contributions from public and private institutions. A secretary-general is appointed by the Congress of Member States for a four year term to administer the Union and its various departments, including one for

culture and communication. A few examples of its events during March 2003 include an intercultural seminar in Paris on Latin and the Islamic heritage, a second encounter with Latin America cinema, held in the Ile-de-France, and an exhibition of the work of Cildo Meireles in Strasbourg's Museum of Modern and Contemporary Art.

5.2.2.c. Cooperation between the Österreich Institut and Goethe Institute

Offices of the Austrian Institute in five Central European cities – Bratislava, Brno, Budapest, Cracow and Warsaw - cooperate with the Goethe Institute on a range of language initiatives. Examples include: joint stands at language fairs; cooperation concerning language courses; teaching certificates and teacher training; the shared use of teaching material; and common approaches to advertising and promotion. In Budapest, the Österreich Institut also collaborates on teacher training with the British Council and the Alliance Française.

5.2.2.d. The “Language Box”

This project is an initiative involving the Istituto Italiano di Cultura in London, in cooperation with the University of Southampton (Centre for Languages, Linguistics and Area Studies), the Spanish Embassy, the Royal Netherlands Embassy, the Portuguese Embassy, the French Embassy, the Goethe Institut and the Instituto Cervantes. 200 Language boxes were distributed to language departments in high schools and sixth form colleges in England to promote language study. Each box contained documentation on six languages (Dutch, French, German, Italian, Portuguese and Spanish), two CD-Roms (one the study of languages and the other, a report of a language enquiry); a video entitled 'English is not enough' and resource material for teaching. Input from the embassies and cultural institutes was provided free.

5.2.2.e. French Language cooperation

In 1999, the French community of Belgium signed an accord for linguistic, cultural, educational and scientific cooperation with the French Government. This was intended to encourage and strengthen cooperation at all levels in language, books, literature and archives, the performing and visual arts, the heritage and the audiovisual sector. The agreement is primarily one of encouragement to cross-border engagement and although it is anticipated that they exist, no relevant examples of language cooperation have been uncovered so far. A similar accord exists between Belgium and Luxembourg.

5.2.2.f. Eurolinguaportal

Eurolinguaportal is a project proposal to provide net based material for cultural and regional studies for teaching Czech, German, Hungarian, Polish, Slovak and Slovenian as a foreign language. It is aimed at young people and adults in a learning environment outside of school. The initiative is also intended to contribute to the integration of the EU accession countries and their languages

as well as their cultural, historical and economic context. The project is based on the further development of an already existing language portal of the Österreich Institut (the 'Österreich portal') and is dependent on funding from a range of sources including the EU's Lingua programme. The partners in the proposal are primarily universities, but the intention is to extend it to national cultural institutes based in Vienna, such as the Polish Institute, the Czech Centre and Collegium Hungarum.

5.2.3. Obstacles and issues

One of the respondents to this study revealed an interesting paradox as far as German language cooperation is concerned. He said that there were some reservations from an Austrian perspective. On the one hand, the Ministry was eager to convey the message that Austria, though German speaking, was special and different from Germany, not least in its language. On the other hand, the Ministry underlined the fact that the country was part of the family of German speaking people and wished to support enthusiastically the importance of the German language in the future of Europe. The outcome of this was that the Austrian Government preferred to use its own institutions in many countries to teach the language so they are recognised and acknowledged as Austrians. At the same time, in a city such as Brussels, there was some logic to working closely with the GoetheInstitut or establishing a common institute.¹⁶

While Austria's desire to maintain its separate cultural identity and dialect is in evidence, it might have been imagined that the Greek community of Cyprus would have actively promulgated their linkages with the mainland. However, other impediments to cooperation may exist. In relation to the translation of literature, for example, books in Cyprus are regarded as 'luxury' items and taxed accordingly. As a consequence, most Cypriot writers seek to have their books published by Greek publishing houses. Moreover, books from Cyprus are not sold in great numbers in Greece as they are considered too expensive. It is understood that only one bookshop in Athens has a significant number of books from Cypriot publishers.

5.2.4. Trends and prospects

Even though the limited number of cases found renders evaluation difficult, the following presumptions may be advanced:

- In recent years there have been **increased numbers of bilateral agreements signed with accession states, some of which encourage language cooperation**, but they often leave the manner of such engagements open.
- There is **increased European cooperation on languages in the educational field, especially in higher education**, driven in part by the availability of the EU's Socrates programme funds in general, and the Lingua programme in particular.

¹⁶ This was a result of Rod Fisher's research into intergovernmental cooperation on language activity in Europe, one of the pieces of research conducted within the framework of this study.

- Notwithstanding the reservations cited above, **one emerging tendency is the collaboration, both actual and potential, between different national cultural institutes on language issues.**¹⁷
- There is **likely to be increased cross-border cooperation on languages at the level of regions and cities**, though concrete examples were not readily available in time for this research.
- There is some evidence of the **sharing of experience between countries on policies in support of minority languages**, though these tend to be adhoc, rather than formalised.
- There is evidence of **increased language engagement in relation to literary translation**, but generally this occurs at the level of publisher to publisher, with or without some additional assistance through the EU's Culture 2000 programme.

5.2.5. Conclusions

Given the relative paucity of information assembled for this study, it is difficult to draw any substantive conclusions on the extent of intergovernmental cooperation in language activities. This is not to suggest that cooperation is absent; indeed the research revealed a number of illustrations, but these did not qualify as intergovernmental. Nevertheless, despite a reasonably extensive trawl for information, it is likely that there is more intergovernmental language activity cooperation than that which has been uncovered.

It is **perhaps surprising that there is not as much formal intergovernmental cooperation as might be expected between neighbouring countries sharing a common language**. Moreover, **even where formal accords exist, this in itself does not necessarily reveal what, if anything, is really happening**.

5.3. Intergovernmental cooperation on cultural research

5.3.1. Context

Governments need research and statistics as instruments of record and analysis to guide policymaking. In recognition of this, several European countries in the 1960s and 1970s began to extend the collection of statistics and the boundaries of research to cover the cultural sector. One of the first milestones in Europe was the creation, in 1961, of the Department des etudes et de la prospective at the Ministry of Culture in France. Other countries, such as Italy, the Netherlands, Sweden, Czechoslovakia and Poland, sought to develop and rationalise the collection of cultural data. Elsewhere in Europe at this time approaches to the collection and analysis of cultural statistics often tended to be ad hoc and piecemeal or not even undertaken at all.

¹⁷ See the relevant section on national cultural institutes within this Study.

With the encouragement of UNESCO, attempts were made to establish a European databank of cultural statistics in the mid to late 1970s involving a number of European countries. Ultimately, however, this exercise made little progress in the absence of sufficient political will and resources.

At broadly the same time, the Council of Europe facilitated the first of a series of long studies on the possibilities and limits of new cultural policy ideas – initially in a selection of local areas of Europe¹⁸ and then, at regional level¹⁹. Subsequently, in the late 1980s a programme of national cultural policy reviews was initiated by the Council modelled on a similar programme in the education field conducted by the OECD.²⁰

In 1980 the Council of Europe organised an exploratory meeting of cultural researchers, information specialists and documentalists to discuss ways of sharing information and research experience in Europe. This led, in 1984, to the creation of the network CIRCLE (Cultural Information and Research Centres Liaison in Europe) which, from the outset, sought to build bridges between the cultural research community and policymakers in government. It organised annual European Round Tables on the state of research on different cultural policy issues. CIRCLE has been essentially a platform for debate and analysis and not a research body itself and, in recognition of this, an institute of cultural researchers – ERICarts – was established in Bonn in the early 1990s.

In 1989, UNESCO and the Council of Europe established a network of networks of research and cooperation in cultural development (CULTURELINK), based at IRMO in Zagreb. It monitors cultural research and policy developments internationally primarily through a quarterly journal and via the medium of conferences. CULTURELINK functions principally as a recorder of research and policy activity. More evidence of this global interest in monitoring and measuring culture was also manifested by the creation of an Association of Cultural Economics in the USA to bring together researchers from across the world involved in economic-related studies in the cultural sector.

Transnational collaboration in cultural research was also initiated through the auspices of the Nordic Council, and involving Denmark, Finland, Iceland, Norway, Sweden and three autonomous regions.

Among other illustrations of transnational cooperation is the group of specialists, primarily from universities in Austria, Germany, Luxembourg and Switzerland, who have been involved with the issues of cultural statistics and cultural indicators and more recently, a comparative study on cultural industries²¹. However, there exists no official body or formal governmental instrument of cultural cooperation research between German language countries, even

¹⁸ *Experimental Study of Cultural Development in New Towns* (the 14 towns project) carried out between 1971-1975 and *Your Town, Your Life, Your Future* (the 21 Towns project undertaken between 1978-1982)

¹⁹ *Culture and Regions* study (1983 – 1990)

²⁰ The first cultural policy review was undertaken in France in 1987, and, by 2002, 16 other countries had been reviewed. Transversal studies with cross-cultural themes have also been introduced in recent years.

²¹ *Kulturwirtschaft Schweiz – eine internationale Vergleichsstudie mit besonderer Berücksichtigung der Designwirtschaft* (see: www.kulturpolitik.de/at/ch/lu)

though proposals to initiate a regular consultation mechanism between cultural policymakers, administrators, researchers and non-governmental specialists was discussed at a conference in Liechtenstein in 1994. An exception to this is the long-standing cooperation between national organisations responsible for the mostly state or city funded theatres in Austria, Germany and Switzerland (Internationale Arbeitsgemeinschaft deutschsprachiger Theater – IADT) which deals with contracts and other broader sectoral issues of common interest. Similar collaboration also results in the annual yearbook of statistics on theatre and festivals in German speaking countries produced by Deutscher Bühnenverein.²²

What should be evident by now is that **while there have been a number of cooperative efforts in the field of cultural research and statistics, most of it has been initiated by the intergovernmental agencies, or by universities, cultural networks or independent institutes, rather than by governments.**

5.3.2. Cooperation in action

5.3.2.a. Eurostat's work on cultural statistics

In November 1995, the EU Council of Ministers agreed a Resolution on the promotion of statistics on culture and economic growth, and the European Commission, in cooperation with member states, was asked *'to ensure better use is made of existing statistical resources and that work on compiling cultural statistics proceeds smoothly'*. As a result, a Leadership Group (LEG) on cultural statistics was set up in March 1997 in conjunction with the Community's statistical office, Eurostat. Its three-year mandate was to help establish, at EU level, a system of coherent and comparable data that could contribute to a greater understanding of the linkages between culture and socio-economic development.

The main objectives of the LEG were to:

- define a common core of fields of activities unanimously accepted as 'cultural';
- develop a classification for cultural activities, drawing on the framework for cultural statistics defined by UNESCO;
- improve and develop cultural statistics taking advantage of existing surveys;
- define variables and indicators enabling the description of supply and demand of
- different cultural activities.

From the outset the LEG focused on four aspects:

- designing a culture field common to all EU countries, and establishing a classification of cultural activities – intended as an observational working tool for common use by the countries – which would enable the enterprises

²² *Theaterstatistik*, Deutscher Bühnenverein, Bundesverband Deutscher Theater, Köln

producing cultural goods and services to be identified and classified (Task Force 1);

- analysing cultural employment statistics and drawing up a classification of occupations (Task Force 2);
- analysing cultural funding and expenditure, and trying to assess consumption of goods and services (Task Force 3);
- studying demand in terms of individual participation in the various fields of culture (Task Force 4).

The major contribution of the Task Force on Methodological aspects (Task Force 1) was the elaboration of an agreed classification of eight cultural domains: architecture; archives; libraries; books and press; audio and audiovisual/multimedia; performing arts; visual arts; and cultural heritage. The nomenclature was reinforced by cross-cutting these domains with functions such as creation, production, diffusion, conservation, trade etc. Task Force 1 also produced a first set of experimental indicators for museums, libraries, visual arts and theatre.

The Task Force on Cultural Employment adopted two different, but complementary, approaches in its work by studying, on the one hand, employment in units providing cultural goods and services and, on the other, examining employment in cultural occupations. Among other things, the Task Force recommended:

- implementing in all countries the International Standard Classification adaptation for a new classification of cultural occupations;
- deepening research and analysis on cultural employment and on cultural occupations. This includes 'treating cultural employment as a whole within Member States'.

The Task Force on Cultural Expenditure and Financing accepted that a possible harmonisation of data on cultural expenditure between different member states was only feasible at the level of central government. A current major difficulty, as cultural researchers will be only too aware, is the elimination of transactions between different levels of government (i.e. the problem of 'double-counting' data). The Task Force considered information on the expenditure of cultural institutions to be very important, not least because they define the space where government and other financing meet with the creation of cultural products and services. The Task Force considered priority should be given to the harmonisation of government expenditure. Collecting data on national institutions was considered to be a long term goal.

The Task Force on Participation in Cultural Activities concentrated on achieving a common definition of participation, as well as on collecting and evaluating available sources of data. The group considered that comparability required a number of prerequisites, including deriving data from nationwide surveys based on a random sample representative for the entire population from age 15 upwards. The Task Force's recommendations were:

- the desirability of including common core questions in national surveys;
- the synchronisation of national surveys wherever possible;

- the introduction in the foreseeable future of a common European survey on participation in cultural activities to be repeated periodically (and since published in the *Eurobarometer* series).

The report of the LEG, *Cultural Statistics in the EU* (Eurostat Working Paper 3/2000/E/1), was published in 2000 as a working tool in acknowledgement of the fact that much work still needed to be done. Subsequently, a Working Group on Cultural Statistics was set up, within Eurostat, to ensure the momentum of the work was not lost. Its three Task Forces focussed on Cultural Employment Statistics (involving representation from France, Belgium, Denmark, Finland and Greece), Cultural Expenditure and Financing (involving Austria, Finland, France, Germany, Italy, Netherlands and Spain) and participation in Cultural Activities (involving Belgium, Finland, Italy, Luxembourg, Netherlands, Spain and the UK).

The ultimate objective of the Task Force on Cultural Employment is to be able to publish regular data on employment in the sector and annual indicators from 2004 that would facilitate discussion at policy level. The Task Force on Cultural Expenditure and Financing aims to provide Eurostat with a framework that will ensure data is as automated and refined as possible. The Task Force on Participation is conducting an in-depth analysis of the *Eurobarometer* experiment. Meanwhile, a separate working group on museum statistics was expecting to publish a reference book on *Museum Statistics in Europe* at the end of 2002.

5.3.2.b. The Nordic Network for Cultural Policy Research

The origins of most cultural research networks in Europe have been either the result of initiatives by groups of individuals, universities, research institutes and/or intergovernmental agencies. The Nordic Council for Cultural Research, on the other hand, was created in the late 1980s by the Danish Ministry of Culture, the Finnish Ministry of Education, the Norwegian Ministry of Cultural Affairs and the Swedish National Council for Cultural Affairs. Arguably, it is the manifestation of national government will which qualifies the Nordic Network of Cultural Research as a case study in this investigation. The composition of the Nordic Network is also interesting: one civil servant and one researcher from each of the four countries. It was established to encourage and exchange information about research relevant to cultural policy, to monitor developments scientifically, to identify research needs and, where appropriate, to commission research to achieve the greatest possible synergy through collaboration between Nordic countries.

Although the Network brings together most of the participating countries in the Nordic Council, it does not include Iceland, or the three autonomous territories of Åland, the Faroe Islands and Greenland. Nor does it include representation from the Sami regions. However, in instances where it has initiated, approved or commissioned research where project funding is also sought from the Nordic Cultural Fund, the project is obliged to involve these other states and regions. An illustration of this is the study on *The Changing Face of Nordic Cultural Policy* which ran from 1997 – 2002, and which the Network monitored on behalf of the

Ministries of Culture in the four member countries. This study has brought together a corpus of documentation about the evolution of Nordic cultural policy on which to base future policy orientation.

5.3.2.c. North-South research cooperation in Ireland

In recent years there has been increasing cross-border cooperation in culture between the Republic of Ireland and Northern Ireland in the UK. A joint committee comprising representatives of An Chomhairle Ealaíon (The Arts Council, Ireland) and the Arts Council of Northern Ireland exists to deal with North-South arts issues and to facilitate cultural engagement. The two Arts Councils are committed to working together to reflect the extent to which their developmental work reflects common agendas and priorities.

One illustration of this collaboration is research commissioned by both Arts Councils to provide benchmark information on the impact of existing programmes of support for artists.²³

Cross-border cultural cooperation, including research, has also been stimulated by the existence of the peace programme for Northern Ireland (transitional structural funds made available by the EU to reflect the province's move from objective 1 to objective 2 status).

5.3.3. Obstacles and issues

The need for comparable research and information to underpin cultural policy-making in Europe seems self evident today, but this has not always been the case. Research at a national level has sometimes been greeted with suspicion and even regarded as a threat by cultural policy-makers, especially where the messages it conveys challenge traditional policies or the presumptions on which such policies have been based. **If research can be contentious and the collection of data at national level problematic, it does not take much imagination to see how challenging the concepts of harmonising such information can be at a European level.** Moreover, in the absence of sufficient political will and resources in a number of countries it is not altogether surprising that progress has been slow.

Even in those countries where data has been systematically collected, it is necessary to overcome the discrepancies between surveys carried out in different European states, which may be due to definitional problems, but more frequently is caused by divergences in research design and methodology.

Progress on European data collection has also been affected by the tension on the one hand between statisticians committed to the evolution of qualitative data and, on the other, the desire to move on and help policy-makers, i.e. the issue of statistical purity versus policy pragmatism.

²³ Everitt, Anthony, *The Creative Imperative: A Report on Support for the Individual Artist in Ireland* (February 2000).

5.3.4. Trends and prospects

The search for a coherent and integrated system of cultural statistics across the member states of the European Union has been a long and arduous process. It is further complicated by the Enlargement of the EU and by the rapid changes taking place in modes of cultural production, distribution and consumption. Nevertheless, the work led by Eurostat in recent years has been sustained despite fears that it might suffer the same fate as previous collective attempts to harmonise frameworks for the common collection of cultural data in Europe (e.g. UNESCO in the 1970s). Of course, there is no guarantee that sufficient resources will be provided in every country to ensure data collection and the surveys from which data is derived at a national level is harmonised. Nevertheless, **there appears to be greater political will now to achieve reliable and comparable data at a European level.** As one civil servant involved in the process admitted, his government recognised it was in this process 'for the long haul'. The climate is now conducive to achieving this work. In an environment in which evidence-based research is increasingly important, European collaboration on the development of cultural statistics could help embed arguments at national and regional levels. Moreover, judging from models in other sectors, such as the European Audiovisual Observatory in Strasbourg, it is reasonable to conclude that, once achieved, the systematic monitoring and evaluation of comparative data will play an important role in policy evaluation and trend analysis.

5.3.5. Conclusions

It is not easy to draw conclusions on the basis of an investigation which has been circumscribed by the exclusion of most of the transnational cooperation on cultural research that is being undertaken in Europe. Nevertheless, the search for new solutions to common policy issues, the greater openness to models of good practice and the continuing demand for comparative data has taken on a new intensity in recent years in the face of financial constraints and new political realities. As the Eurostat report on *Cultural Statistics in Europe* notes:

*"the status of culture in the economy and in society is constantly changing... the growing part played by culture in economic development and the role it is capable of playing in social cohesion mean that a better understanding is needed of the mechanisms and links between culture and economic and social developments. Understanding these factors has become a major goal of the European Union..."*²⁴

The ultimate goal of producing European cultural statistics must be to associate the different variables and indicators pertaining to each of the various cultural fields to give factual relevance to cultural policy analyses and development. Thus, if we take Eurostat's work on cultural statistics as an illustration, we can see that the logical outcome will be the systematic collection of reliable data that reveals the impact of public funding on employment and cultural participation.

²⁴ *Cultural Statistics in Europe Part 1: Final Report*, European Commission/ Eurostat (2002), (Population and social conditions 3/2002/E/No.18)

More broadly, it is self evident that national governments and their intermediary agencies need research to inform, shape and, if necessary, readjust their cultural policies, including the dimension of international cultural cooperation. This may be evidence-based research governments conduct themselves, but could equally be studies they commission independent institutes, universities and consultants to undertake on their behalf. The evidence from the case studies cited, as well as initiatives that were outside its purview (eg the Council of Europe's Programme of National Cultural Policy Reviews and Transversal Studies, and the Council of Europe/ ERICarts' Compendium of Cultural Policies in Europe) suggests an environment in which there appears to be a greater willingness to learn from good practice elsewhere. Consequently, it is likely that there will be more intergovernmental cooperation on research whether through the European or sub-European institutions or networks, or via the bilateral or multilateral initiatives of specific countries.

6. The European context. The European Union.

6.1. Intergovernmental organisations and culture

As explained at the beginning of this section, the framework of intergovernmental cultural cooperation in Europe in the last century was given a boost by 1954's European Cultural Cooperation, which was sponsored by and paved the ground for action by the Council of Europe (CoE). Programmes in the fields of research and analysis, promotion and mobility, among others, have been undertaken since. The European Union entered the field through its sponsorship of the European Capital of Culture scheme from the mid 1980s and was given a somehow-enhanced role in the early 1990s, as an increased interest in the contribution of culture to development and the mutual knowledge of peoples in Europe took root. In spite of this, concrete cooperation between the Council of Europe and the European Union in the field of culture has been minimal since the 1980s.

In recent years the CoE and the EU have attempted to build a relationship that furthers greater cooperation in the areas of culture and education. This began formally in 1987, in the belief that they could both exploit their complementary strengths through the undertaking of common projects. The legal and institutional framework for cooperation is there through Article 128 of the Maastricht Treaty (later Article 151) and the Vienna Declaration, and each institution specifically mentions the other as a special partner in the area of culture. However, cooperation has in reality been largely limited to the field of education. Much less progress has been made in the domain of culture, except in the field of books and reading where there has been some cooperation such as a campaign for books and reading in 1993-94. The Council's wishes to act more effectively have ultimately been hindered by its own infrastructure and a lack of adequate financial resources to support its often forward-looking ambitions.

In the integration process and in the area of mobility of culture – or cultures –, the Community faces a larger challenge as it has to convince member states of the EU that this is an area that it can effectively handle without threatening the diversity of cultures within the Union or undermining the principle of subsidiarity. At present, no political will is evident for further integration to take place, and there is resistance to, as well as budgetary constraint on, a continuation of the bureaucratic or political form of emblematic culture.

The question of citizens' rights and cultural rights are closely interlinked as are the notions of Europe as a shared economic and cultural space. Community assistance that has benefited culture indirectly through the application of the Structural Funds in the current member states has not gone unnoticed by the accession countries, and it is from these sources that they see the only realistic potential for improving the cultural landscape in their own countries.

The CoE's role in the overall scheme of European mobility is far smaller but none the less significant. More often their actions are symbolic as they try to 'foster'

rather than 'impose' Europe. Their position and approach is more inclusive and broad. The result is that their work is spread widely and the impact is diluted. This had been acute in recent years with budgetary constraints for culture while the size of the Council of Europe has increased.

6.2. The European Union's role

In the history of the European Union, integrative tendencies could not easily reach out to cultural matters, traditionally considered an exclusive domain of national governments. The end of the Cold War and the end of the divisions, limitations and certainties that marked this period of international cultural cooperation opened the possibility of defining in a careful way EU competence in the matter of culture and cultural cooperation. The cultural paragraph of the Treaty of Maastricht (1991), enumerated as Article 151 in the Amsterdam Treaty (1997), offered a limited base for the EU's active role in stimulating and complementing the engagement of the national governments of the member states in cultural matters.

Even before Maastricht, the EU sanctioned the programme of the European Cultural Capitals (see above) starting with Athens in 1985, which was followed by Florence, Amsterdam, Berlin, Paris, Glasgow and many others. After the end of the Cold War and the candidacy of the new member states in Central Europe, the EU extended this programme by granting a label of a European Cultural Month to cities in the former socialist countries.

That the European Cultural Capital programme continues to grow (a successive list of host countries until 2019 does already exist), and to enjoy the support of the Commission, the Council of the Culture Ministers and a good part of the European Parliament, must be understood in the perspective of **the EU's desire to improve two core issues: "visibility" and "European added value"**. Visibility is a concept that has less to do with the content of culture and cultural cooperation *per se*, and rather with the wish to promote, inform on, and maximise the impact of EU activities. As such, the search for visibility naturally implies aspects of promotion and communications, and the EU's engagement in cultural matters is of course a part of this. Yet some cultural operators argue that there may exist a risk if the need to communicate and market a project becomes more important than the cultural content itself. Problematically, however, the desire for visibility thus runs the risk of being invoked as a rationale for the EU involvement in cultural matters, and simultaneously becoming a quasi-obligatory feature of the actions undertaken.

European added value is another problematic notion used to explain the EU's limited involvement in cultural matters, although some attempts have recently been made towards a clarification of the concept.²⁵ Article 151 carefully

²⁵ This lack of definition, which is still generally being perceived, was articulated poignantly in a note (of 1 July 2002) from the (Danish) Presidency made to the Cultural Affairs Committee on European added value, 10378/02 /CF/ms. ("European added value is a concept often used in the discussions of European cooperation, not least within the cultural field. Nevertheless, a

invokes the principle of subsidiarity and explicitly bans any attempt to harmonise the national cultural policies of the member states. Under 151.4, the Treaty commits the European Community to taking cultural aspects into account in its action under other provisions of the Treaty, but that clause has been only partially implemented in some cases, including the structural funds, the 5th and 6th framework programmes for research and technological development and the on-going internal consultation process between the various directorates-general of the European Commission. Furthermore, the article calls for cooperation and non-commercial cultural exchanges among the member states in order to strengthen their common cultural heritage and to enable the flowering of contemporary artistic expression.

Added European value has in practice narrowed the scope for action under the EU's programmes fostering cultural cooperation, as only multilateral projects are eligible and a lower-common-denominator approach has sometimes had to be pursued – both in calls for proposals and in drawing up applications – when choosing the themes to target. After extensive negotiations among the member states (article 151 calls for unanimous decision making in the Council of Ministers), the first-generation programmes Kaleidoscope, Raphaël and Ariane were replaced by Culture 2000. This programme provides the possibility of financing three-year collaborative arrangements (already foreseen by the earlier programmes), and brought improvements in decision-making thanks to the increased involvement of independent experts. It also sought to augment its transparency and accessibility by setting up a network of Cultural Contact Points (CCP) in the member states and the candidate countries, which are expected to distribute information about Culture 2000 and support prospective candidates in preparing their applications. Other relevant activities in this regard include improvements to the information available through the Internet, via website and electronic newsletters.

Despite these efforts at streamlining, however, the programme is still perceived as being strongly marked by disciplinary templates and a certain administrative load, as well as by a discrepancy between its ambitious objectives and the comparatively low means made available (approximately €32 million per year for five years, 2000-2004). Several recent reports,²⁶ as well as experts interviewed by national and sectorial correspondents in the framework of this study,²⁷

comprehensive clarification has never been made...). The Council has since tried to achieve clarification through the following points: "(i) Actions that encourage cooperation between Member States; (ii) Actions that have a clear multilateral character; (iii) Actions with objectives and effects that are better achieved at Community level than at Member State level; (iv) Actions that address, reach and benefit primarily citizens in Europe, and furthermore enhance mutual knowledge of cultures; (v) Actions that aim at being sustainable and at constituting a long-term contribution to the development of cooperation, integration, and cultures in Europe. (vi) Actions that aim at broad visibility and accessibility". (Resolution of the 19.12.2002).

²⁶ See, among others, the "Report on the Implementation of the Culture 2000 programme", presented by Vasco Graça Moura MEP to the European Parliament's Committee on Culture, Youth, Education, the Media and Sport, 23 January 2002; also the contributions by the EFAH Task Forces "Culture 2000" and "#151 A Cultural Programme – How could it look like?", including 2002's *Rough comments on the projects selected within the EU Frame Programme "Culture 2000"*.

²⁷ The Questionnaire from Germany (A. Wiesand) for instance stated the following: "Several of the experts [cultural and ministerial experts from both the national and the regional level] which delivered information for the answers to this questionnaire dealt with the present construction and organisation of Programmes of the European Union. For example, in addition to raising the low budget of only 167 million EURO between 2000 and 2004 for "Culture 2000", more transparency

suggest that these are features that may discourage prospective applicants. A mid-term evaluation of Culture 2000 is currently underway, which is hoped will provide substantiated conclusions on these and other issues. Nonetheless, Culture 2000 will most probably be extended for two more years (2005/6),²⁸ with approximately €34 million reserved for each, in the expectation that the new Constitutional Treaty and a new budgetary structure of the EU after 2006 will provide firm grounds for a new successor programme that is supposed to start in 2007. In April 2003, the European Commission circulated a consultation paper (*Designing the future programme of cultural cooperation for the European Union after 2006. Public consultation document*) about such a new programme and announced its intention to come out with a proposal by the end of the year.

After almost a decade of EU culture-specific programmes, **several governments of the member states nonetheless remain sceptical on the EU's role in stimulating and supporting international cultural cooperation.** Even governments that seem to be ready to accept such a role resist calls to significantly raise the budget for the successor programme. Again, there seems to be a pronounced inclination towards large-scale actions, multiple-year cooperation schemes and more complex cooperative modes that inevitably demand a bigger budget. Insistence on the added European value that the recipients are expected to generate because of the EU subsidy renew the dangers that ambitious objectives will not be matched with appropriate means.

Besides culture-specific programmes, European cultural operators are occasionally capable of finding ways to apply to the programmes administered by other directorates-general of the Commission, especially those dealing with employment, ICT and research. In those instances, cultural projects need to demonstrate a clear connection with the objectives of those programmes that nominally have nothing to do with culture and cultural cooperation objectives as described in article 151 of the Treaty, but which nevertheless could under specific conditions provide some funding for multilateral cultural cooperation across the borders.

Another, much more substantial EU source has been the structural funds. Their nominal purpose is to equalise the socio-economic living circumstances of citizens of Europe in various regions. In practice, cultural operators were often capable of convincing regional development planners to include some ambitious cultural projects in these schemes, especially in the restoration of the cultural heritage. To what extent this route will be open to cultural operators from the 10 new member states remains to be seen.

and professional management was asked for –experiences and recommendations mentioned by the Cultural Contact Points in their mid-term evaluation paper (17.11.2002) are being highlighted by some experts, in this respect, but described as a mere "low-level compromise" by others."

²⁸ The notes of the 2503rd Council meeting (Education, Youth and Culture), Brussels, 5/6 May 2003; doc. 8430/03 state: "The Council took note of the Commission's presentation of the proposal for the extension of the Culture 2000 programme for the years 2005-2006 (doc. 8495/03). The proposal aims to extend the programme until the end of the current financial perspectives for the Union, with an additional budget of EUR 69,5 million. No changes are proposed to the programme's objectives and procedures, the aim of the proposal being to make sure that its activities will continue beyond December 2004, currently its end date."

The role of the EU in developing international cultural cooperation has been in several instances the subject of the European Parliament's scrutiny. The *Resolution on Cultural Cooperation in the European Union*, passed on 5 September 2001 on the basis of the report prepared by the Italian MEP Giorgio Ruffolo, reiterates the ambition of the Parliament to see the EU more prominently engaged in developing multilateral cultural cooperation in Europe, and between the EU and third countries. Several of the recommendations contained in this resolution have however been overshadowed by one specific proposal: to create a European Observatory of International Cultural Cooperation. Reactions from the field of cultural operators to this proposal have been often sceptical and only in some instances conditionally supportive.²⁹ While the feasibility study the Commission asked for in 2002 is still being carried out, the debate on the desirable features of a successor cultural programme of the EU is taking on intensity with various new proposals being made.

Another prerogative of the European Parliament has been to vote some modest subsidies to a number of cultural organisations and international cultural networks along the A line budgetary provision, with the agreement of the Council of Ministers. The beneficiaries are all meant to be emblematic European cultural institutions, capable of convincingly presenting and broadly disseminating the idea of Europe. A report recently evaluated the A30-42 line, considering the level of efficiency and effectiveness of the provision to be high in those organisations and networks they reviewed.³⁰

Despite continuing arguments on arbitrariness and inconsistency, the A lines provision (a few million euros in total, split into small allotments of €25,000 to €400,000) has been an important source of support for about a dozen European cultural networks as a rudimentary infrastructure of international cultural cooperation and an important contribution to their survival as interfaces of information, communication, project development and dissemination of good practice. This may be replaced in 2004 with a new action programme in support of bodies which accomplish functions related to the EU's action in the field of culture, as suggested by the European Commission in a recent proposal to the European Parliament and the Council.³¹

The broad political context today is markedly different from the one that shaped the Kaleidoscope programme after Maastricht and Culture 2000 in the late 1990s. The EU is about to be enlarged with 10 new member states, economic globalization is manifesting a myriad of contradictory cultural

²⁹ See, among others, European Cultural Foundation (with Dragan Klaic, Ritva Mitchell and Lidia Varbanova), "A European Observatory for Cultural Cooperation" (March 2002) and Rod Fisher, "A Step Change in Cross-Border Engagement? The Potential of a European Observatory for Cultural Cooperation. An initial discussion paper for the European Cultural Foundation" (October 2002), both available at the European Cultural Foundation's website (www.eurocult.org).

³⁰ Katerina Kolyva, Rinske van den Berg and Anne Mette Holt, *Final Report for the evaluation of the line A-3042: Organisations promoting European culture* (Brussels: Directorate-General for Education and Culture – European Commission, 2003).

³¹ European Commission, Proposal for a European Parliament and Council decision establishing a Community action programme to promote bodies active at European level in the field of culture, COM (2003) 275 final, 27 May 2003.

consequences and the need of the EU to invest in its own inner cohesion and in a cultural dialogue with the third countries hardly can be doubted after September 11 and the recent EU failure to articulate a common foreign and security policy in relation to the disagreements about the US intervention in Iraq.

Of most decisive influence on the future role of the EU in the development of the international cultural cooperation are the proceedings of the European Convention, drafting a new Constitutional Treaty for the approval of the Intergovernmental Conference, in the course of 2004. This comprehensive attempt to achieve an overhaul of the EU institutions, their mutual relations and division of competences between them and the member states has so far hardly mentioned culture. According to the preliminary drafts published in early 2003,³² the EU could engage in cultural matters only as a “supportive measure”, linked to the “open coordination procedure” whose exact scope and range could be a subject of further modifications and various legal interpretations. One cannot say at this moment – while the Convention is still not done with its work – how the provisions of the article 151 will fare in the new Treaty. It is quite possible that the present unanimity, required in the decision of the Council of Ministers, will be replaced by a qualified majority vote, as in all matters demanding co-decision.

6.3. The Enlargement of the European Union

6.3.1. Context

In the mainstream political discourse, the Enlargement of the European Union with ten new member states is mainly being considered in terms of its political consequences and economic opportunities, sometimes in the perspective of the migration and labour market shifts. Cultural aspects are rarely examined and practically all candidate member states negotiated the relevant cultural chapters of the *acquis communautaire* without any difficulties. The Culture Committee of the European Parliament held hearings on the issue in November 2001 and several international networks made an effort to anticipate what Enlargement will actually mean for the dynamics of the European cultural space and for the cultural systems of the new member states.³³ In the candidate countries, the cultural perspective of Enlargement remains rather hazy, with vague expectations and much anxiety among the cultural elites about the sustenance of national cultural identity. Among the cultural operators of the present members of the EU, indifference and “zero expectations” dominate. Some of the networks and NGOs have taken Enlargement as a challenge and as a strong occasion to plead for a more assertive EU engagement in cultural matters and especially in supporting international cultural cooperation.

³² See for instance the draft of articles 1 to 16 of the Constitutional Treaty, proposed by the Convention's Praesidium on 6 February 2003.

³³ See, for instance, Thérèse Kaufman and Gerald Raunig, *Anticipating European Cultural Policies. Position paper on European cultural policies* (2002), available at www.eipcp.net and www.efah.org

12 or 13 years have passed since the collapse of the monolithic systems of state socialism. One could thus draw a parallel to the situation of Germany or Austria in the mid-fifties, whose political, social, or cultural systems at the time could certainly be described from many aspects, but not with any accuracy by using labels of 'ex-fascist', 'ex-nazi', or 'ex-totalitarian', labels which became less and less relevant, or even absurd by 1957-1958. Similarly, to describe the countries of Eastern and Central Europe as 'post-communist', 'ex-totalitarian' etc. in 2003 often leads to mistaken conclusions, and increasingly so with the important transformation processes that these countries are undergoing year after year.

However, it might still be a helpful as a starting point to summarise the characteristic features of those international cultural cooperation activities, which took place in these countries 30 or 40 years ago. This requires to go back to the Cold War period, because everything that happened afterwards can be regarded as a lengthy and gradual dissolution of the original conditions of an 'ideal model'.³⁴ At the time of the Cold War, every aspect of international relations was at the service of the rivalry between the two dominant world systems. That meant not only strict control over all kinds of contacts and cooperation, but also clear guiding principles. Cultural cooperation served 'higher' objectives, the cause of world level class struggle. This meant the following:

- Cooperation had important ultimate goals. In the early period the main objective was to demonstrate the superiority of socialism over capitalism. Later, when peaceful coexistence was declared, and later still, when the communist world was forced into the Helsinki process of rapprochement, the goal was the controlled maintenance of the balance of powers.
- Since cultural cooperation was subordinated to an overall political strategy, it was planned very consciously and formed part of a broader system, an overall logical structure. This applied to the planning of the volume of exchanges by countries, sectors etc.

6.3.2. Accession countries: Conflicting goals during and after transition

The key concepts thus used to be control, plan, and conscious goals. The key concepts of our age in turn are contacts, promotion of cultural values, identity. These two sets of goals are not easily compatible, and the actual forms, instruments and practice of government-dependent cultural cooperation reflect the inherent contradiction between the two approaches.

After the replacement of totalitarian state socialism by a democratic society, the Eastern part of the continent followed the global processes of désétatisation,³⁵ too. The central state administration first lost its monopoly, then its hegemony, and even later its dominance in favour of the increasing

³⁴ From this point of view the parallel with the archetypes of fascist totalitarian systems is unfair, since the total defeat of Hitlerism prevented nazism from undergoing the same lengthy and gradual process of "normalisation"; there were no "reform-nazis" like the "reform-communists" before and during the Gorbachov era. Spain and Portugal may offer some analogies for step-by-step transition, but the conditions are too different to provide meaningful clues.

³⁵ The term of désétatisation, in spite of being absent from the English vocabulary, appears to express the best the complex phenomena of decentralisation, devolution, deconstruction, privatisation, empowerment etc.

influence of the other sectors: local governments (particularly on the municipal level), the civil sector (especially non-profit organisations), and, last but not least, the business sector. These developments took place within the countries. In addition, transborder cooperation became more de-concentrated owing to the ever-increasing and improving opportunities for communication. This complex set of changes, which are similar to each other in that they are all part of deconstructing the 'modern' world order, cannot be looked upon as a finite phase, as was the transition from communism to democracy, but rather as an enduring historic process. It is difficult to establish whether in 2003 we are before, after, or just on the zenith of this multifaceted de-construction.

Most of the 10 states expected to join the EU in 2004 are a new political reality and are in a phase of assertive nation-building, which affects the drive of their cultural systems and its orientation and priorities in international cultural cooperation. 7 out of the 10, however, have a purchasing power parity per capita that is far below 50% of the present EU average (€22,000). Again, 6 out of 10 have tiny cultural markets that will be overrun by foreign cultural products, while the domestic market regime must be set in accordance with the EU competition and open market rules. For instance, even countries with less than 2 million inhabitants must impose the standard 6% VAT on books.

The majority of the Central European countries entering the EU have not truly modernised their cultural systems throughout the 1990s but applied only palliative measures. Large budget institutions of dubious efficiency and low output still prevail. **Their capacity to engage in high-calibre international cooperation – even if propped up by their own government and the positive attitudes of foreign partners – is sharply curtailed by the lack of specific skills, mid-term planning and the struggle to ensure mere survival in the altered social, cultural and economic circumstances.** Cultural subsidies have been sharply reduced overall while the capacity of cultural organisations to earn more of their own income remains curtailed. Also, the wide disparities in the richness and level of cultural life between the capital cities and the 'provinces' remain a negative inheritance that years of communism did not improve. In turn, traditional forms of high culture have a hard time competing with the popular products of globalised cultural industry; a fact, which also affects the cultural 'markets' (e.g. music). By contrast, most of the new, dynamic and ambitious initiatives and fragile organisations, although they receive minuscule project financing, have shown a propensity to engage in frequent international cooperation, even without or with merely symbolic government support, empowered by the contributions of foreign partners and networks, foreign foundations and foreign cultural institutes.

International cultural cooperation among the candidate countries has been sharply reduced and instead more EU-centred promotional engagement predominates, as governments strive to introduce their national culture in the EU capitals. **The effects of regional intergovernmental cooperation have been very limited,** except in the Baltic states, where the Nordic Council initiatives have had substantial impact.

Since the end of the Cold War, the engagement of George Soros' Open Society Institute (OSI) has been of crucial importance for the innovative and

propulsive cultural initiatives in 8 of the 10 new member states in Central and Eastern Europe, for their integration in the emerging civil society infrastructure and for their cooperative relationships on an international scale, especially within the region. With the phasing out of the OSI programmes, a tremendous black hole emerges. No other private foundation, domestic or international, that is active in the area can take over Soros' share of financial support to the emerging culture, as well as to 'East-East' cooperation and overall professional mobility. Moreover, sophisticated structures, foundations with programmes, competent staff, boards, advisory committees, firm procedures and governance experiences will in all probability disappear, and in this sense considerable cultural and professional capital will be wasted. Rare complementary and compensatory initiatives, undertaken by some other foreign foundations - while certainly welcome - are of comparatively minor scale and cannot alleviate the negative impact of OSI's withdrawal.

6.3.3. Differences in perception and interpretation

Examined in the light of the double set of fundamental transformations, one specific to the region, the other global, government-dependent cultural cooperation can be treated from extreme standpoints.

Seen from the angle of the established traditions (and especially 'from above'), the scene looks unaffected and stable. With the number of new states, the number of cooperation agreements keeps growing. These instruments reveal such self-sustaining power, that they very often exert their functions in their absence as well: although governments and ministers are unable to keep pace with their multiplying duties and miss deadlines when the old agreements – or the operative working plans – expire, **very often the routine of prolonging documents is maintained.** Prolongation may happen literally, when the old agreements and plans are extended without much ado, regardless of the fact they carry signatures of long forgotten personalities and regimes. In other cases they are not even formally extended, yet adhered to by tacit accord, before the two administrations and ministers or state secretaries find time for preparing and signing the new version.

The phenomenon described above may be interpreted as a sign of organic perpetuation, proven structures, adaptable to new circumstances. Indeed, the exchange quotas lend themselves as very convenient, speedy, non-bureaucratic tools in the service of transborder actions: conditions have been negotiated years, sometimes decades ago, there is no need for time-consuming paper-work, argumentation, individual assessment and decision, at its simplest only the name of the artist (or librarian, cultural manager etc.) needs to be replaced from the previous year's. Quotas in fact function like vouchers. In many cases the administration has kept the right of selecting the recipients (the cultural institutions abroad being included in this concept of administration), and they live with their right with an easy-going *non-chalance*: no tenders, no public calls, simplified reporting and accountability³⁶.

³⁶ The phenomenon is distantly analogous to the embarrassing perception of corruption and nepotism by a number of social researchers, who claim that in spite of their moral harms, these habits contribute to the smooth functioning of certain societies.

Going to the other extreme of the scale, independent (and independent-minded) cultural operators frown upon the government-dependent cultural cooperation as self-perpetuating fossils of an outdated paradigm. They usually demonstratively take little note of these channels, and if they do, they remark the absence of consensual elaboration in their contents.

The distance between the extremes in perception is striking. During the preparation of this study a few cultural operators in the region were asked the simple question: "If we take forms of international cultural cooperation as 100, how do you feel, in which percentage is your government involved?" State administrators typically estimated 60% (so far no real surprise), yet those in the 'independent' field gave figures as low as 5-8%! Those working at local government level judged the governmental influence between these two poles.

Even bigger was the deviation between the responses to the next question, more pertinent to the present study: "(within state-dependent cooperation) which percentage is covered by bilateral cultural agreements?" Most outsiders, i.e. not members of the ministry staff, simply abstained, admitting that they had little idea. Ministry administrators also emphasised that they were guessing only, which ranged between 20 and 70%.³⁷

This improvised mini-survey has nothing of the validity and reliability required from such polls, yet a real survey would produce almost as divergent a perception. **For some, government-dependent cultural cooperation appears to keep its dominant position on the international cultural arena, for others, it has dwindled to an insignificant marginal role;** and both groups of people are active and important actors in international cultural cooperation. **The most significant message appears to be that the borders of traditional bilateral cooperation are blurred;** although in the case of individual actions it may be clear whether it is recorded as an item in the bilateral cooperation plan or not, this has technical significance only. Often even those taking part are not aware of this circumstance: when you pay with a euro coin, you are rarely aware where it was minted.

The same people were asked about their prognosis for the next few years. In a somewhat unexpected way, the responses were convergent: civil servants projected some (relative) decline of government involvement, while the independents expressed their hope for some growth of the same! Which means that the very low percentage in their perception of the governmental share in cultural cooperation is not an ironic depreciation of the significance of its role, but rather a protesting signal that experimental or alternative forms of art feel left out of these channels. Being familiar with the activities of the cultural cooperation institutions of most EU members, we suspect that although the same divide obviously exists there too it is by no means as wide as in the accession countries.

6.3.4. The functions of cultural cooperation

³⁷ This was a result of Péter Inkei's research into the state of cultural cooperation in the EU candidate countries, one of the pieces of research conducted within the framework of this study.

The glance back to the Cold War period recalled a time when cultural cooperation, like every kind of international interaction, was laden with strategic importance. Consequently **the functions of cultural cooperation were easier to discern than today, from the formal acts of diplomatic agreements between states (governments) to the actual exchanges operated by ministries and cultural institutes.** Also, such activity had a higher position in the hierarchy of state actions. The divided world of yesteryear lent itself more easily to a derivation of specific goals, forms, geographical directions and participants from the overall objectives than today.

Instead of the 'ideal case' of the early Cold War era, nowadays accession countries follow a wide array of goals in their cultural cooperation (whether in general or, more specifically, as set forth for their cultural institutions abroad). **There appears however a high level of concordance between the list of priorities in the 13 countries,** which confirms that they are natural, organic objectives that stem from shared political realities. Out of the scope of objectives, the following stand out, in the approximate order of importance, with of course country by country variations.

A. Each of the 13 countries gives the EU accession very high priority.

The obvious driving force of the government-dependent cultural cooperation in the 10+3 accession countries has been to serve the cause of accession. The aims were clear, basically to help convince both the political class, and the general (voting) public about the desirability of accepting the respective country among the European community of nations. Culture, and especially the arts, are eminently suitable to achieve this goal. It has therefore been understandable that **the main thrust from each of the 13 countries was aimed towards the actual members of the EU in the past 5-10 years.** Although the major decisions – at least for the 10 imminent states – have been taken, this priority will inevitably stay on for the next few years.

European integration (and, to a lesser extent, Atlantic integration) being at the top of the agenda in the entire region, it was taken for granted that cultural cooperation should be pivot on it. Luckily, this was also the most attractive option to both administrators and cultural operators: increased contacts, especially travel opportunities to the member states of the EU had by itself an appeal that needed little analysis of investment and return.

B. Each of them dutifully mentions the goal of promoting their national culture abroad.

Traditionally this has first place in the list of priorities. Being almost uniformly relegated to the second position does not however indicate a lessening importance. This is because the top priority of 'serving EU accession' has very little effect on the contents; **the most obvious message to the EU is the display of the cultural values of the nation,** i.e. promotion proper of national culture.

The fact that in the majority of cases cultural cooperation is under the charge of the foreign ministry raises the following question, for which the current survey could provide no full answer, but guesses only. The question is, whether in foreign-policy geared cases the guiding principles are more strict, linked more closely to the general foreign policy strategy of the country, and to more prosaic domains of the same strategy, like commerce and tourism? And if this is so, does this have any implications for the choice of the actual cultural content?

Inversely, the same logic tends to suppose that in the smaller number of countries where cultural cooperation is dominated by the culture ministry, more abstract cultural values might prevail.

Whichever is the answer, neither of the approaches should be regarded as being better. For cultural operators, a less pre-determined set of principles appears to be more attractive. On the other hand, however, a clear concept about the target of the message, and the higher political importance attached to it, can lend increased efficacy to the interaction.

Although the term applied here, and also in the official documents is 'cooperation', in reality, **what almost exclusively happens and what dominates the conceptual thinking is closer to a mutual opening of one another's cultural market, an acknowledgment of the intentions of the other party. Little actual cooperation takes place**, the objectives are dominated by the efforts to 'sell', and much less is spent on 'co-produce', 'learn' and even less on 'help'.

From the point of view of the accession countries there is clear justification for this attitude. Probably the least satisfactory explanation is to attribute it to the inherited habit of communist propaganda. Much more is due to the marginal status of these countries, which have now been presented with a chance to establish their adherence to the stable centre, and which poses tests of maturity for them. The quest for new identity is a similarly strong drive, which makes these countries eager to prove to the West what was hidden by the previous historical period of separation.

C. For the majority, the adherence to a smaller group of countries – usually belonging to a sub-region – is an important objective.

Most of these adhesions are very recent, notwithstanding their historical or geographical roots. The largest group of the 13 accession countries in Central and Eastern Europe used to belong to the 'socialist camp' and to Comecon for decades. From the actual cooperation tradition of the camp one can recall one segment only, which is entirely neglected nowadays: the regular cooperation of administrators, researchers, managers etc., i.e. of the 'cadres'. At the prehistoric outset these working sessions used to have some military character, the aim being to coordinate the weapons and tactics in the struggle against imperialism on every front: including those of book editors, opera directors, culture statisticians, museum managers etc. Subsequently these became harmless official outings that often managed to create real,

meaningful cooperation.³⁸ This common experience might work as cohesion cement for cultural cooperation but it hardly does so. All compasses are fixed towards the west.

The search for smaller families of nations, that is taking place in the region is an important phenomenon on the increase but rarely can one detect the strength of a sweeping urge. (As opposed, for example, to the strong motivation to cooperate with the West, as was already mentioned earlier.) Instead of emotions, rational principles appear to be the main force behind the increasing activity in the smaller circles reviewed. The apparent exception is the Baltic–Nordic cooperation, the force of which seems to exceed – particularly around the mid-nineties – that of the gravitation to the EU.

D. For the majority, their compatriots abroad are an important target.

Fellow nationals are basically mentioned as the targets of international cultural cooperation, in two (maybe three) connotations. The main dividing line is between those who themselves or whose ancestors moved out of the country (the diaspora) and those who (or whose ancestors) have lived at their actual habitat for ages (ethnic minorities). The diaspora can also be differentiated, from the point of view of cultural needs, between emigrants of centuries or decades ago, and more recent, continuously reproducing expatriates.

The significance of each of these groups is great in most of the 13 countries. It seems, however, that for most of them the issue has a greater magnitude than for most of the 15 old members. **Although before 1989 little or no attention was paid to these connections, since then almost all the accession countries have built up the special government unit in charge of cultivating contacts with the various groups of fellow nationals abroad.**

For some countries the bulk of the diaspora is in Northern America. One notable case is **Poland**, where both abroad and in the country there are particularly well established traditions of maintaining cultural relations between fellow nationals. In **Malta** there were no political obstacles, and yet institutional cooperation with the Diaspora dates back to 1986 only. Since 1996 a special Roots Programme is being run to foster Maltese culture among their fellow nationals, the number of which is supposed to double that of the actual population.

With regard to recent expatriates, **Turkey** is by far the best known and most important case, because of the number of people³⁹ and the slow or no assimilation into the culture of the host country. The colonies of citizens of other accession countries remain smaller than the Turks, although by now several EU members have received over 100 000 Polish citizens each. The case for cultural

³⁸ The three Baltic republics formed part of Comecon even less of their own will than the rest, and have profited precious little from the cooperation described here, except if they were put into the Soviet delegation. These countries had extremely limited access to international cultural cooperation before independence.

³⁹ Approximate number of Turkish citizens living abroad (thousand): Germany (2,300), France (305), USA (300), Netherlands (280), Austria (140), Belgium (130), Australia (120), Saudi Arabia (120), UK (80), Switzerland (80), Sweden (50), Denmark (45), other (157); total 4,107.

links with the expatriate communities is not commonly considered as belonging to international cultural cooperation. First, the target group are the citizens of the country; second, the host countries are in charge of these people, also from point of view of cultural provision, nearly as much as the original lands. However, total neglect of the issue from the point of view of cultural cooperation would be a mistake.

The relationship with **members of the same cultural community who were born and live as minority citizens in neighbouring countries** is considered to be a predominantly internal affair of the countries concerned. **Romania** and **Hungary** have particularly sizable communities sharing the same language and culture and living beyond the border (especially in the Republic of Moldova and the Ukraine in the first case, Romania and Slovakia in the latter).

E. Training and information is usually left at the end of the list.

Training, technical cooperation, joint research, exchange of information are in fact implicit objectives in most cases, not making it to the top of the priority lists set for cultural cooperation. This may be due to the urge to boast, which seems to suppress the urge to learn, or to display this as an explicit priority objective. In actual practice, the work programmes have always dedicated an important portion to such functions. In the fields of heritage, they have often been more important than the presentation of past values (i.e. study visits of museologists versus travelling exhibits). It was mentioned above, while speaking about the Comecon legacy, about certain established traditions in this regard. **One reason for the relative dwindling of the 'learning' function in cultural cooperation is the dominance of the East-West axis: classical agreements are built on the principle of complementarity and, even if there was a will, Western partners have not been able to recruit similar numbers of information-seekers to travel to the East.**

In the early phase of transition, in the first half of the 1990s, therefore, there was a great number of ad hoc bilateral, interministerial (or lower level) agreements, whereby western know-how was communicated to Eastern colleagues. France, Netherlands and United Kingdom excelled in these endeavours; the Nordic countries did the same, concentrating on the Baltic belt.

6.3.5. The impact of EU policies

The EU opened the access to the existing Culture 2000 programme of international cultural cooperation for the majority of candidate countries in 2001. There is very little evidence about specific expectations in the 13 countries with regard to cultural cooperation in the EU. Indeed, familiarity with the exact competences or intentions of the European institutions in this respect is very limited in the accession countries.

Several cultural operators have previously expressed their concerns about the effectiveness of the Culture 2000 programme. Issues that were raised at the Forum on Cultural Cooperation which the European Commission convened in

Brussels in 2001, included the programme's scarcity of funds, its overt ambitiousness and its non-adaptation to the flexibility and timeline needs of artistic projects.⁴⁰ The degree of Central and Eastern European participation remains limited, usually in the role of a supporting rather than a leading partner.⁴¹ The Commission and the Council of Ministers have not provided any sort of "welcome" scheme to facilitate the cultural integration of new member states in the European cultural space and to enable them to intensify their engagement in international cultural cooperation, though a Commission proposal to the European Parliament and the Council is expected in the near future. The Council of Europe has developed some schemes for the training of professionals, institutional development and integration of culture in the civil society, directed at the countries that have joined the Council since 1989, but the miniscule means at their disposal significantly curbed any impact.

If anything, Culture 2000 has acted in a different segment, even if the goals and actors may have overlapped a good deal. **If one draws a net of the cooperation links created by the winners of tenders; and another one formed by the many cooperation acts on the basis of bilateral agreements, very few of the lines will coincide.** Culture 2000 contributed to government-dependent cultural cooperation system in Europe by actually creating a new 'system'. One basic difference comes by definition: the first system is dominated by bilateral relations, while Culture 2000 favours intercourse with more actors. This could only be different if the cultural programmes of the EU were willing to dedicate an action to enhancing instances of cooperation that have been initiated by national authorities.

6.3.6. Priorities for cultural cooperation after Enlargement

We have not come across any case where an accession country would indicate an intention to change priorities after actual accession. Consequently, cultural cooperation with the (actual) EU members looks like remaining a top priority after 2004-2007. This, however, raises some questions. Is it taken for granted, that after Enlargement, the main strand of cultural cooperation should continue to be East-West? It is the case at the moment, with the ideology of new members introducing themselves to old members through culture (i.e. the same as in the past decade).

If one tries to find out the priorities on a community level and adapt national objectives (also but not exclusively) from these, one might arrive at a wider set of goals. Certainly, the presentation of the newcomers to the old members will remain an important goal for a long while, in the service of strengthened

⁴⁰ *Cultural Cooperation in Europe. Forum 2001 Overview: Forum organised by the European Commission (21-22 November 2001, Brussels)* (Brussels: Directorate-General for Education and Culture – European Commission, 2002), pp. 8-9.

⁴¹ See "'Culture 2000' in 2002 – with Eastern Eyes", available at the Budapest Observatory (Regional Observatory on Financing Culture in East-Central Europe) website, www.budobs.org/euC2000-in2002.htm

cohesion, in search of pertinent common values. Yet this one-dimensional objective need not dominate the cooperation as strongly as today.

Instead, **it appears to be in the interest of the Community that the accession countries devote more attention to East-East cooperation, in order that cooperation inside the EU should go towards all points of the compass.** That will probably call for the maintenance and strengthening of the existing subregional cooperation (which is already a leading priority in many cases). Also a more even distribution of contacts among all 25 members (in 2004) will probably be encouraged.

It is also likely that **new members will need to take a greater share of the collaboration with the areas neighbouring the Union.** This designates responsibilities and tasks to those countries that have the best traditions, geographical positions and general dispositions to promote cultural coexistence with the ex-soviet third countries, with South-Eastern Europe and with the Mediterranean region respectively.

Similarly, the accession countries will probably have to become conscious of their shared responsibility for cultural cooperation with more distant third countries in all the other continents, with possibly special attention to the two most delicate partners, the United States on the one hand, and the Arabic countries on the other.

Although the number of internal (inter-EU) immigrants certainly, and that of the minorities abroad will probably decrease with time, integration processes will inflate the number and the weight of the (inter-EU) expatriate populations. This might become an important factor in cultural cooperation.

The problems of cultural minorities have not been high on the EU agenda. It is largely due to the Enlargement process that the matter has gathered momentum lately and promises to get larger prominence in the Convention. **In some of the accession countries the case of ethnic minorities is a major political issue, and as members, they will expect the EU to pay more attention to it,** which may find its way also into defining the objectives of transnational cultural cooperation.

In the accession countries it is almost exclusively the century-old legacies which are meant by cultural minorities. The recent immigrants, typically from other continents (the only sizable communities are Chinese and Vietnamese) have not yet posed a cultural challenge.

The function discussed under B above, the promotion of national image is expected to remain an important one. It is legitimate, among members also, to use culture as a tool for enhancing national values, whether for its own sake (for the feeling of self-respect) or having indirect objectives like attracting visitors, boosting the sales of products of the country etc.

Yet, the mutual or parallel self-promotion, i.e. a competition of cultural values does not fully deserve the name of cooperation, as it was already remarked above. **It seems not only desirable but likely, that less selfish, more altruistic**

objectives will climb up the lists of priorities set before cultural cooperation by the (ex or still) accession countries in the coming years. Such as: the strengthening of intercultural competence, the increase in creative interaction, the joint quest for common spiritual values: past, present and future etc. The hegemonic goal of presenting oneself will probably leave some more room for the declaration of the will to contribute to the creation and preservation of shared European values, or just to promote culture in Europe.

Such a change requires more of the national policy makers and administrators than they are used to. Using culture for the concrete purpose of raising the national image is an easier task than the vague idealistic objective of searching for the European added value: we have been witnessing this in the case of the formulation of Culture 2000 goals.

Significant increase and improvement is inevitable in the field of training, technical cooperation, joint research etc. inside cultural cooperation. A healthier balance is to be expected between showing and learning, also on the level of explicit national priorities for cultural cooperation.

6.3.7. Conclusions

The EU of 25 members will need to invest in its own cohesion and solidarity mechanisms, not only because of marked economic disparities but also because of much more pronounced cultural and linguistic diversity. **So far, the EU and its member states have not provided a plausible assertive policy of multilingualism that would provide a minimum of cultural security to the nations that feel menaced by integrative dynamics.** Despite the rhetoric of “common European values” and “common European cultural heritage”, recent transatlantic disagreements indicate that political loyalties or perceptions of political risks, affecting most of the new member states, make them stand closer to Washington than to Brussels in security policy matters, which in time could have some cultural consequences as well. Painful historic experiences are still vivid and fears of big menacing neighbours can easily be instrumentalised. But analogously, the prospective EU member states watch with uneasiness the domineering behaviour of a few bigger EU members and for the populist everywhere it is relatively easy to attempt to cast Brussels as a new Moscow, imposing a Diktat and undermining the recently won independence of those states.

Enlargement will inevitably create new boundaries and new cultural distance among people and cultural systems used to proximity and close ties - in South-East Europe and in East Europe. Not only the Schengen regime of the extended EU borders but also the regime of all-comprehensive EU regulations and standards will separate those who used to be neighbours or even cohabit in the same state construct (the former Yugoslavia, the former Soviet Union).

The current malaise in the world economy and the disparity between hard budgetary “Euro” norms and high unemployment in most EU countries make Enlargement coincide with a period where generosity seems to be in short supply. The notion of solidarity has lost its attraction, while the voters are still tacitly figuring out that the real costs of integration will probably be much

higher than originally announced. Many of the expectations of the EU in the new member states will not be met and the ensuing disappointment risks creating a backlash among the cultural elites and the poorest and least educated parts of the population.

The EU of 15 member states has not so far succeeded in creating an integrated cultural space, where cultural goods, ideas, innovation and a debate about them could circulate freely across the considerable cultural and linguistic diversity of the EU zone, the subsidiarity principle notwithstanding. It is even less likely that such an integrated cultural space - propulsive, open, assertive in the development of its inner diversity - will emerge in the EU of 25 member states, unless the EU institutions rephrase the importance of culture as the cornerstone of European integration, unless the EU redefines itself as a cultural and community project. The deliberations in the European Convention, as already observed, leave little space for optimism in this regard.

PART II

**SECTORIAL ANALYSIS
OF CULTURAL COOPERATION IN EUROPE**

Cooperation in the Field of the Visual Arts

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1. Introduction

1.1. General context

The first issue to embrace when observing the visual arts sector in its totality is the complexity of defining the sector itself. "Visual arts" is a term used for a broad category of different types of art. Nowadays two answers to this question may be identified:

- A. Visual arts as the result of an artist's individual work that is unique, original and "of no use". Its finality is the art itself.⁴² This definition would correspond to the traditional fine arts conception, including the disciplines of painting, drawing, sculpture and printmaking. This is the definition accepted by the French tradition and currently used by the Ministry of Culture and the CNAP (National Centre of Plastic Arts) as it is presented in the CNAP's missions and objectives: "*Le Centre national des arts plastiques a pour mission de soutenir et de promouvoir la création artistique dans ses différentes formes d'expression plastique, y compris la photographie, les arts graphiques, le design et les métiers d'art*",⁴³ *métiers d'art* being the restoration, reproduction, reparation or creation of objects of art done by a *maître d'art*, an official status given by the Ministry of Culture to 50 artists up to 2002. Therefore, this is not the British conception of "crafts".⁴⁴ Although this is the traditional historical vision, new contemporary disciplines have been added under the term "visual arts", which are: photography, architecture, multimedia and digital arts, installations and performances. The European Union in its website identifies the following disciplines in the sector: painting, sculpture, photography and digital arts.⁴⁵ Art universities identify plastic arts, sculpture, architecture and photography under the same definition.
- B. Visual arts as the ensemble of traditional fine arts and new disciplines on the one hand and crafts (ceramics, textiles, jewellery, etc) and design on the other hand. From that point of view the definition of art as a creation "with no use" does not make sense any longer. The Arts Council of England identifies the following disciplines under its definition of art: the traditional visual arts disciplines of painting, sculpture, drawing and printmaking, forms which are driven by visual artists, but which may involve them in other media, such as installations or creative work using the new technologies. This would therefore be separate from the sectors of crafts and design, which comprise those artistic forms "with a finality" or "with a use". This distinction permitted the establishment of a distinct Crafts Council and a Design Council, independent organisations funded by the Arts Council of England.

The lack of consensus about the definition of the visual arts sector leads to a confusing use of its disciplines. Generally, national cultural policies do not clearly specify the domain of the visual arts, although the most commonly accepted use would be the "British definition".

⁴² Moulin, R., *L'artiste, l'institution et le marché*, Flammarion, Paris: 1992

⁴³ See www.cnap.culture.gouv.fr

⁴⁴ See the Council of Métiers d'Art: www.metiers-art.culture.fr

⁴⁵ <http://europa.eu.int>

Although a government generally accepts in its artistic mission one definition of the visual arts to determine its sectors of action,⁴⁶ the other definition can sometimes still be applied. The use of the **definition as an ensemble of arts, crafts and design tends to be given when cultural cooperation activities might be profitable to national trade and industry**. On the other hand, a government might present an action of cooperation under a Visual Arts Programme **referring exclusively to the plastic arts when it intends to transmit prestige**, generally through art exhibitions, the most traditional and recognised action in the sector.

⁴⁶ See for instance the websites of ministries of culture.

2. Agents of cooperation in the visual arts

2.1. General overview

The visual arts form one of the most complex cultural sectors, as they generally bring together public and private agents. Rarely are visual arts activities undertaken solely by a ministry of culture or another public agent on its own. The nature of actions demands interaction between ministries and large national institutions such as national museums and by other agents or organisations, namely foundations, non-governmental organisations, private institutes, semi-private museums, art venues, etc. This first approach to the public agents who play a role in visual arts cooperation will therefore show that their relations with non-public sector agents are very important. This represents a complex and interactive map of the sector in Europe.

Four types of state-level public bodies contribute to European cooperation in the visual arts sector:

- Ministries of culture (and their sectorial branches where they exist);
- Ministries of foreign affairs (and their sectorial branches where they exist);
- Public institutes and secretariats, as well as other arms-length organisations, with a remit in cultural cooperation;
- National cultural institutes located abroad.

A fifth agent which indirectly plays a role in cultural cooperation are national museums of art. In several cases, national museums assume a role as cooperation agents, whether such cooperation is with other national museums or directly with ministries of culture.

It is interesting to observe that only in very few cases is there a specific national department or bureau dealing exclusively with cultural cooperation. One of the most remarkable institutions of this type in the countries covered by this study, both in terms of budget and activities, is AFAA (Association Française d'Action Artistique), a specific department working closely with France's Ministry of Foreign Affairs and Ministry of Culture. The Ministry of Foreign Affairs contributes nearly 70% of its annual budget, and the Ministry of Culture and Communication funds 8%.⁴⁷

This first approach to state-level agencies involved in cultural cooperation in the visual arts reveals the following general facts:

- The nature of the sector requires the presence of both public and private agents;
- There does not exist a standard European pattern in assigning the primary responsibility for cooperation in the sector to one state agent;
- **In most countries cooperation in the sector is not entrusted to departments dealing solely with the visual arts.**

⁴⁷ Source: database of Culturelink Network for Research and Cooperation in Cultural Development: www.culturelink.org

2.2. The national level

2.2.1. Ministries and governmental agencies

This section focuses on national governments' policies and schemes designed to support cultural cooperation activities by agents in their countries. From the point of view of the visual arts, such policies, which often involve also the work of arms-length organisations and national institutes, can be analysed with regard to the following two issues:

- Ministerial policies in the visual arts: how they deal with cultural cooperation;
- Contributions to the sector.

To analyse the first issue, the cases of Denmark, France and Germany will be examined. These three countries have specific departments, secretariats or bureaux in charge of cultural cooperation. The following agents can be seen as **independent bureaux dealing directly with both ministries of foreign affairs and culture and managing the lines of international cultural cooperation, with a remit that encompasses all cultural sectors** (ie they do not exclusively focus on the visual arts).

- Denmark: Danish Secretariat for International Cultural Relations (Internationalt Kultursekretariat, IKS);
- France: Department of International Affairs of the Ministry of Culture and Communication and French Association of Artistic Action (Association française d'action artistique, AFAA).
- Germany: Institute for Foreign Relations (Institut für Auslandsbeziehungen, IFA).

These international cultural relations departments or secretariats generally come under the jurisdiction of both the Ministry of Culture and the Ministry of Foreign Affairs. The specific departments recognise in their objectives and principles the need to work closely with non-governmental institutions. Interdisciplinary areas are also generally considered a fundamental background to their work.

In 2002, the **Danish Secretariat for International Cultural Relations⁴⁸ (IKS)** based most of its actions in the visual arts on the so-called "the Danish form": Danish design at various levels from the design of articles for everyday use (knives, vacuum cleaners, radios etc.) to crafts (ceramics, wood and textile) and architecture, visual arts, literature and music. One example is the workshop and seminar for Danish and Estonian designers, held in Tallinn (Estonia) and organised by the Danish Cultural Institute, the Estonian Art Academy and the Estonian Union of Designers.

⁴⁸ See www.danishculture.dk.

IKS' actions also include contemporary art exhibitions, performances and craft activities. Partner institutions abroad generally are Danish embassies or the Danish Cultural Institute as well as private or non-governmental institutions. The main countries for cooperation in the visual arts in 2001-2002 were Estonia, Lithuania, Finland, Poland and France, all, with the exception of France, being geographically close to Denmark. Since its establishment in 2001, IKS has conducted international cultural exchanges mostly with Western countries. It was established as part of the cooperation between the Ministry of Foreign Affairs and the Ministry of Cultural Affairs to conduct tasks related to international cultural exchange. It contributes to formulating long-term strategies for Denmark's international cultural cooperation, draws up and implements multi-annual action plans in this field and initiates its own international exchange projects. In the visual arts, there is obviously a choice of disciplines and actions referring to the "Danish Form" theme. Although this might be seen as a restriction of themes in the sector, the Secretariat understands it as the result of its threefold strategy, which includes themes, interdisciplinary action areas and a number of concrete instruments. As a result, the IKS constitutes an exception in being a semi-governmental institution that organises its actions and events following a "thematic" structure. IKS' work encompasses interdisciplinary projects and activities of specific themes within Danish art and culture that are not already dealt with by other professional representatives. The themes can include one or several artistic genres, cultural forms and expressions of a cross-cultural nature. The thematic focus can also be of a biographic, geographic (country, city, region), historic or communicative nature. Some of the themes proposed for the following years are: "Mankind/the Human Being"; "Myths"; "Cultural cross-over"; "Integration/Segregation".

The **French Department of International Cultural Affairs**, along with the **Department of Plastic Arts** and the **French Association of Artistic Action**, work under a structure with four axes: 1) promotion of French art abroad; 2) support to artists' residencies abroad and hosting of foreign artists in France; 3) international cooperation and exchanges; and 4) residencies of foreign artists in France. The complexity of these axes ensures that public institutions work closely with other bodies (networks, associations, semi-public institutions and others), leaving smaller cultural actions (like exhibitions with simple infrastructure or conferences) to the French Cultural Institutes. Among the actions undertaken by the ministry and representative bodies during the 2001-2002 period, the following should be highlighted:⁴⁹

- Creation and organisation of the "Foreign Seasons" ("Saisons étrangères") undertaken by the Ministry of Foreign Affairs, the Ministry of Culture and AFAA (see below), including the Hungarian Season in 2001 and the Czech Republic Season in 2002;
- 50 art exhibitions of the state collection of contemporary art (Fonds National d'Art Contemporain, Fnac) abroad in 2001;
- A special exhibition ("Les rayons du sourire") of 20 French sculptors in Turkey, Slovakia and Ireland;
- A sum of €160,000 in 2001 to support 17 projects of French artists' residencies and research projects to their own chosen countries; €114,600 to support 16 projects of French artists' residencies abroad in 2002. Projects take place in academic and artistic institutions both public and private;

⁴⁹ Source: 2001 and 2002 *Annual Report of Plastic Arts Delegation (DAP)*/Direction of International Affairs, France.

- Artistic exchange programmes between French national and local arts schools and foreign art schools (16 projects in 2002) supporting 7% of foreign arts students in national schools;
- Support to international biennials and art fairs in France and abroad (see below).

The **German Institute for Foreign Relations (IFA)** is a national cultural organisation funded by the Ministry of Foreign Affairs. It acts as a mediator for German cultural policy. It maintains strong contact with the Directorate-General for Cultural Relations, the government's department for cultural affairs. The bodies involved in IFA's activities are branches of the Goethe Institute, German embassies and consulates, which act as mediators between IFA and foreign partners. In the visual arts sector, IFA organises German art exhibitions abroad and funds exhibition programmes, having therefore a role of organiser and funder. In the period 2001-2002 IFA organised 123 art exhibitions in the various countries included in the programme. The countries with the largest number of cooperation actions (hosting more than five exhibitions over that period) were France, Greece, Poland, Romania, Slovakia, Spain and Turkey. Such a pattern might follow geographical and economic interests. The foreign partners hosting the exhibitions were mostly private foundations, art galleries and private museums, apart from some national or semi-public museums like the National Museum of Photography of Denmark or the Scottish National Gallery. Although IFA coordinates most art exhibitions abroad, other bodies like the German Academic Exchange Service (Deutscher Akademischer Austausch Dienst, DAAD) or the Goethe Institute do diversify the promotion of German culture abroad.⁵⁰

These three institutions follow specific policies for cooperation in the field of the visual arts. Therefore, **their actions respond to a given plan, namely a thematic focus for Denmark's IKS, an instrumental focus for France's institutions and a disciplinary focus for Germany's DAAD.** Each initiates and funds actions itself, without delegating to other agents (embassies or cultural institutes), and cooperates directly with private and non-profit agents abroad or with other governmental bodies. In consequence, every governmental institution can define its goals and strategies more precisely. At the same time, non-governmental organisations have a strong presence in exchange and cooperative actions initiated by the above-mentioned institutions, which somehow perform a bridging role between states and arts organisations, rather than acting as agents of cooperation between states. In other words, there is a lack of interstate networks of cooperation in the visual arts because policies for the promotion of art or artists abroad do not target other public agents. For example, most of the art exhibitions that IFA initiated, funded and organised in 2002 took place in private art galleries abroad without involving public bodies, because there was no specific framework supporting this type of inter-governmental cooperation.

The second issue (how ministerial programmes contribute to the visual arts sector) will be analysed through the example of **countries that do not possess agencies for cultural cooperation, but which do have general departments of cultural international affairs within the structure of the ministry of foreign affairs and, in a few cases, the ministry of culture.** Instead of independent bodies, these are ministerial bodies, such as Greece's Directorate for Educational and Cultural Affairs, Italy's

⁵⁰ Source: 2001-2002 Programme on Visual Arts, IFA.

Directorate General for Cultural Promotion and Cooperation, and the Cultural Cooperation Departments in Spain, Portugal and Belgium. In general, these departments are in charge of funding and initiating cultural events such as the promotion of national weeks, performances of music and dance groups, the holding of seminars and lectures, etc yet in most cases no strategic policy are developed to promote sectors like the visual arts. At the same time, the duality of their nature, depending on both the ministries of culture and foreign affairs, makes their policies unclear and sometimes unfocused on specific sectors.

- During 2001-2002 **Greece's** Department of International Cultural Affairs funded and coordinated several university chairs of Hellenic studies abroad and a number of scholarships for foreign students and signed a number of cultural agreements with several countries, which provided for a number of solo and group exhibitions in the visual arts.
- Over 2001-2002 **Italy's** Directorate General for Cultural Promotion and Cooperation funded and coordinated a number of student and research grants, major events and cultural activities abroad, including the support and distribution to international exhibitions, particularly through big multidisciplinary events like 2001's "Italy-Japan" and 2002's "Hungary close-up". It has signed and developed a number of bilateral and multilateral agreements and coordinated the operation of Italian cultural institutes abroad. It initiated its own activities in the visual arts sector, including seminars and conferences on the arts and design fields in cooperation with foreign universities like the University of Arts of Vienna; several art exhibitions of Italian artists, like the exhibition held in the Czech Republic with the support of Goethe Institute. This department can almost be regarded as a specific body for international cooperation, due to the number and nature of its actions and to its budget in comparison to departments in other countries. In 2002 the Italian department had a budget of approximately €165 m (9% of the Ministry of Foreign Affairs' total budget)⁵¹ while its Greek counterpart had a budget of €140,000, its only incursion in the visual arts sector being art exhibitions.⁵²
- **Portugal** has a General Directorate for Bilateral Cultural Relations, but the Ministry of Foreign Affairs mainly develops its cultural cooperation actions through the Camoes Institute.
- In **Belgium**, the Flemish Community mainly directs its actions of cultural cooperation through Belgian embassies and consulates. The French-speaking Community's General Commissioner for International Relations - Division on International Relations (DRI) coordinates actions mainly under bilateral agreements.

These departments work closely with their foreign cultural institutes abroad and in some cases with foreign institutions somehow related to the country, such as friendly societies or university departments. On the other hand, foreign cultural institutes from countries where independent cultural cooperation bureaux exist (France, Germany, Denmark) seem to cooperate more with other governmental bodies.

In the meantime, **departments in countries without cultural cooperation agencies do not define strategic plans for the promotion of arts sectors: all sectors are promoted in the same way, as an expression of national culture**, with the visual arts

⁵¹ National report for Italy.

⁵² National report for Greece.

becoming, through the use of art exhibitions, the main representative form of cultural cooperation. In the meantime, other forms of cooperation, including fairs, contests, research projects, workshops and residencies, are left to the initiative of non-governmental bodies.

Other countries follow the arms-length model, which directs cultural functions to several institutions as opposed to the model of centralisation in one single body. Although not many of them have created specific institutions for cultural cooperation or for cultural cooperation in the visual arts sector, some countries do focus grants and funds through specific agents, such as the **Finnish** Fund for Art Exchange (FRAME), which arranges exhibitions, either alone or in collaboration with Finnish and foreign museums and galleries and provides grants for international exhibition projects by Finnish artists and fine art institutions, with state subsidy totalling €745,000 per year. In **Sweden**, the funding task is in the hands of the Arts Grants Committee (AGC), which supports artists in all sectors. The AGC provides scholarships to Swedish artists working in Sweden or enables them to take part in festivals or artistic workshops abroad. In **Norway**, the Office for Contemporary Art (OCA) has been given the responsibility for the management of grants in the field of the visual arts, including cooperation actions in the international art scene. Its activities abroad mainly focus on international fairs and biennials, such as the Berlin Biennial or the Venice Biennial.

2.2.2. Governments' funding schemes

It is essential to outline government expenditure per arts sector in order to identify the needs and trends in the visual arts. Access to this information is not only very restricted, but impossible to obtain in most cases, as ministries do not generally distinguish sector-specific budgets within their cultural cooperation activities. That is primarily a consequence of the lack of sectorial policies and departments, but could also be regarded as a sign of the non-existence of sectorial planning of funds. An added difficulty comes from the fact that **existing information does not follow the same parameters in every country, thus rendering the comparison of budgets at the same governmental level impossible.**⁵³

All the governments included in the present survey allocate funds for international activity to the visual arts sector, which might show, at first glance, the government's interest in promoting the visual arts abroad. However, underlying questions of politics, prestige, trade and economic interests remain, as explained above.

Ministries of foreign affairs in countries like Finland, Ireland, Italy, Hungary or France do assign particular budgets to cultural cooperation activities, which are sometimes complemented with funds from other institutes and public bodies. **When the budget comes directly from the Ministry of Foreign Affairs it is hard to identify sectorial distributions.** The **Finnish** Ministry of Foreign Affairs has set apart €440,000 in 2003 to support cultural projects abroad (excluding embassies' budgets); **Ireland's** Ministry of Foreign Affairs allocates €700,000 in 2003, which are to be assigned through Paris' Irish College (7%) and embassies abroad; in **France** the budget assigned to cultural cooperation by both ministries of Culture and Foreign Affairs in 2001 was 42% of their

⁵³ The following data have been taken from national responses to the questionnaire of the Study on Cultural Cooperation in Europe (see Annex I).

total budget (€1.4 bn), including all cooperative actions (Culture, Education and Technical actions).

In countries like **Hungary**, where the Ministry of Culture undertakes international cultural cooperation, the total budget assigned to projects, programmes and institutes was €250 m. The **Polish** Ministry of Culture devoted a sum of €209,000 to EU programmes, and €671,000 for international cooperation to fund delegations, training, seminars, institutes, etc.

Financial data for visual arts cooperation has been obtained for the following countries:

- In **Belgium**, the Flemish Community awarded €2,231,041.72 in 2001 for visual arts and museums, nearly 15% its total budget for cultural cooperation (€15,451,548.13).
- The Ministry of Culture of the **Czech Republic** allocated a total sum of €487,687 to international cultural cooperation actions in 2002, nearly 50% of which was assigned to the visual arts, through the National Gallery, museums, creative artists' residencies (€4,687), transnational actions in the fine arts (€24,384) and grants and coproduction activities (€185,381).
- In **Lithuania**, the International Relations and European Integration Department of the Ministry of Culture had a budget of €45,000 in 2002, nearly 50% of which was assigned to international activities in the visual arts.
- In **Austria**, 5% of the total expenditure for international cultural cooperation in 2001 was to cover touring exhibitions and 19% to cover individual exhibitions, the only headings directly related to the visual arts. At 24%, the visual arts was the sector in receipt of a larger share of the budget, followed by music.
- In **Sweden**, the National Council of Cultural Affairs allocated €488,000 to 84 projects for the promotion of international cultural exchange in 2001, including 10 in the visual arts (€21,600 approximately) which made it, along with literature, the sector receiving the lowest amount. The Swedish Institute received €14 m, of which approximately €455,000 were assigned to the visual arts. The Swedish International Development Agency, with a budget of nearly €15 m for cultural cooperation in 2001, allocated approximately €865,000 to the visual arts.
- In **Germany** the Ministry of Foreign Affairs had a budget of €37 m for cultural activities in 2002, 5.3 m of which were allocated to the visual arts, including IFA's budget.

In order to identify governmental interest and the real promotional impact of the visual arts sector, it is more relevant to compare the percentages of the total ministerial budget rather than the exact sums granted to the sector. In that perspective, although the Czech Republic and Lithuania do not allocate the same amount of the budget to the visual arts, they do allocate 50% of their budget for cultural cooperation to the sector. On the other hand, Austria assigned nearly 25% of its budget to this sector.

When the funds are assigned through specific departments, the information is much clearer:

- **France's** AFAA had a budget of €34.24 m in 2002, 24% of which was assigned to the visual arts. The largest share of the budget was given to cultural development projects.
- **Germany's** IFA had a budget of €11.9 m in 2002 (9.5 m of which came from the Ministry of Foreign Affairs), most being assigned to the visual arts.
- The **Romanian** National Art Museum allocated approximately €80,000 to cultural cooperation programmes, comprising research, publishing and an exhibition.

2.2.3. National cultural institutes and embassies

Although they are defined by ministries of foreign affairs as “promotion and cooperation” agencies, **the activities of some foreign cultural institutes and embassies might sometimes expose the lack of real cultural cooperation with the cultural fabric of the country of residence, as most of their activities might have neither a local public nor private partner.** This often happens in the visual arts, where exhibitions might be initiated and funded by a cultural institute and/or an embassy without the partnership of another public body. Such was the case of the “Italian graphic arts 60-80” exhibition held in the Italian Institute of Brno (Czech Republic) in April 2002 which was not supported by any Czech public body. Other examples are the exhibition of works by Portuguese artist Baltazar Torres in Berlin's Camoes Institute with the support of the Portuguese embassy and no German involvement; in September 2002 the Swedish Institute's Cultural Swedish Centre in Paris hosted an exhibition of pieces presented in the Swedish Design Contest 2002 (industrial design, textile design, arts and crafts) without the support of any French public body.

Two models can be observed in the visual arts actions undertaken by these representative bodies abroad:

- A. **Cultural institutes and embassies that generally limit their cooperative actions in the visual arts to exhibitions of recognised national artists.** There exists less cooperation with other public bodies in the country where the exhibition is being mounted and much dependence on their own ministry.
- B. **Cultural institutes that diversify their actions in the field of the visual arts** to include contests, research projects, artists' residencies, performances, experimentation in the new technologies etc. There is greater cooperation with other public bodies and less dependence on their own ministry.

The **first model** is that of centres which regularly work closely with their ministries. That does not mean that their cultural supply is restricted (although the offer on visual arts is, generally speaking, restricted to exhibitions) but that bureaucracy and dependence on their ministries does not allow them to establish a coherent programme of activities. Their main contribution to international cooperation is the support to participation by national artists in art biennials and fairs, although they do cooperate at a regional and local level as well. Generally their cultural tasks mix with those of their embassies, cooperating together and both initiating visual arts events, with no specific cultural policies for each centre.

This is the case of **Spain's** Cervantes Institute and embassies abroad. Their incursions in the visual arts sector mainly concern exhibitions of recognised Spanish artists like the “From Goya to Picasso” exhibition in June 2002 in Berlin or the “Sorolla”

exhibition in Cologne; in April 2002 a “Dalí and Miró” exhibition was held in Vienna; the “Quixote pictures” were hosted in Helsinki; a Dalí exhibition took place in Athens in October 2002; and the “Suite Europa Exhibition” was hosted by several embassies in 2002. The “Suite Europa Exhibition” provided an original backdrop (digital postcards) for exploring contemporary Spanish and Latin American art, bringing together works by outstanding Spanish and Latin American artists. This set of prints had been envisaged as part of a broader-reaching cultural project, which sought to complement and enhance Spain's Presidency of the European Union. The exhibition toured the 15 EU member states and over 20 Latin American countries. “Suite Europa 2002” will also be shown in the accession countries. The overall aim was to highlight Spain's cohesive character and thus to promote cooperation and integration among European countries and to strengthen ties between Europe and Latin America. This exhibition is an example of the political interests that can lie behind an exhibition of visual arts.

The Camoes Institute works closely with the Ministry of Culture and other governmental departments, producing cultural activities abroad and in **Portugal**. One of its main engagements in cultural cooperation was in 2001, when the Camoes centre in Berlin hosted a European exhibition of contemporary photography in conjunction with the German Ministry of Foreign Affairs. Another relevant action was the support to artist João Penalva's participation in the second edition of the Berlin Biennial.

In the framework of Baltic cooperation, the **Danish** Cultural Institute organised the project “Baltic Return” in 1998-9, taking modern Danish design, architecture and music to 8 countries around the Baltic Sea.

The **Czech** centres abroad (located in Vienna, Brussels, Sofia, Paris, Berlin, London, Budapest, the Hague, Warsaw, Bucharest and other European cities) organise art exhibitions of contemporary art, like 2002's *City/Mesto: visions of London and Prague*, a graphic exhibition of installations by two graphic design studios from Prague and London taking place in the Czech Centre in London.⁵⁴ The Czech network of cultural centres tends to support alternative and new artistic forms such as installations and performances. In 2002 the Czech Centres organised or coorganised over 1,600 events.⁵⁵ Actions in the fine arts were the third most common, following those in film and music.

The same preference for plastic arts exhibitions can be observed in the case of the **Italian** Institute: exhibitions in recent years include “Italian painting 1931-1934” in Warsaw's Italian Institute (January-October 2001) and “The other modernity: Chirico and Savinio” at Düsseldorf's Italian Institute (September-December 2001). Italian Cultural Institutes include design and fashion in their programmes, such as the “Lombardia design” exhibition in Vienna (January-February 2002), and the graphic arts, like “Italian graphic arts 60-80”, held in Brno in April 2002.

During 2002 the **Austrian** Cultural Forum coordinated exhibitions, new commissions, residencies, performances, lectures and public discussions, bringing together artists, architects and critics. London's branch launched a new Visual Arts Programme in

⁵⁴ Source: The Czech Centre of London (www.czechcentre.org.uk/events/archive/art/city.htm).

⁵⁵ Source: National Report (see Annex I). No information about the cities where the events took place has been obtained.

1999, with the aim of showing new work by younger artists with collaborative and site-specific projects.

The **second model** includes most of the cultural institutes with relative independence from their own ministries and acting as the government's main agent for cultural cooperation. These institutes have created strong networks worldwide and are recognised as being cultural platforms abroad. It would also include those institutes which already have a parallel body managing cultural cooperation directly from the ministry, and are therefore able to promote national culture in a less restricted way. As these institutes establish their own cultural policies and goals, they have more economic freedom, most possessing their own fundraising schemes, and can develop a wide variety of tasks - contests, research projects, artists' residencies, performances, new technologies and creations, funds - , so their attitude is generally not only to promote their own country and its institutions but also to develop new artistic forms.

Germany's Goethe Institute promotes its country through a wide calendar of events. It participates in international art events like the Ars Electronica Linz (Austria) and the Berlin Biennial (Germany) and provides financial support for German artists to participate in international fairs.

The **French** cultural institutes (French Institutes and French Alliances) have a strong and wide network of centres all around the world. They work closely with AFAA in the promotion of artists abroad. The French cultural institutes cover several fields in the visual arts such as photography, video, fine arts, crafts, etc.

The British Council centralises all departments in its **UK's** headquarters. The department of visual arts produces between 12 and 15 major art exhibitions per year, which tour overseas during a specific period. They can be coproduced with other private or public institutions. To complement these large exhibitions, smaller exhibitions are designed by the visual arts department to tour extensively for longer periods of time. The bulk of these touring shows are compiled from works drawn from the British Council Collection. The British Council offers grants to British artists exhibiting abroad. The visual arts department is also responsible for the organisation of Britain's contribution at regular international events, such as the Venice Biennial, where it maintains the British Pavilion. Particular emphasis is placed on contemporary work and the development of dynamic relationships with diverse partner institutions and curators, for example the Lucien Freud exhibition at Barcelona's Caixaforum centre, owned by a private cultural foundation, in 2002. Caixaforum is rapidly becoming one of the main centres of contemporary art in Spain. The relationship and collaboration between both institutions is therefore establishing an image of contacts with the latest and most modern developments in the European framework of the visual arts.

A third model can be perceived among those countries without a foreign cultural centre, or with a network neither sufficiently strong nor consolidated - Belgium, Hungary, Iceland, Ireland, Slovenia, Slovakia, Lithuania (with one only Lithuanian Institute, established in Lithuania and with a small programme abroad) and Latvia. In these cases, the agencies for cultural cooperation are embassies and consulates, generally with no special concerns with the visual arts. When the government lacks a specific body to coordinate and organise actions in a sector

like the visual arts, it might commission private bodies to undertake such actions, to the extent that the latter may end up regularly working for the government, as in the case of **Hungary's** Central European Cultural Institute, which had been operating as a private foundation since 1989 and later became a unit of the Hungarian Directorate of Cultural Institutes. The Institute has its own premises – a gallery and a small stage – and runs programmes of literature and visual arts in Hungary and other Central European countries, involving local writers, intellectuals and artists. In 2002 exhibitions of a Czech painter, a Czech sculptor and a Croatian photographer were held, as well as an exhibition introducing the multicultural town Gorica / Gorizia (Slovenian / Italian spelling). An exhibition of 19th century (mostly Austrian) painters on the Danube was subsequently on show in the cultural institute in Vienna and Paris.

Foreign cultural institutes and embassies based in the same city might cooperate in visual arts actions, although strong and permanent lines of cooperation are seldom established. In most cases such centres have a confident and individual attitude and they sometimes seem to compete, rather than cooperate, with others. The Polish Institutes cooperate with other foreign cultural institutes when undertaking actions in the visual arts sector: In France, on the occasion of Jacek Malczewski's exhibition of paintings in Musée d'Orsay, an exhibition of the painter's drawings was held in the Polish Institute in Paris, thence showing again a very simple structure of cooperation, as seen earlier when analysing the background of cooperation at a state level. In the Netherlands, the Polish embassy in The Hague organised a Polish Festival in Amsterdam and a Polish Week in Maastricht. In Italy, with the help of the Polish Institute in Rome, a festival of Bruno Schulz was organised; in Sweden, with the help of the Polish Institute in Stockholm "Sopot Days" were organised, with a broad cultural programme..

In Greece, in 2000—2001, the visual arts was the second sector wherein cooperation was more widespread, after music: a plastic arts cooperative event (exhibition of paintings) took place in Thessaloniki with artists from Bulgaria, Cyprus, France, Germany, Romania, Spain and Turkey in cooperation with the Greek-Bulgarian Association, the Embassy of Cyprus, the French Institute in Thessaloniki, the Goethe Institute in Thessaloniki and the Greek-Spanish Association. Each institution brought one or more national artists to Thessaloniki.

2.2.4. National museums

A special section needs to be devoted to the role of national museums, not only because of their independence from ministries, but also for their specific concerns on art. **In most countries, national museums are the sole agent of cultural cooperation exclusively focusing on the visual arts sector.**

Generally speaking, national museums of art are autonomous bodies with their own legal status and budget, although they can carry out specific ministerial cultural policies. On some occasions they might receive grants from ministries for specific international projects. Probably for this reason they act as "mirrors" of their country, its cultural policies and its economy. **Two types** can be distinguished among National Museums of Art:

- First type: **national museums of art with a wide, consolidated programme** of

cooperation, including artists' residencies, touring exhibitions, bilateral publications, sharing of archives, etc.

- Second type: **national museums of art with very few contacts abroad**, usually with permanent exhibitions and no policies of cultural cooperation.

An example of the first type is shown by the activities of the National Museums of Art in **Ireland** - the National Museum of Ireland, the National Gallery and the Irish Museum of Modern Art (IMMA) - which cover a wide range of actions of cooperation: artists' residencies and exchanges (artists from the programmes are selected to represent Ireland in international fairs and biennials; the National Gallery Library is involved in an exchange programme with over 200 international partners); bilateral arrangements for training and mobility of staff; touring exhibitions (exhibitions hosted at the National Museum of Ireland in recent years include: *3D+ Swedish Design*, an exhibition of contemporary Swedish furniture, produced by Riksställningar - Swedish Travelling Exhibitions and Svensk Form - the Swedish Society of Crafts and Design and supported by the Swedish Institute within the framework of 2001's Swedish presidency of the EU; *Hunters of the North Faroe Islands*: 2002; exhibitions abroad from the collections of the National Art Museum: since 1999 *The Vikings in Ireland* at the Viking Ship Museum in Roskilde, Denmark; cooperation exhibitions: *The European Bronze Age*, exhibited in Denmark, Germany, Greece and France), art loans (IMMA circulates catalogues, information packs etc. to a wide cross-section of visual arts institutions and art media in Europe on a regular basis); CD-ROM productions and publications (educational CD-ROMS on the Vikings have been produced in cooperation with the National Museums of Scotland and Denmark).

In **Norway**, the National Museums of Art and art institutions also undertake actions of cultural cooperation: National Touring Exhibitions Norway is a public institution with the aim of contributing to the interest and understanding of visual arts, crafts, design and architecture. It imports art from foreign countries into Norway, by holding exhibitions which include art made by European and non-European artists. The National Museum of Contemporary Art, the National Gallery and the Museum of Modern Art cooperate internationally in visual arts actions.

Examples of the second type can be seen in countries such as **Cyprus** or **Slovenia**, little evidence about activities of which has been found, in spite of the latter's project of cooperation with the British Council to devote particular attention to museum management within the context of the modernisation of Slovenian museums.⁵⁶

2.3. Other agents

As explained in the introduction to this section, intergovernmental cultural cooperation often overlaps with activities initiated or actively supported by agents of a non-state nature, including local and regional authorities, private and non-profit organisations. The richness of such interaction provides the sector with much of its dynamism. Therefore, references to joint projects will need to be made as the

⁵⁶ Data taken from Slovenia's national report, completed in the context of this study (see Annex I).

next section focuses on the actual visual arts cooperation currently bringing together European states.

3. Analysis of cooperation in the visual arts

3.1. Bilateral agreements

Three fundamental questions can be posed in order to explore the nature of visual arts activities at the ministerial level which unfold from cultural cooperation agreements:

- Are any visual arts disciplines particularly promoted by states in the framework of bilateral agreements?
- What contributions do the visual arts actions undertaken in the framework of bilateral agreement make to visual arts cooperation as a whole?
- In what sense do visual arts actions in the framework of bilateral agreements contribute to non-cultural sectors of the country?

Estonia, Latvia and Lithuania provide relevant examples to analyse the visual arts disciplines which states particularly favour in the framework of their bilateral agreements. In the last 10 years, they have signed, through their ministries of foreign affairs, more than 50 bilateral agreements each.⁵⁷ In Estonia's case, these agreements are coordinated by a Department of International Relations and European Integration, and all other actions of cooperation are undertaken by government-funded institutions.⁵⁸ Cultural cooperation actions have taken place with half the EU member states.

However, the existence of a bilateral agreement does not always result in cultural cooperation activities, as opposed to investment and trade relations. Cultural cooperation actions tend to be undertaken with geographically-close countries or where an economic interest exists in order to reinforce the agreement. In recent years, the following activities have been the result of bilateral agreements in Estonia and Latvia:⁵⁹

- Danish artists were brought to Estonia in group exhibitions by the Danish Cultural Institute in 2001 and 2002;
- Following the cooperation programme for the years 2001-2003, signed by the Estonian and Hungarian ministries of culture in May 2001, a Hungarian modern art exhibition took place in Tallinn in September 2001;
- In 2002 Latvia participated in the Venice Biennial, displaying a project already shown in Latvia: "The Castle of Light", an exhibit of the construction project for a new building for the Latvian National Library;
- From 21 June to 13 July 2001 the exhibition "Art Nouveau of Riga", dedicated to the 800th anniversary of the Latvian capital Riga was open at the Association of Architects of Lisbon (Portugal).

⁵⁷ See ministries web pages: Estonia (www.vm.ee), Latvia (www.am.gov.lv/lv) and Lithuania (www.urm.lt/full_e.php).

⁵⁸ See the role of the Estonian Institute and the Centre for Contemporary Arts in the national report for Estonia (Annex I).

⁵⁹ Source: Ministry of Foreign Affairs of Estonia/bilateral relations (www.vm.ee/eng/kat_130) and Ministry of Foreign Affairs of Latvia/bilateral relations (www.am.gov.lv/en/?id=5).

These examples, presented by the Estonian and Latvian ministries of foreign affairs as cooperative actions with other countries in the field of the visual arts, appear to be slightly vague and to have a small repercussion. **The level of actual cooperation between the countries can be questioned (may this not be called promotion rather than cooperation?).** On the other hand, the observation done prompts the conclusion that, in the framework of bilateral agreements, **art exhibitions are the most widespread action in the visual arts field**, and they show very simple logistics. These are one-off activities with promotional goals (such as a state's participation in the Venice Biennial) and with hardly any private sector involvement.

The case of **Poland** is useful to analyse to what extent cooperation activities concerning the visual arts undertaken in the framework of a bilateral agreement are relevant to the sector as a whole. Polish cultural programmes with other countries led to the following events between 1999 and 2002:⁶⁰

- Polish-Spanish cultural cooperation programme for the period 2000-2002: the Spanish side organised an exhibition of "Gaudi, Picasso, Miró, Dalí and Tàpies the Catalan Masters of the XX century" in the Zachêta Gallery in Warsaw and in the National Museum in Cracow; the Polish side organised an exhibition "Art from Poland", in Spain.
- Polish-Italian cultural cooperation programme for the period 1999-2002: the organisation of a sculpture exhibition of M. Abakanowicz and K.Kobro; exhibition in Rome as well as the organisation of the Polish-Italian cultural event "The composition, culture and art at the beginning of the year 2000" in Rome and Warsaw.
- Bilateral agreement between Poland and Portugal – included the cooperation between the Gulbenkian Foundation in Lisbon and the Zachêta Gallery in Warsaw, its main aim being the exchange of exhibitions; as well as cooperation between the Centre of Polish Sculpture in Oroňsk and the Centre of Sculpture in Pero Pinheiro.

The preceding three examples of actions under bilateral cooperation agreements and programmes indicate that, again, art exhibitions are the main cooperative action in the field of the visual arts between two countries with a bilateral agreement, and therefore there exists little variability in the promotion of the visual arts through cultural agreements. The standard "exchange scheme" in actions of cultural cooperation under a bilateral agreement is as follows: country A holds a foreign art exhibition of country B and afterwards country B will hold an art exhibition of country A.

Thus the answer to our second question (What contributions do the visual arts actions undertaken in the framework of bilateral agreement make to the visual arts sector as a whole?), is not very encouraging: **the actual degree of cooperation is very limited, in solely involving the physical hosting of the exhibition.** Actions under these schemes show the lack of real cooperation between governments, and the way the visual arts are used to establish or to consolidate diplomatic relations between countries. The political uses and benefits that an art exhibition might offer to the host and guest states are greater than that offered by other types of action (digital art projects, for instance): art exhibitions have traditionally been one set form to show a country's strength. No language boundaries are evident, as the

⁶⁰ Source: Poland National Report.

message of the action remains within the visual art, and an art exhibition might not require large infrastructure (as opposed to, say, digital art) so it can easily be hosted without major disruption. In other words, art exhibitions are supported by a background of economic reasons and enjoy a traditionally-established status.

In some cases bilateral agreements are signed by governments but their cultural actions are undertaken by dependent or semi-dependent bodies, as is the case in Italy. The RomaEuropa Foundation represents an unusual example of international private-public partnership for the promotion of cultural cooperation between Italy and other countries and it has been included by the Ministry of Foreign Affairs in over 40 bilateral agreements. The Foundation is involved in setting up international cultural events and facilitating artists' opportunities through its networking activity. It also encourages the production and promotion of art and receives funding from the EU, the Italian government and several Italian regional and local authorities.

The third question (In what sense do visual arts actions of in the framework of a bilateral agreement contribute to other non-cultural sectors of the country?) can be deduced from the examples given. On the one hand, visual arts actions in the framework of bilateral agreements promote national prestige, as the art exported can be the most symbolic, representative and of the highest value in the country. When the objective is prestige, the agreement generally leads to an action concerning the fine arts; on the other hand, such activities promote economic interests abroad, as the exported art can be bought and sold. When the main objective is the economy or trade relations, the agreement generally leads to an action concerning crafts, design and fashion.

When an artistic cooperation action comes under the framework of a bilateral agreement, along with trade, commercial and economic reasons to cooperate with another country, artistic interest tends to be very low. In other words, the artistic action is not an objective in itself, but a way of promoting the country or, furthermore, to activate commercial and political relations. It is then quite obvious that the establishment of sectorial policies and lines of actions in the sector is not the foremost interest of the government.

3.2. Multilateral agreements

In some cases governments initiate but do not fund cultural programmes or just redirect project applications to international organisations. One example of this formula is the Estonian-Lithuanian-Latvian cultural cooperation, a part of the trilateral Baltic cultural cooperation. In 1994 a cooperation agreement among the ministries of culture of Estonia, Latvia and Lithuania was concluded, on the basis of which two-year cooperation programmes are elaborated. Cultural cooperation is also a part of the trilateral cooperation between the parliaments (Baltic Assembly) and the governments (Baltic Council of Ministers).

All countries work in some way under the EU Culture 2000 Programme. This cooperation has made possible major events in the visual arts, such as *Apollonia*, *Les Pepinières Européennes pour jeunes artistes* and *Germinations*, coordinated by the French Department of International Affairs, along with the French Association of Artistic Action, involving several countries.

Concerning multilateral networks of national museums, the online net Euromuse (www.euromuse.net) can be mentioned, where past, present and future exhibitions of the national museums of about 15 countries can be accessed through the Internet. The portal works as a source of information about exhibitions, but hardly any active projects of cooperation between the museums have been carried out within this framework.

3.3. Activities involving private and non-profit agents

After outlining the panorama of relations at a public level among artistic or cultural agents in a framework of cooperation, it is now time to examine the public-private relations: **non-governmental bodies are involved in most cooperative actions that public organisations undertake.** Furthermore, some forms of cooperation in the visual arts are covered by both types of institutions: this is the case of international biennials and other major events and of artists' residencies.

3.3.1. International biennials and other major events

These constitute the main meeting point between public institutions - which generally promote a more traditional vision of art - and non-governmental institutions or networks and provide most cultural institutes with their main mode of participating in international visual arts events: the Berlin Biennial, Amsterdam's World Wide Video, the Venice Biennial, International Meetings Paris-Berlin, the Biennial of Young Mediterranean Creators (several Mediterranean cities), Kassel's Documenta (Germany), Berlin's Transmediale, Manifesta (changing host cities, last held in Frankfurt, Germany), Lisbon's Experimenta Design Biennial, etc. These are major international events produced in the framework of cultural cooperation between ministries (sometimes relating to bilateral agreements), public institutions of international cultural affairs and private or semi-private institutions.

The above-mentioned events are organised and/or supported by public and private organisations. Some are organised under the aegis of an international organisation and generally involve several public institutions. The EU's Culture 2000 Programme has funded the World Wide Video Festival and Manifesta. The World Wide Video Festival is mainly funded by the Netherlands' Ministry of Culture, the Prince Bernhardt Cultural Fund and the Prince Claus Fund. Recent editions have also been supported by the Canadian Embassy in the Netherlands, the Flemish Community of Belgium, the British Council, Norway's Ministry of Foreign Affairs, AFFA and the Goethe Institut in Amsterdam. The last edition of Manifesta was supported by the Frankfurt City Council and organised by a group of curators of international museums of art, its partners being mainly private institutions. UNESCO funds the International Meetings Paris-Berlin, which are organised by the regional DRAC-Ile de France with funding from the French and Dutch ministries of culture, the Goethe Institute of Paris, the French National Art Schools and several foreign embassies in Germany and France.

In some cases events are supported by national, regional or local governments and are partially funded or organised by private institutions: that is the case of the Berlin

Biennial, which is funded by the Ministries of Culture of Germany and the Netherlands (in the latter's case through the Netherland Culture Fund, the main new policy instrument of the Ministries of Culture and Foreign Affairs) and supported by Berlin's Institute for Contemporary Art, AFAA, the British Council, the French Embassy in Germany and the non-profit Mondriaan Foundation; another example of public government supporting a major event is Experimenta, organised by Portugal's Ministry of Culture, with contributions from several foreign cultural institutes in Portugal and a number of private and non-governmental institutions. Berlin's Transmediale is supported by the local Berlin government and organised by the following private institutions: Berlin Cultural Events, Podewil Germany (a Berlin cultural centre) and the European Coordination of Film Festivals (Germany).

In some cases the organisation and support of the event is private, and the involvement of public institutions is secondary, generally through cultural institutes which promote or facilitate the participation of national artists, like in the Biennial of Young Mediterranean Creators or the Venice Biennial, organised by the Venice Biennial corporation, supported by private funds.

These private and non-profit agents have created networks in order to facilitate work with public agents in the organisation of major events, and in order to develop new forms of contemporary art in a more specific and diverse way. Most of these networks are funded or partially funded by public bodies, or receive public funding for some projects. This is the case of the Fornos Centre for Art and New Technologies (Greece); the European Network for Cyberart ENCART (Hungary); the International Contemporary Art Network ICAN (Hungary); the European Cultural Backbone (Austria); the Ars Electronica Centre Linz (Austria); the Network Interface for Cultural Exchange (Latvia);⁶¹ the Middle European Colony of Contemporary Arts (MECCA, Czech Republic),⁶² all involved in the promotion of new artistic forms: multimedia and digital arts, theatre, performances, electronic and industrial arts, etc. In some instances, networks have been expressly created to organise an annual or biennial event like the Ars Electronica Centre. These networks have created strong relations within Europe and are the main non-profit organisations cooperating with national bodies in international visual arts projects.

A closer look at the nature of these **private and non-profit agents** shows that most are situated in Central and Eastern Europe,⁶³ some in the EU accession countries. The main differences between these institutions and those dedicated to international artistic cooperation in countries such as Spain, France, Germany and the UK can be outlined as follows:

- **Western European countries have often consolidated cultural centres abroad while Eastern Europe countries have a smaller or even non-existing network of cultural centres**, so the above-mentioned **networks can carry out actions**

⁶¹ The Network Interface for Cultural Exchange has since 1996 organised the Art +Communication International Media Festival (<http://rixc.lv/00>) and supports the media festival Mediaterra, organised by the Fornos Centre (www.mediaterra.org).

⁶² MECCA is partially funded by the Ministry of Culture of the Czech Republic and in 2000 received grants from the Swedish Ministry of Culture and other international organisations (www.m-e-c-c-a.org).

⁶³ See the European Cultural Networks and Networking in Central and Eastern Europe web site of the European Institute for the Progressive Cultural Policies in Vienna (www.eipcp.net).

covered by institutes in other countries, and in some cases cooperate directly with cultural institutes abroad.⁶⁴

- These networks **are working mainly with new artistic forms** and therefore act in the international range of major "new arts" festivals and events, playing an important, distinct role, while **a large part of the cooperative artistic actions of Western European countries involve, as mentioned above, traditional disciplines (art exhibitions) and arts** (painting, sculpture and photography).

Other private and non-profit agents that actively cooperate with national bodies in the realisation of major international events are cultural foundations or associations, such as the European Cultural Foundation, which works as an agent for fundraising between public grants and private organisations or projects.

Public support for these major events comes sometimes through the foreign cultural institutes' presenting and financing of the participation of fellow national artists, as in the Camoes or Cervantes Institutes' involvement with the Berlin Biennial or the Goethe Institute's with the Ars Electronica Linz Festival.

The complex framework in which public and private bodies cooperate actively to organise large international events prompts the following comments:

- A complex system of funding, coming from different sources and countries and involving public and private bodies, supports major international visual arts events.
- Cooperation involving private and non-profit agents is most effective for the promotion of new artistic forms and trends.

3.3.2. Artists' residencies

As in the previous case, artists' residencies witness the cooperation of public and private bodies. Generally speaking, **the public promotion of artists' residencies occurs through grants awarded by ministries or governmental cultural relations departments or agencies**. This is the case of France's National Centre of Plastic Arts (Centre national des arts plastiques, CNAP), which offers grants to French artists for exchanges of artists-in-residence. The non-profit International City of Arts in Paris (Cité Internationale des Arts) is a regular host to foreign artists, countries supported by their ministries or their foreign cultural institutes.⁶⁵

Artists' residencies programmes are found within most governments' visual arts policies. In Sweden, a special visual artists-in-residence exchange programme is partly administered by the Arts Grant Committee: the International Artists Studio Programme in Sweden/IASPIS, which covers the costs for Swedish artists' staying for a period of time in a studio abroad. In 2000-2002 30 artists (European as well as non-European) stayed in Sweden under the IASPIS programme.

⁶⁴ In 2002 the MECCA organised a seminar with the support of the Swedish Institute.

⁶⁵ Note: it has been impossible to access to the exact number of artists in residence sent by foreign institutions.

3.3.3. Art fairs

National governments indirectly participate in international art fairs in the following ways:

- **Grants to art galleries and artists:** in France, the Ministry of Culture along with AFAA award grants to private art galleries in order to promote French artists in international fairs in New York, Chicago, Basel and Cologne.
- **Municipal platforms and infrastructures:** on the occasion of FIAC 2002 (International Contemporary Art Fair), special services and facilities were provided by the City of Paris.
- **Promotional actions:** the presence of institutional stands at the fair, like the Spanish Ministry of Culture and Ministry of Foreign Affairs' stand at ARCO 2003 (International Art Fair of Madrid). In this edition Switzerland had a stand as a guest country. ARCO is organised by the ARCO Foundation.

3.4. Activities involving local and regional authorities

Although the object of this report is to establish an outline of needs and models of cultural cooperation at a national level, the presence and strength of local and regional governments throughout Europe should not be ignored.

As shown above, **important international visual arts events are possible thanks to the cooperation between regional and local governments**, such as the International Meetings Paris-Berlin, with contributions by the ministries and embassies of France, the Netherlands, Germany, Belgium, Canadian and French regional authorities through their DRAC (Regional Directorates of Cultural Affairs); Kassel's Documenta, with the involvement of the City of Kassel, and Berlin's Transmediale, with the action of the local Berlin government. Regional governments can cooperate either as facilitators - several cultural infrastructures are under their direction - or by being involved in the actual running of events.

In some cases regional governments undertake actions of cultural cooperation with national ministries through regional agencies of cultural cooperation, like the Catalan Consortium of Cultural Promotion Abroad (COPEC), whose recent actions include the 2002 touring of a Gaudí exhibition around Europe.

In specific circumstances several governments might undertake major actions of multilateral cooperation, generally within frameworks of geographical proximity. This is the case of Ars Baltica, an initiative of cultural cooperation in the Baltic Sea region, involving Denmark, Estonia, Germany, Finland, Latvia, Lithuania, Norway, Poland, the Russian Federation and Sweden. Cooperation among the members is carried out through meetings, the exchange of information and joint projects. In 2001, the Second Ars Baltica Triennial of Photographic Art in Lithuania and a programme of artists in residence formed the visual arts programme. In 2002 it was the turn of the 7th Biennial of Graphics of the Baltic Sea States "Kaliningrad - Königsberg 2002."

4. Case studies

4.1. The Hungarian Season 2001⁶⁶

The Foreign Cultural Seasons in France consist of the intensive cultural presence of a foreign country in France, officially invited by the French authorities to present its culture and traditions through a wide range of cultural manifestations.

These seasons are co-funded equally by the French Ministry of Culture and Communication's Department of International Affairs and the Ministry of Foreign Affairs' General Directorate for the International Cooperation and Development and organised by AFAA.

The selected projects are presented in different cultural venues in France (theatres, cinemas, museums, etc.). Generally speaking, projects under the "foreign seasons" banner develop over time and can lead to the emergence of new associations and networks.

Hungary was the guest country in 2001, the cultural season being thence named *Magyart*. In 2002 the invited country was the Czech Republic, and the foreign cultural seasons were called *Bohemia Magica*. In 2004 the *Polish Season* and the *Icelander Period* will take place.

The decision to organise a Hungarian Season in France from June to December 2001 was conceived by the French and Hungarian governments after the President of the French Republic's visit to Hungary in 1997. The existing bilateral agreement provided the background to the cooperative event.

The season included several instances of Hungarian arts: painting, crafts, photography, film, audiovisual arts, music, etc. and contemporary works in the field of music, theatre, dance, performances, visual arts and film. The event was directed by a French curator and a Hungarian curator, appointed by their respective ministries.

The French public institutions involved in the action were the Ministry of Foreign Affairs, the Ministry of Culture and Communication, the French Embassy in Hungary, the French Institute in Budapest and AFAA. Hungarian public institutions involved in the action were the Ministry of National Cultural Heritage, the Hungarian Embassy in France, the Hungarian Institute in Paris and the Season 2001 Bureau. The temporary Season 2001 Bureau was established at the Hungarian Institute in Paris and financially supported by the Hungarian government with a team of seven experts.

Other French governmental partners were over 150 French cities and their municipal governments, 11 regional departments and 20 universities. Non-governmental partners included over 30 French-Hungarian associations. The Hungarian Tourist Office also cooperated in the event.

In the visual arts, contacts were established with the International Fair of

⁶⁶ See www.magyart.com.

Contemporary Art of Paris (FIAC), where Hungarian artists participated in the framework of the Season. Regional departments facilitated the opening of art galleries and centres to welcome Hungarian artists. It is important to analyse here the nature of the relations between public authorities, with their political agendas, and cultural organisations, with their artistic priorities. Art galleries and centres in France “welcomed” and hosted artistic Hungarian action on the occasion of the Hungarian Season, **a political and economic event of high importance in order to consolidate diplomatic relations between both countries.** It is not possible objectively to analyse governmental pressure on these galleries and centres in order to render them interested in Hungarian art, or furthermore to have them include Hungarian art events in their agendas. It has been impossible to know if a specific economic support to these galleries and centres existed, but this is, in any case, an example of the state being the initiator of the action and “using” private and non-profit agents as intermediaries.

4.2. European Forum: Journeys in Between

The British Council organised a Forum entitled “Journeys in Between” in Belgium in November 2001, a project to consider the place of creative practice in relation to issues of political asylum.⁶⁷ The forum took place at La Maison de l'Europe in Brussels and brought together artists, asylum-seekers, refugees, policymakers and journalists from all over Europe.

The disciplines discussed in the forum were: theatre, sculpture, poetry, video, music, photography and painting. The event was attended by up to 200 people and 8 exhibitions were held. The programme was initiated and coordinated by the British Council Belgium, with funding provided by the Alliance Française, the Goethe Institute and the British Council. Other partners were Amnesty International, Artists in Exile (London), the Arts Council of England, the British Council's European centres, Culture et Démocratie (Brussels), the Danish Cultural Centre (Brussels), the Irish Centre for Migration Studies (Cork), Ireland's National Consultative Committee on Racism and Interculturalism (Dublin), London Arts,⁶⁸ Save the Children, Susret Art (Vienna), the Refugee Council (Dublin and London), the Body Shop International and the UNHCR.

This event provides an example of cooperation involving institutional bodies representative of their countries abroad. It also shows the strong networks created among some cultural institutes around Europe and other cultural and social platforms or bodies, including international NGOs such as AI.

The choice of a socio-political theme related to the visual arts opens the sector's boundaries and shows that transversal cooperation within sectors is possible. The diverse groups that the event attracted might be seen as a strategy to bring new audiences to the visual arts sector, as well as to open up the established and common disciplines. The different nature of the institutions involved can be regarded as an attempt to give fresher air to the visual arts sector, making it more responsive to contemporary social and human interests and realities. It is significant

⁶⁷ See the programme in www.britishcouncil.org/belgium/governance/forum_18-20nov_program.pdf.

⁶⁸ London Arts is a public agency, currently part of Arts Council England.

that such an “original” (or “less traditional”) action was undertaken by several cultural institutes and included in their “visual arts programmes”. **These institutes coincide with those previously included within the model of more independent cultural institutes abroad.**

5. Conclusions, trends and recommendations

This section is designed to identify needs and trends of transnational cooperation in the visual arts sector. This chapter has served to identify the following basic conclusions:

- **There is no clear and standard definition of what the visual arts are**, although generally the following disciplines might be included: traditional fine arts, photography, multimedia and digital arts, installations and performances, crafts and design. These disciplines are unequally promoted by institutional platforms, plastic arts exhibitions being the most common activity of cultural cooperation at a ministerial level. On the other hand, multimedia, digital arts and performance - the most avant-garde art from a historical point of view - are generally initiated by artists themselves, by non-governmental bodies or by specific governmental institutions related to the visual arts sector.
- Either definition of visual arts is used by states according to the image they want to give abroad: visual arts in the traditional interpretation is used when the country wants to offer a symbol of prestige; visual arts as the ensemble of arts, crafts and design is used when the country wants to offer a commercial image, promoting its industries.
- There tends to be too much dependence between national funds and EU programmes. Furthermore, **some countries do not undertake cooperative events in the visual arts sector outside the framework of EU programmes**.
- As in other cultural sectors, actions of cooperation in the visual arts might be undertaken in the majority countries by either the ministry of foreign affairs or the ministry of culture, as well as by foreign cultural institutes and embassies. In most cases there are no specific policies or plans of actions for each institution.
- The fact that in most countries international cultural affairs are considered a task for ministries, without warranting a specific department or team to deal with projects, **makes cultural cooperation policies extremely confusing and general, rather than sectorial**. For that reason, in some countries the visual arts sector is unprotected, without any strategic planning of action and without promotion for artistic creation.
- **When public bodies manage cooperation specifically in the visual arts, actions tend to emphasise cooperation with artists and private bodies rather than with other government agents**, because hardly any interstate network of cooperation in the visual arts exists.
- **Major international events are generally initiated by non-governmental artistic platforms and partially funded by governmental institutions**. These events create a network of cooperation at governmental and non-governmental level that is not present in actions initiated by states.
- The budgets and activities of some foreign cultural institutes depend on their ministries, and this does not facilitate cooperative actions with other bodies or the initiation of a diversity of projects. This dependence aids the establishment of standardised calendars with mainly art exhibitions. Furthermore, these cultural institutes tend to undertake actions of promotion rather than cooperation, their only incursion in the international cooperation framework being support to national artists in art fairs and biennials. **A general impression is given that these**

institutes (and, indirectly, their ministries) are promoting "traditional art"⁶⁹ - to the detriment of the promotion of new artistic forms, events related to which tend to be initiated by private agents.

- **Artistic exchanges and residencies are increasingly being promoted and funded by most ministries.** These actions are conducive to the establishment of a network of cooperation between ministries and art universities.
- Several bodies with different political statuses cooperating at several levels do generally undertake more precise and structured actions, which are also more diversified.
- **Central and Eastern European non-governmental bodies are increasingly creating networks and international events with funds from their governments and involving the "less traditional" disciplines in the visual arts.** This can create a differentiated boundary between Eastern and Western Europe in terms of artistic production.
- Countries that diversify their activities of cultural cooperation through specific departments or institutes, following a previous plan of action of sectorial policies, have better control of their funds and can concentrate on particular promotions in all cultural sectors. On the other hand, **the non-existence of specific departments for international cultural affairs does not permit sectorial policies** or clear evaluation of visual arts actions previously undertaken.
- **National museums of art play a complementary and sometimes unique role in cultural cooperation.** Due to the fact that their principal actions are exhibitions they cover the same fields as embassies, cultural centres, institutes and ministries, but they have their own thematic lines and budgets. Their actions are very structured although **they tend to cooperate with other national museums leaving aside the existing artists' networks.**
- Generally speaking, the impression remains that governmental bodies promote the arts abroad because of prestige and for the representation of national identity, without working further on the establishment of sectorial policies, whereas non-governmental bodies take a role in promoting artistic creation and the interaction between all kinds of artistic platforms.

If the visual arts have a strong presence in the European framework of cultural cooperation, this tradition will continue over the next years, as most ministries intend to undertake actions of cooperation in the sector.⁷⁰ Nevertheless, no ministerial action plans are found to cover those "less traditional" disciplines generally promoted by private and non-profit agents, nor to establish sectorial cultural cooperation policies within their departments.

- **Sectorial policies for bilateral agreements should be created:** while the general motivation for artistic actions of cooperation in the framework of a bilateral agreement is the promotion of a country and the main action is the well-accepted, traditional art exhibition, a clearer sectorial planning of lines of action would grant a renewed and original image of the country, as well as stimulating the presence of private and non-profit agents in the cooperation.
- **There is a need to establish cooperation goals at a governmental level between different states:** public agents in charge of cultural relations need to create a real framework where other governments can get involved as funders, organisers or cooperators.

⁶⁹ "Traditional art" understood as painting, sculpture and photography.

⁷⁰ See the introductions to national reports contained in Annex I.

- Governments ought to have a stronger involvement in the activities held by foreign national cultural institutes in their country.
- A need exists for governments to balance their actions as funder, commissioner, initiator, organiser and facilitator in order to remain a public reference in their national panorama of visual arts.
- **Stronger interaction between governmental bodies and artists in their international activities is desirable**, to ensure that national art is alive and achieves its goals and expectations.
- There is a need for more cooperation with private and non-profit agents through funds and shared projects. A balance in the public/private presence ought to be consolidated, without creating lines of dependence or neglected areas.
- **Further research and analysis on annual governmental actions of cooperation is required**, including identifying specific budgets for each sector.
- Governments should approach and provide more room for the new artistic forms to consolidate the public presence in all visual arts disciplines.
- There is a need for open-mindedness and less bureaucracy in the relationship between ministries and cultural institutes abroad, to allow the latter to be more creative and interactive with their host scene.
- The role of private and non-profit agents as actual intermediaries between governments ought to be positively recognised, particularly where the lack of corresponding sectorial bodies turns artistic and cooperative intermediaries into key players.

6. Events 2003-2006

This list has been compiled with indications from the national reports and from other experts participating in the Study. It does not intend to be a selection of the best or richest events to take place in Europe in the forthcoming years. It should be read in conjunction with the rest of the document, where further information is given for some of these events. Internet addresses are correct as of May-June 2003.

BELGIUM

Exhibition *Blake to Bacon* (Ghent)

- A major exhibition is being organized in Ghent in 2006, which takes an imaginative look at two centuries of British art. The subject is approached from three different angles: the British talent for observation and satire, the visionary in British art and the reflection of our rapidly changing society in art. The exhibition is being mounted in cooperation with the British Council.

BELGIUM AND FRANCE

Exhibition *Rubens* (Antwerp and Lille)

- Antwerp and Lille, in the framework of the Cultural Capital of Europe 2004, will be the scenarii of several exhibitions to rediscover the master of the Flemish baroque also as graphic artist, as designer, as collector, as teacher and as source of inspiration.
- <http://www.rubens2004.be>

CZECH REPUBLIC

Prague Biennale

- International Biennial Festival over a period of two months (late June – late August)
- Young and emerging artists from every corner of the world will be selected by the most influential curators (or artists acting as curators) to create a pluralistic vision of contemporary art today. This is not one of those biennials in which the selections and the opinions are determined by the eyes of one or two curators, but is rather a real meeting of cultures and attitudes from every center and the periphery.
- <http://www.praguebiennale.org>

CYPRUS

Famagusta International Culture and Arts Festival

- Annual Summer Festival over a period of three weeks (early July).
- <http://www.magusa.org/festival/index.html>

Kypria International Festival

- Annual festival over a period of two months (early September onwards).
- Apart from visual arts, the festival also deals with opera, theatre, music, dance and cinema. It is organised by the Cultural Services of the Ministry of Education and Culture.

ESTONIA

Tallinn Print Festival

- International Triennial Festival over a period of a month (September).
- 11th Tallinn Print Triennial is a programme of exhibitions and events which poses the question of the heroic tradition of prints not so much from a craft aspect but from a technological aspect. It could even be said that it deals with a kind of memory technology in the context of other media technologies.
- <http://www.triennial.ee>

Tallinn Applied Art Triennial

- International Triennial Festival over a period of a month (December).
- The works sent to the triennial are mostly of high level, varying from traditional handicraft to experimental and conceptual treatments. Wool, flax, wood, metal, clay, glass that require fine technical processing stood side by side with photos, laser copies, ready made, plastic, rubber, found objects and laminated snakeskin. The biggest number of applications use to be from the representatives of the fields of textile, ceramics and metal/jewellery.
- http://www.ekm.ee/tarbekunstimuuseum/1triennaal_eng.htm

FRANCE

Biennale d'art contemporain de Lyon

- International Biennial Festival over a period of four months, whose next edition is to be held between mid-September 2003 and early January 2004.
- It is a view of the creative landscape entailing no emphasis on the eccentric and openly concerned more with individual characteristics than with matters of provenance or identity.
- (<http://www.biennale-de-lyon.org>)

The Biennial of Young Mediterranean Creators (several Mediterranean cities)

- The main target of BJCEM Association is promoting young creators, making easier their access to the international market circuits through the creation of meeting points, exchange, reflection and formation about the contemporary art reality. BJCEM Association is a great and articulated network that promotes cultural relationships over all the political and geographic frontiers: the Biennial proposes a concept of Europe and Mediterranean that willing to unify the countries of this area promoting continuous relationship and common work.
- http://www.lafriche.org/biennale/version_gb/asso.html

GERMANY

Berlin Biennial for Contemporary Art

- International Biennial Festival over a period of two months (mid-February – mid-April).
- The objective of this initiative was to stimulate a discussion and debate on the position of Berlin, in the context of a biennial for contemporary art.
- <http://www.berlinbiennale.de>

International Meetings Paris-Berlin

- Annual Meeting Festival. The 7th Paris/Berlin international Meetings will take place in Berlin on early October 2003.
- This year's festival presents a programme with 300 films, videos and multimedia works from 70 countries.
- http://www.art-action.org/en_info.htm

Transmediale Festival (Berlin)

- International Annual Festival over a period of four days (early February).
- <http://www.transmediale.de>

ITALY

Unika: Craft and Design Art (Val Gardena)

- Annual craft and design exhibition over a period of three days (early September).
- UNIKA symbolises the unique character of each wooden sculpture made by the artists of Val Gardena. It underlines that the sculptors who take part every year at the UNIKA create single works of artistic value showing their artistic talent and creative power. The old and genuine tradition of wood carving in Val Gardena lives through an intense and impressive revival.
- <http://www.arsunika.com>

Venice Biennial

- International Biennial Festival over a period of more than four months (mid-June – early November), its latest edition in 2003.
- <http://www.labiennale.org>

NETHERLANDS

World Wide Video Festival (Amsterdam)

- International Annual Festival over a period of a month (May)
- This year the World Wide Video Festival celebrates its 20th anniversary with a retrospective exhibition that highlights some of the developments in media art over the past two decades. This overview consists of installations that were developed at the initiative of the World Wide Video Festival. Together they represent all continents, making it a truly international exhibition, guided by two leading aspects: the pure aesthetic quality of the images and the artists' commitment.
- <http://www.wwvf.nl>

PORTUGAL

Experimenta Design Biennial (Lisbon)

- International Biennial Festival over a period of six weeks (mid-September – early November).
- <http://www.experimentadesign.pt>

SPAIN

International Fair of Contemporary Art - ARCO (Madrid)

- International annual event over a period of four days (February).
- 250 galleries of modern, contemporary, emerging and experimental art (paintings, sculpture, installations, photography, video and new media art, edition, drawings and multiples: 100 Spanish Galleries and 150 Foreign Galleries.
- <http://www.arco.ifema.es>

SWEDEN

International Biennial for Contemporary Art (Göteborg)

- International Biennial Festival over a period of three months (24 May – 24 August 2003).
- Installations, performances, concept art, sound art, minimalism, hyperrealism... The Art Biennial should serve as a bridge between art and the public. Not by simplifying art, but by inviting the parties to a dialogue – about content, purpose, forms and involvement.

- <http://www.biennial.goteborg.se/defaulteng.html>

UNITED KINGDOM

Liverpool Biennial of Contemporary Art

- International Biennial Contemporary Art over a period of more than two months (mid-September-late November), the next edition of which is to take place in 2004.
- The mission of the festival is to establish and maintain a world class contemporary visual art event in Liverpool that celebrates and encourages excellence, risk, creativity, diversity, participation and debate through partnership, profile building, development of art infrastructure, quality, access and education.
- <http://www.biennial.org.uk/index.php>

Cooperation in the Field of the Performing Arts

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1. Introduction

This chapter profiles and evaluates the present state of intergovernmental cultural cooperation from the perspective of the performing arts. The performing arts sector is a complex one, with many genres and subgenres, and with remarkable differences concerning size, scope, policy, public appeal and approach, as well as in artistic, social and political intentions. These differences exist within any given country and become even more complex when one considers them at an international level.

1.1. General context

Is there a “performing arts sector”? Is there a “performing arts discipline”? Indeed, there is a “sector” or an “art form”, but it is one consisting of many subsections, some of which catch the public eye more than others. **The performing arts, even when pure music performance is not taken into account, encompass a multitude of disciplines:** dramatic theatre, classical ballet, contemporary dance, puppet theatre, object theatre, mime and movement theatre, street theatre, site-specific theatre, theatre for children and young people, opera and music theatre. All genres have their sub-genres: for example, there is opera and chamber-opera, while puppet theatre includes both marionettes and hand puppets. Furthermore, these genres also mix: there is dance especially for children, there is mime that uses words. To complicate things even further, some performing artists like to involve other disciplines in their work. Music, obviously, but also visual arts, architecture and non-dramatic literature, with a multidisciplinary performance as a result, often a challenge for those among the audience who like to put a label on things.

Within all these genres many further differences exist. Production methods, for example, range from “everybody does everything” to a strict division of labour according to union regulations; the size of a company can vary from just one or two people to around a thousand, from actors, dancers and singers to stage door guards. The artistic, social, and political intentions of groups can be essentially divergent, and the same is true for the social status of the art form and its manifestations within society. Apart from that there are financial, strategic, and architectural differences.

It is also obvious that **differences exist among the genres of performing arts with regard to their possibilities of operating at an international level.** Classical ballet and contemporary dance companies simply contract dancers and as a rule do not look at the passport they are carrying. Dance, like music, uses a truly international language and that simple fact is mirrored in the way dance and opera companies and orchestras fill available positions. But even when only a performer’s talent counts, the remaining obstacles, like working permits, taxation, pension schemes and insurances are not easily overcome, despite the emergence of a “social” Europe.⁷¹ Bureaucratic demands are such that only larger companies with

⁷¹ See Olivier Audeoud “Study on the mobility and free movement of people and products in the cultural sector”, Study No DG EAC/08/00, Partnership CEJEC – Université de Paris X-EAEA, April 2002.

adequate administrative staff are able to deal with them. The situation becomes much more complicated when language is involved. The number of dancers that switch countries easily is vast compared to that of actors switching languages.

There may be more differences than similarities in the way the performing arts function. But all disciplines, genres, styles and sub-genres have at least one thing in common. The performance is live: it happens now and here, and the public is present when it happens. This does not mean that the performing arts sector as a sector is any more complex than other art forms. After all, music ranges from opera to hip-hop and from full-size symphonic orchestras to solo recitals. The work of painters, photographers, sculptors belongs to the category of the visual arts; there are as many individual approaches to their craft as there are artists. But **the performing arts are by definition live arts**: they are gone as soon as the curtain falls. (If there is a curtain!) Or when the houselights go up. (If there are houselights!) Theatre, dance: they are the most ephemeral of all arts. When the performance is over only the memory lingers on, for a while until the memory also disappears.

It has this ephemeral aspect in common with music but only with music in concert. If it is not the same rendition, then at least the work that was played can be purchased, performed by another soloist or another orchestra. This does not, or very seldom, happen with theatre and dance.

1.2. Funding the performing arts

A significantly important practical consequence of this essential aspect of the performing arts, live performance in the presence of the public, is the absence of any kind of commercial, exploitable artefact. There is no painting to hang on the wall, no installation to exhibit in a museum, no CD or DVD to purchase in the CD shop, no paperback to buy in the bookshop. There may indeed be expensive programmes, illustrated with colourful photographs that are sold during the intermissions of commercial productions like musical comedies but they are only derivative of the performance and do not represent the art form itself.

This lack of artefacts makes the performing arts both weak and strong. The weakness stems from a **basic dependence on just two sources of income**: the box office (in the case of commercial productions even the only source) and subsidies or grants, whether from the national or local authorities or from private charitable foundations. A change in government or municipal cultural policy can mean the end of a theatre or dance company. An economic setback can make government and private funds dwindle faster than a ballerina can turn a pirouette. A failed performance implies a drastic reduction in box office income, an important element of the financial balance of especially commercial theatre and of many of the larger performing arts companies. In some cases there can be some extra income from merchandising (mainly for commercial theatre, but also for some subsidized companies that sell T-shirts and other mementos) and the revenue from copyright, in the case for instance of choreographers.

On the other hand, the strength stems from the fact that there is no “hard” tangible and durable product to sell and that income can only be generated by other means; which implies that **the performing arts (except for commercial theatre) do**

not have to “please”. They have to entertain, but they do not need to be “nice”. They can afford to focus on content and artistic delivery and while trying to do the best they can, they can even afford to fail. Relatively more than in other art forms, performing artists can irritate, annoy, confront the audience with unpleasant truths about life and society, and in this way they can go further than many of their colleagues from other backgrounds.

2. Agents of cooperation in the performing arts

2.1. General overview

Accessing the international performing arts world is difficult for newcomers, but even if it is easier for those who have already built up a reputation, the question remains how many directors, choreographers, playwrights and designers in fact work outside their own country on a regular basis. **Even those with an important international reputation, whose names and work are well-known within, and perhaps outside, professional circles, basically do their work “at home”** and only exceptionally in another country. Working internationally needs to be stimulated - there could be a role for both the individual countries and for European institutions to support and expand this type of cooperation across borders.

Whether a company has an ambition to perform internationally just to broaden its market and to improve its financial situation or in order to find partners for a coproduction, a learning process or an exchange of ideas, the most important condition for any result to emerge has always been easy **access to information**. Whatever high tech methods may have been developed, for the performing arts sector the basis of any kind of information exchange remains the personal, face-to-face encounter. Only as a result of personal meetings and discussions are new ideas created, surprising forms of collaboration developed, professional attitudes and self-esteem of the performing arts sector enhanced and can a common code of good practice be developed and the quality of the end product be improved.

It is not only the “awareness of Europe” that makes it practically inevitable for colleagues to create meeting platforms in the shape of networks or other international associations. There is also the simple fact of **new European legislation that professional groups in any area of society have to come to terms with**. The European League of Employers' Associations in the Performing Arts sector (PEARLE, created in 1991) has brought together performing arts employers to study (proposed or accepted) harmonisation of European legislation and its implementation in the areas, for instance, of safety and labour.

Language is an intriguing tool and at the same time a persistent obstacle for communication and for cooperation within the performing arts field. Many more potentially interested directors, dramaturges, artistic leaders, translators and publishers will read or see a play written in English or German, once it is available in print or can be seen on the stage, than one that is written in Lithuanian or Icelandic, due to the simple fact that **work written and produced in more widely known languages is more easily accessible**.⁷² Making an adequate translation is costly and requires not only finding the right translator, but also the conviction – on the receiving end, so to speak – that this particular play deserves an investment. The question is how to reach this point. Again, systems of digital and personal

⁷² Theatre directors belonging to the Union des Théâtres de l'Europe, an association of 19 large theatre companies, stressed the importance of languages and suggested the creation of a “Day of European Languages” during a recent meeting (Thessaloniki, March 2003).

information exchange and enhanced accessibility may be able to provide a solution.⁷³

International touring can lead to direct contacts with individual artists and companies abroad, resulting in a range of collaborative efforts, from workshops and an exchange of artistic or technical personnel to co-productions. In general one can say that **international touring creates opportunities which may contribute towards artistic discoveries, self-reflection and economic survival.**

*"In all Hotel Pro Forma's productions there is a distinct and important element of international collaboration - with or without governmental support. We find international collaboration quite essential for any artistic development and the government's policy far from sufficient."*⁷⁴

Venues presenting work from other countries can make important contributions to international cooperation in the performing arts. More than festivals (that usually exist only for the duration of the programme) they have the infrastructure to offer long-term collaboration, by arranging contacts in the form of workshops or debates with local arts companies, by offering residencies or by helping to identify partners for co-production. **Venues can invite the same company more than just once, and in this way enable an ongoing work process in connection with local groups.**

International festivals began as a gathering of the tribes. Participating companies did not come to give one or two performances and then return where they came from. Debate and discussion, exchange of information on artistic principles, financial difficulties, local working conditions, political and other obstacles were an essential, integrated and lively part of these festivals. Later that changed, mainly for economic reasons. Festivals usually cannot afford to receive the performing companies for more time than absolutely necessary to set up, play and strike the production. Discussion and exchange are limited to a few scarce free moments; visiting the performance of others is often not possible and contacts with colleagues are rare. As a result, **an obvious role of festivals in opening up opportunities seems to be threatened.** Fortunately there are still some festivals that manage to maintain this function, such as the Bonner Biennale, a festival about new plays from many European countries in their original languages.

Still, festivals could again fulfil an important function as a meeting place for performing arts professionals from everywhere. Within the context of the "Europe of the 31 countries" a new influx and a new, inexperienced generation of performing artists can be expected to perform at each other's festivals and in each other's venues. It would help them find their bearings if a simple scheme could be devised that would allow them to share their ideas with others.⁷⁵

⁷³"Culture in Balance: Texts Crossing Borders" was the title of an international conference about the subject of the specific problems of playwrights writing in "lesser known" languages, initiated and organized by Theater Instituut Nederland and the Flemish Theatre Institute (VTi) in Ljubljana in June 1997 in collaboration with the European Cultural Month. A reader in English with relevant information from 23 countries was published in May 1997, as well as a report (August 1997).

⁷⁴Response by Hotel Pro Forma (Performance Theatre, Denmark) to the questionnaire distributed by Ruud Engelder within the framework of this study.

⁷⁵For an analysis of the situation of festivals, see: Dragan Klaic, The Future of Festival Formulae, report on a Holland Festival symposium in Amsterdam, 19 June 2002.

For both venues and festivals it has become easier and more rewarding to present work in foreign languages. Text projection (more than simultaneous spoken translation) has become an accepted way of making a performance accessible to the audience. Obviously there is a price tag attached to this method and an obstacle is always that either the venue or the company is only rarely able to find these extra costs within its regular budget. If accessibility of information is accepted as an important principle for the countries of Europe, it would be important to develop a scheme to overcome the financial dilemma and open up a new world of possibilities and experiences, for the venues, their public and the travelling companies.

2.2. The national level

2.2.1. Ministries and agencies

Basically, governments are active in the area of international cultural activities as a consequence of their internal cultural policy and the awareness that the arts, and the governments themselves, function in an international context.

The reasons for governmental involvement range from a sincere wish to help artists and their organisations to broaden their scope and create a larger playground for themselves, to national pride and the need to present local culture as a consequence of international contacts at state level, both bi- and multilaterally. Governmental decisions to get involved in international activities tend to put an emphasis on the latter consideration.

“The purpose of this type of cultural exchange lies to an important extent in the political and economical interests of The Netherlands.”⁷⁶

“What is important, at the end of the day, are the interests of The Netherlands. A maximally strong position of Dutch culture in the new European cultural space (...) is evidently important for preserving the quality and diversity of our culture, for our position within Europe and for our national self-awareness (...).”⁷⁷

“The UK's membership of international organisations offers the chance to promote British arts and culture overseas, secure key national interests in cultural negotiations and share experiences and policies on the arts with other countries.”⁷⁸

Most governmental action, from mere funding to active involvement, focuses on presentations, and occasionally on hosting: on the export and import of artistic products. **States will often gladly subsidise events with high visibility and a**

⁷⁶ The then Secretaries of State for Culture and of Foreign Affairs of The Netherlands in a letter to parliament, July 7, 1999 (our translation).

⁷⁷ A cultural diplomat in *Uitleg*, magazine of the Dutch Ministry of Education and Culture, 11 December 2002 (our translation).

⁷⁸ Department for Culture, Media and Sport, UK, official web site.

promotional impact, but are generally less eager to assist where activities cannot promise immediate and visible effects, but only, and perhaps, in the long-term. This being said, there are some indications that slowly a shift is taking place.

*"A subtle, but important, change has been evident in the policies of some of the cultural institutes and agencies in recent years. Their role for many years was inextricably linked to cultural diplomacy, an instrument of foreign policy in which efforts are directed to presenting positive images of a nation state through its culture (and, it has to be said, with a view to obtaining advantage in a country and facilitating diplomatic operations). However, today the efforts of a number of them are more closely associated with cultural relations, which are intended to promote mutual understanding and co-operation, rather than one-sided advantage."*⁷⁹

Responsibilities for intervening in the performing arts and for supporting cultural cooperation are given either to governmental departments – such as the Ministry of Culture or the Ministry of Foreign Affairs, as can be seen in the national reports completed within the framework of this Study – or to arms-length and similar agencies. In only a few cases do these bodies specialise in one art form or sector. One example are those **information centres** upon which some governments bestow functions of information and networking, particularly aimed at the international level. In **Finland**, the Finnish Theatre Information Centre (TINFO) and the Finnish Dance Information Centre receive state funding to answer the needs for information about local developments as well as about the international market and to promote international cooperation, each on its field. Similar specialised bodies exist in a number of other European countries, including Belgium (Flemish government), Bulgaria, the Czech Republic, Latvia, the Netherlands, Slovakia and Spain, though both their exact status and the degree to which they are expected to intervene abroad vary widely.

Along with those information and communication functions which may be undertaken either by ministries themselves or by semi-autonomous or arms-length bodies, national governments perform a role in supporting international cultural cooperation by providing a range of **grants**. These can be targeted either to the free movement of artists from their own country or to ensuring national participation at strategically-selected international events, such as festivals or celebrations with a transnational relevance, as shall be explained in section 3.

2.2.2. National cultural institutes

If one analyses the activities of national cultural institutes in or with other countries, it is clear that the objective of most of these institutes is to enhance the reputation in general - and more specifically in the cultural sector - of their country of origin. They promote their own artists and artistic products, and often the national language. **Their aim, with some exceptions, is presentation, not cooperation.** A sentence from the **Bulgarian** national report about the Bulgarian cultural institutes abroad is

⁷⁹ Rod Fisher, "Beyond Cultural Diplomacy. International cultural co-operation policies: whose agenda is it anyway? – An Introduction to the Issues", in *Beyond Cultural Diplomacy. International cultural co-operation policies: whose agenda is it anyway?* CIRCLE Conference Reader, June 10-13, 1999, Cracow, Poland (CIRCLE, 1999).

illustrative: *"In some countries they work closely with the Bulgarian communities abroad, but infrequently with other cultural centres or artistic organizations."* The national report for **Cyprus** mentions the two Cypriot institutes abroad, lists some activities that take place there, and states that *"they have very little involvement with local cultural developments"*. Finally, the **Finnish** national report sums up the activities of foreign cultural institutes operating in that country: *"They primarily provide language courses, as well as lectures (usually free of charge) and seminars on their premises. Occasionally, they offer cultural events like concerts or exhibitions with arts and artists from their countries. However, their participation in and cooperation with local cultural developments is limited."*

Focusing as they are on the country of origin and – to a lesser extent – on the target country, it does not come as a surprise to read about these institutes, again in the **Bulgarian** national report, that *"[Bulgarian cultural institutes] work on a "project to project" basis, rather than having a comprehensive strategic international or European policy and vision."* Such a vision is of course not the exclusive prerogative of the Bulgarian cultural institutes, and obviously sets limits to the nature of activities that national institutes can be involved in - long-term projects in areas like the performing arts being generally scarce.

Yet exceptions can be found, as shown by the example of the **Goethe Institutes**, which *"have the mission to develop activities of trans-national cultural cooperation with partners in the guest-state, i.e. to carry out activities which go beyond a unidirectional dissemination of information and encounters with German artists or cultural experts"*⁸⁰ or, as the national report for Lithuania indicates, some activities performed by the **Danish Institute** and the **British Council in Lithuania**.

Further analysis shows that the performing arts tend not to be of the highest priority for the cultural institutes operating abroad, most efforts being made in areas like literature, cinema or the visual arts. Indeed, it appears that **little emphasis is placed on the field of the performing arts when establishing the field of action for certain cultural institutes**. The Lithuanian Institute's mission statement lists a number of aims - *"Exporting exhibitions, musical concerts, Lithuanian cultural presentations, festivals, making promotional films, books or articles, organising cultural programmes for visits of state officers, promoting the Lithuanian language..."* – yet does not mention the performing arts as an option.

While other national institutes fail to specify explicit sectorial aims, it seems only "logical" that, given the tendency of performing arts projects to imply more substantial financial consequences (often funding for groups instead of individuals, not only transport costs of people but also of sets), they are in practice easily neglected or put on the bottom of a priority list. This is shown by the example of the **Goethe Institute's** operations in **Slovakia** – while being in principle interested in supporting a broad range of activities, including its involvement with Slovak organisations, financial and spatial possibilities limit cooperation projects in practice. This leads to an emphasis being placed on literary and language events, including readings, book presentations, and conferences and workshops on translation.

⁸⁰ National report for Germany.

Several examples attest to the small place that the performing arts are granted within the programmes of most national institutes. Out of more than 1600 events organised or coorganised by the **Czech centres** in 2002 only 54 were related to the performing arts. 31% of the activities organised by the **Czech Institute in Hungary** in 2000 belonged in the film category, with visual arts (10%), literature (7%) and music (3%) following – the remaining activities were related to trade and tourism, with the performing arts apparently not represented. Similarly, among the activities undertaken by the two **Houses of Cyprus** abroad, as mentioned by the national report for Cyprus, none refers to the performing arts. Figures for **Spain** show that little is done in the field of performing arts directly. Budget cuts experienced by the Cervantes Institute in recent years have led to only support to external events being provided within the field of the performing arts, whereas direct action is being reserved for cheaper, more strategically-targetable forms, such as exhibitions and book fairs.

Whereas these examples show that the performing arts are only given a minor share of most national institutes' programming, some activities are undertaken as well, particularly concerning support to touring and short-term exchanges. The little evidence available indicates that **dance** is a slightly preferred genre.

Generally speaking, an emphasis is placed on support for **national artists' participation in festivals** happening in the countries where national institutes are based – this does not require a large amount of financial resources or a long-term involvement, yet it provides some visibility at key moments. In **Lithuania**, the British Council, the Danish Institute, the Goethe Institut and the French Institute are heavily involved in various collaborative activities in the performing arts area, ranging from the co-organisation of a theatre festival and co-productions to presentations and financial support, including events like Kretinga's Children and Youth Theatre Festival and the New Baltic dance festival. The 2002 edition of the Vilnius New Drama Action festival, an initiative of Lithuania's Theatre and Cinema Information and Education Centre, a semipublic organisation, was coorganised by the British Council, and bore the name *British Challenge – Lithuanian Response*. The British Council again cooperated in the 2003 edition, where contributions were also made by the Goethe Institute, the French Cultural Centre, Poland's Adam Mickiewicz Institute and the embassies of Norway, Finland and Latvia. Initiatives of a similar nature have been recorded in **Cyprus**, where the local Goethe Centre supported the participation of a German dance company in 2000's European Dance Festival and has been involved in the coorganisation of cultural exchanges. In **Slovakia**, the *Bratislava in Movement* dance festival has been supported by the local branch of the Goethe Institute. Scarce differences are found in the degree of national institutes' involvement between events initiated by public or private agents.

On a similar note, the work of some performing arts companies may be presented at the initiative of national institutes of their own country or through one-off alliances of institutes and arts institutions of the countries where the former are based. The **British Council** brings at least two acts from the UK to the **Czech Republic** each year, contemporary dance being a favourite genre. The **Bulgarian Cultural Institute in Austria** possesses a room where theatre performances of Bulgarian artists are held, whereas the **Österreichische Kulturforum in Prague** supports the staging of modern Austrian theatre plays in Czech venues. In **Denmark**,

the Goethe Institute cooperates with several major institutions, including the Royal Theatre. Travel opportunities in the opposite direction have also been recorded, if to a lesser degree – Lithuania's Oskaras Korsunovas theatre has received Goethe Institute support to stage its production of *King Oedipus* in Germany.

Only scarcely do coproductions emerge from the involvement of national institutes in their host scene – witness the Goethe Institute's activities in Lithuania. **In Turkey, the Goethe Institute** has provided for a series of workshops and a project entitled *Istanbul-Projekt*, especially choreographed by Pina Bausch and which has been perceived as a contribution to the Turkish contemporary dance scene. Finally, funding is at times available for a limited number of short-term exchanges. **The Danish Institute** supported the participation of one artist for the brainstorming of one new modern dance project in **Lithuania**, and the **British Council** provides annually for two to four short visits of **Slovenian** promoters, of art forms including drama and dance, to the UK.

The existing differences in scope and areas of intervention one notices when one compares the activities of the national cultural institutes can only partly be explained by differences in financial possibilities. They are also the result of personal enthusiasm and the sincere wish to make a difference: not only of those who work in the institutes themselves, but also of those who can be described as clients. If there is a remarkable difference between performing arts activities supported by the national institutes in countries like Lithuania compared to others, this is also the result of a **local performing arts scene that has a strong interest in collaborative projects and knows how to convince the local institutes to participate.**

2.2.3. National companies and national theatres

At this point it may be necessary to mention briefly the phenomenon of “national” theatre, ballet and opera companies. **The predicate “national” has different meanings.** In some countries it refers to state-owned and state-run performing arts companies. In other countries it means nothing more than that a company receives its funding directly from the state as opposed to from the region or the municipality. Elsewhere this seemingly prestigious epithet means virtually nothing: “Het Nationale Toneel” (National Drama Theatre) in The Hague just decided to give itself that name and has no special ties with the national government. The international activities entered into by national theatres can range from planning a repertoire with work from famous playwrights from other countries via the exchange of knowledge, expertise and information to regular and intensive international coproduction.⁸¹

While a number of national theatres have been explicitly entrusted with contributing to international exchanges, this does not necessarily lead to a particularly high number of events. In **Iceland**, 1998's Dramatic Arts Act states that the National Theatre shall strive to establish suitable collaboration with institutions, societies and others involved in drama and other arts, including overseas tours and invitations to foreign artists. Yet the annual budget share devoted to transnational cooperation is a mere 1%, which provides for a number of presentations,

⁸¹ A good cross-section of the range of possibilities can be found among the associated companies on the site of the Union des Théâtres de l'Europe: www.ute-net.org.

exchanges and participation in networks. On the other hand, when international agreements are signed, partners do not necessarily share the “national” label. The Iceland Dance Company, with again a legal commitment to international work, has for years been at the forefront of international projects in Iceland and has agreements with several foreign institutions – however, none of these is a “national” institution. One rare example of cooperation involving exclusively national theatres has recently emerged among sister institutions in Denmark, Norway and Sweden.

It is safe to assume that a special study of national performing arts companies in Europe would not yield more relevant information in relation to international cultural cooperation than a study into performing arts companies in general.

2.3. The international level

Theatre in Western Europe has a long tradition of functioning in an international context. In the Middle Ages jugglers and other performers travelled from market to market. In the 17th century, travelling troupes performed in continental Europe, while in the 19th and early 20th century *monstres sacrées* like Sarah Bernhardt toured in Europe and the Americas. But the process which led the performing arts world truly to establish itself as an international environment in Europe mainly took place in the 20th century: during the first half, mobility in the performing arts was an exceptional phenomenon and only some lucky individuals benefited, but **after the Second World War international mobility became a regular aspect of any performing arts professionals' life**. The creative space for innovative development that was enabled by the subsidy system then, however differently it may have been shaped in the many countries of Europe, led to a common wish and practice to exchange and discuss experiences and expertise, not least in the international context.

2.3.1. International organisations

The need to rebuild Europe and to create a better understanding among its citizens touched all sectors of daily life, not least in the cultural sector. A dialogue that had been interrupted for years had to be re-established, in a world that had changed dramatically and would change even more in the years to come. Supranational institutions like UNESCO played an important role in that process. Under its aegis international organisations like the **International Theatre Institute** (ITI, established in 1948) were created in order to re-initiate communication between arts professionals. In the theatre and dance world ITI⁸² fulfilled a vital role during the period of the cold war, but it is widely felt that it lost much of its importance after 1989.

Since the sixties different forms of transborder contact and cooperation have emerged. From the early eighties informal networks took the place of official bodies like ITI and dealt with matters with a minimum of bureaucracy and administration and with a maximum of useful exchange: of know-how, expertise, information and experience.

⁸² <http://iti.unesco.org/>

One of the reasons was certainly structural: ITI was (and still is) structured as what we now see as a traditional international organisation, with national centres as members and complicated election procedures for officers that duly followed the example set by its big brothers and sisters, like the United Nations and UNESCO. Given the year of its creation this is only logical, but sadly the organisation did not see fit to turn itself around and re-invent itself in accordance with the changed times. Politics, as a result of ITI's structure, were omnipresent. After the fall of the Berlin wall, ITI's role in Europe gradually petered out; since then it has concentrated most of its activities on other continents, like Africa, Asia and Latin-America.

2.3.2. Performing arts networks

The need to meet in less “official” and politicized surroundings, as individuals and not as official national delegates, to focus on the artistic and professional issues at hand, was met by the emergence of informal networks, open to whoever felt the wish to join. This new format for making and entertaining international contacts, both in order to fulfil concrete aspirations like “selling a product” and to exchange information and expertise, was certainly more appropriate in the decades that followed the sixties during which a new generation grew up, with new ideas and different professional attitudes. These were the years of the important festivals of “new” theatre; these were the years when all over the world new companies were founded, new venues were created, often with a focus on international presentations, and when the public was regularly confronted with new aesthetics with a longer or shorter life span. It is only natural that for a new generation which held a different vision of dance and theatre, and of their production and distribution, **new forms of communication and exchange were of vital importance.** The solution was found in a relatively revolutionary meeting format: networks, informal gatherings, almost “non-organisations”, with almost no administrative bulk and a steady focus on enabling direct and easy communication.

In the performing arts world the emergence of **IETM**⁸³ (Informal European Theatre Meeting) provided the answer to the need to meet and identify potential partners. In its slipstream (or in an independent manner) many smaller or sub-networks have come up, with a special focus for instance on dance, or activities in a certain geographic area.

⁸³ Since 1981 the largest network with now approx. 400 members from 45 countries: venues, festivals, companies, artists' representatives, information exchange institutes and other professional organisations (www.ietm.org).

3. Analysis of cooperation in the performing arts

3.1. Introduction

Our analysis of the actual practices of cultural cooperation in the field of the performing arts in Europe needs to start by pointing out that, as in other sectors, complex relations are established among agents of diverse natures. Thus, although regional and municipal authorities fall for the most part outside the framework of this report, it should be noted that they are increasingly active in those areas of cultural diplomacy and international promotion which had hitherto been the precinct of national governments. This tendency is another argument that underlines the growing conviction that intercultural exchange is important and that not only national governments are concerned in the consideration of cultural policy.

*"Each year, a considerable proportion of the festival programme is devoted to highlighting the latest creative trends in one of the world's great cities. The objective is to make the present reality of this guest city more widely known in Barcelona and by extension in Spain. This is a way of fomenting interest in and fostering ties with these cities, whose artists become, for a few weeks, ambassadors of culture and friendship."*⁸⁴

Roughly put, there are six ways in which national governments can be involved in performing arts activities in the international scene: as initiators; as organisers; as commissioners; as facilitators; as funders; or as a combination of some of the above. *Initiator* means that it is the government that decides that there are good reasons to engage in transborder cultural cooperation with another country or countries. In some cases a government will appoint itself or an arms' length organisation acting on behalf of the government as *organiser* of whatever events are the outcome of such cooperation.⁸⁵ If it decides just to initiate such cooperation, it can then *commission* an arts organisation or a consortium to work out a programme, or it can encourage organisations in the field to come forward with proposals: in this case it acts like a *facilitator*. If it makes funds available the government is also a *funder*.

By far most international cultural activity in this area is not the result of intergovernmental cultural action, but occurs as a result of the wishes and needs of organisations in the field. Governments' wishes are often expressed in the form of bilateral cooperation agreements, which specify the areas where common ground is found and provide the basis for governmental funding of joint activities. Yet **actual practices of cultural cooperation in the broad sense happen regardless of official agreements** – it has been noted, for instance, that active cooperation between institutions in Hungary and the Czech Republic, including the Czech

⁸⁴ Festival Grec, Barcelona.

⁸⁵ Hungarofest, for instance, is a Hungarian governmental agency that organises presentations of Hungarian arts abroad and international events, like competitions, within the country. The British Council and AFAA (France) belong to the same category, *mutatis mutandis*.

Centres and several theatres, has continued to be as healthy as it was prior to the expiry of the existing bilateral cooperation programme in 2001.⁸⁶

In many cases, artists, companies and venues benefit from the supportive international cultural policy of a specific country: funding is available for travel and transportation as well as organisational coordination, when a company is invited to perform at a festival or a venue abroad; many festivals and venues receive funding specifically for the purpose of inviting foreign participation. This aspect of governmental cultural policy is purely reactive – the funders' role is dominant and offers beyond any doubt the most appropriate form of support, since it leaves the responsibility and the decision-making in the hands of performing arts organisations themselves.

*"We are not expecting from the government the role of an initiator for our transborder projects. The initiators are institutions and people in the theatre field. In our projects government is in most cases the main funding body."*⁸⁷

Residencies and scholarships for performing artists are sometimes available, but as a rule only artists from the governments' own country are eligible for them. **French-speaking Belgium** supports a limited number of playwrights to spend time in quiet seclusion in France's La Chartreuse Writers Centre, **Malta** has occasional residencies for playwrights on the island itself, where they can benefit from the expertise of – mainly – British colleagues, and the Swedish, Finnish and French national cultural institutes, for instance, offer residencies for individual performing artists from Sweden, Finland and France in some countries. Only very rarely is there an opportunity for a performing arts company in its entirety to be invited as residents, and if there is one at all, this is usually the result of a private, and not of a national initiative. Options for students exist, but are beyond the scope of this performing arts report, which focuses on professional artists.

3.2. Areas of cooperation

Apart from funding private initiatives, why do governments take specific actions, as initiator, organiser, commissioner and/or facilitator? The four main reasons are to initiate cultural agreements; to strengthen the ties with another country in order to achieve political benefits; to participate in multilateral events; and to mark a particular occasion, as shall be seen below.

3.2.1. Bilateral agreements

Bilateral cultural agreements seem an obsolete method of promoting cultural ties between countries, at least as far as the performing arts world is concerned. The context in which the performing arts function is definitely a multinational one. Cultural agreements, however, are sometimes a necessary and inevitable instrument from the point of view of diplomatic interaction and the relationships

⁸⁶ National report for Hungary.

⁸⁷ Response by the Finnish Theatre Information Center to the questionnaire distributed by Ruud Engelder within the framework of this study, March 2003.

between states. They also provide opportunities for some companies to interact with others, if the asymmetrical, irregular shape of official bilateral agreements in Europe creates a strangely-shaped map of exchanges. Contemporary data shows that the cooperation programme between **Estonia and Belgium's Region of Flanders** for 2001-03 allowed for a visit to Belgium by a small Estonian group, whereas two Flemish dance experts were to travel in the opposite direction. The cooperation programme 1997-2000 signed by the governments of **Italy and Malta** supported the staging of Italian opera events in Malta, and visits of Maltese theatre students to perform at universities in Padova and Bologna.

Individual artists, companies, venues and festivals find it important to perform, to be seen in, or present artistic work from an artistically exemplary or challenging environment. Presentations become more attractive if participants are given an opportunity to engage in discussions, workshops or other types of collaboration with colleagues whose work they are interested in. The question whether they perform in country A or B is less important than to discover common ground, a shared interest, a parallel performing arts situation - or just the opposite. An exchange solely for the reason that it takes place in country X or with colleagues from country Y is not sufficient.

Festivals and venues only exceptionally find a good reason to devote a sizable part of their programme to the artistic products of one specific country: there must be a sound artistic reason to show work of such a country in a block presentation. Included here are those *cultural seasons* wherein governments strive to present some arts and leisure products of a partner country. Most festivals and venues just want to present the best or the most interesting productions: these productions do not necessarily come from countries their government decided to have cultural agreements with. And even when this is the case, governmental agencies tend not to respect the artistic choices of the operators involved and interfere with their professional expertise.

"It was in 1998 that we were asked by the Polish Ministry of Culture to present a performing arts programme in the framework of a cultural exchange between Hungary and Poland. We said that we were interested, as long as we could invite productions based on the characteristics of our programming policy. I gave them the names of several productions that fitted the profile of our programme and that I would like to present. Our profile is that we show contemporary dance and innovative theatre with many visual elements. Unfortunately the Hungarian Ministry of Culture did not accept our suggestions and wanted to send us other productions which did not fit our profile, for instance a text-based theatre performance. So we had to negotiate and eventually we reached a compromise. The Hungarian Ministry of Culture supported the dance performance we wanted, but instead of the theatre production we decided to organize a concert of Hungarian jazz. Both, performances and concerts, were successful but as a curator I had a very stressful time."⁸⁸

Governments engage in cultural agreements as a result of diplomatic or economic considerations, or because they are a routine habit of the civil servants in charge, but seldom on the basis of a need felt in the world of professional arts and culture. Another factor to take into account in this context is the fact that in some countries

⁸⁸ Response by a performing arts curator from the Centre for Contemporary Art, Warsaw, to the questionnaire distributed by Ruud Engelanders within the framework of this study.

civil servants themselves are a long way away from risking falling into a routine because they and / or their governmental task are entirely new. In both cases, **it is as important for civil servants as it is for arts professionals to deepen their insight in the international context of the work they are doing by practical and theoretical learning processes**, like workshops, seminars, international stages and exchange projects.

*"The Foreign Affairs department as such started existing only in September 2002 and there has been no system so far as to filing such information [on international projects]. Lack of information is also due to change of employees in the management sector [of the company] which is also true of Foreign Affairs."*⁸⁹

There are good reasons why **the provisions of cultural agreements so often remain unfulfilled**, or prove to be inefficient instruments from the perspective of the performing arts sector. In the first place because governments and ministries do not always consult professional artists and their organisations concerning their wishes with respect to a specific country. In the second place because once an agreement exists, it is often very hard for artists or arts organisations to get access to the financial means implied in the agreement.

*"My country has intergovernmental, or more often inter-ministerial bilateral agreements. Additionally an annex with a concrete plan of action is signed every two or three years. There are several problems. One is that the annexes often are signed too little time in advance. Right now (February 2003) they are signing for the years 2003-2005 and even for 2002-2004! This means that you cannot include up-to-date information. Another problem is that they include concrete events, but not cooperation between organisations or support in general. For instance, if we cannot say already now which performance from Russia we want to invite to our festival in the year 2005 we will not be included in the agreement. A third problem is that in fact we never received any financial contribution as the result of one of the agreements: we didn't, nor did the groups we invited. The embassies from the countries these groups came from (Italy and Norway) said they would help to get the money on their side, but they did not. Finally, no money is given to projects whose aim is to develop international cooperation in continuity, even if this is confirmed and stated in the signed agreement!"*⁹⁰

On the other hand it must be said that the performing arts world is often not sufficiently aware of the opportunities cultural agreements may have to offer.

*"We are (...) asked to make proposals to the cultural agreements - the theatre field does not use this possibility actively enough."*⁹¹

In general cultural agreements would be more appropriate if they could be based on templates to be filled in by the performing arts field. It would be the responsibility

⁸⁹ Response by the Lithuanian National Opera and Ballet Theatre to the questionnaire distributed by Ruud Engelder within the framework of this study.

⁹⁰ Response by a performing arts organisation in one accession country to the questionnaire distributed by Ruud Engelder within the framework of this study.

⁹¹ Response by the Finnish Theatre Information Center to the questionnaire distributed by Ruud Engelder within the framework of this study, March 2003.

of governments to design the templates and draw the contours, and of organisations in the field to fill in the templates according to their needs.

Apart from cultural agreements as an instrument, faulty or not, of establishing and improving cultural relations with another country, **the role of cultural diplomats abroad can be an important one**, even when there is no agreement between two countries. Such diplomats can open doors that otherwise would stay closed and even, depending on national policy, support projects financially. A good cultural diplomat is one who accepts guidance from arts professionals, who supports their initiatives, who does not think of diplomatic and/or political, but of artistic benefits, and who makes an effort to become an objective, resourceful and well-connected guide to the artistic situation in all its aspects in his country of residence.

3.2.2. Strengthening of ties to achieve political benefits

There have been many examples of countries that see a need to strengthen the ties of friendship with another country. Often this is the case with neighbouring countries. Over a period of several years the governments of the **Netherlands, Belgium and North Rhine-Westphalia** have developed programmes to improve contacts and exchange in the fields of education and culture.

*"The Netherlands government finds it important to underline once and again its good relationship with a number of countries, and culture is one of the means to give such a relationship visibility. The relations with its direct European neighbours, Germany and Flanders, but also with the other countries of the European Union, have a central position in this policy."*⁹²

*"Between April 30 and June 3, 2001 more than 25 performing arts productions were presented in Düsseldorf, Bonn and Dortmund. This intensive "occupation" of the Rhineland was the result of a joint effort of the Flemish Government and the government of the German state of Rhineland-Westphalia, within the framework of "good neighbourliness". The Forum Freies Theater (FFT) from Düsseldorf was one of the hosts. At the occasion of this project it organised in collaboration with the Flemish Theatre Institute a discussion about the structural conditions of a lively performing arts scene in Flanders and NRW."*⁹³

Sometimes these governmental initiatives are used as a way to obtain more financial support for existing projects. Arts organisations as a rule know quite well with which partners in which other countries they will be able to embark on a meaningful collaborative voyage. From that point of view, **an intergovernmental cultural initiative can only reinforce what is already there**. No self-respecting arts organisation will enter into a meaningless relationship with an organisation in another country just on the basis of a governmental wish of closer cooperation, cultural or not, with another government.

"Last year North Rhineland-Westphalia, next year Nord Pas de Calais... A civil servant makes an inventory of all collaborative projects that are happening anyway between that region and here. Then a package is made and proposed to the Flemish Government. The package is accepted, and therefore there is money

⁹² The then Secretaries of State for Culture and of Foreign Affairs of The Netherlands in a letter to parliament, July 7, 1999 (our translation).

⁹³ From the 2001 annual report of the Flemish Theatre Institute, Brussels.

and a label. In this way expensive projects are realised that otherwise could not happen. I happen to be looking for some extra money for one of the projects I'm producing and I push it in the direction of this program, hoping that I will get a lot of extra money in this way.

Apart from that, I began looking if we don't happen to have any other ongoing projects with Nord Pas de Calais, and yes, I found one that in fact is a project in collaboration with another city in France, but Calais is a co-producer, so therefore I ask the Flemish ministry to invest as much in that co-production as Calais does.

In short: the same old story of looking for the money wherever you can find it, and while doing that you help a civil servant who is told to come up with an international programme, even to the extent that you say that this was only possible as a result of this wonderful international exchange programme initiated by the government. All the time I know I am going to do that production anyway: if not with money from this international exchange programme, then with money from our own structural budget. Which then may happen at the expense of yet another production we now cannot afford anymore..."⁹⁴

One of the least pleasant aspects of governmentally-inspired bilateral friendship programmes becomes evident when they take the shape of a **large manifestation, a special festival or a prestigious presentation**. More often than not these manifestations need a relatively enormous budget that can only be funded at the expense of regular performing arts activities.

"There is a huge budget, but it is spent on just very few prestigious cultural events, like a presentation in another country, with no continuity or follow-up. (...) There are not that many international projects happening in our country, because regular subsidies for international events are hardly available..."⁹⁵

This corresponds with the view expressed throughout this chapter that what the performing arts sector needs in the area of international cultural cooperation more than anything else, apart from access to communication and information, is continuity. **Once a certain exchange project is finished, according to the interpretation of the governmental agencies involved, the operators in the field are left empty-handed.**

"Towards the end of the manifestation Kunst.NRW.NL (presentation from North Rhineland-Westphalia in The Netherlands, preceded by presentations from The Netherlands in NRW) many appointments were made to continue and improve cooperation and exchange. The temporary foundation (a Dutch-German board acting as the administrative engine of the event) was dismantled and even already one year later there was only little enthusiasm for such a follow-up still to be found at the level of the authorities. North Rhineland Westphalia was not even mentioned any more as a priority country in (Dutch) international cultural policy..."⁹⁶

⁹⁴ Response by a cultural entrepreneur from Belgium to the questionnaire distributed by Ruud Engelanders within the framework of this study, February 2003.

⁹⁵ Response by a performing arts organisation in one accession country to the questionnaire distributed by Ruud Engelanders within the framework of this study.

⁹⁶ From "Manifesteer Cultuur!", Amsterdam, april 2002. SICA (Service Centre for International Cultural Activities) is an independent service organisation in the area of international cultural activities in The Netherlands. It provides information and documentation relating to these activities in the Netherlands and abroad. SICA also functions as European Cultural Contact Point (CCP). In 2002 SICA published "Manifesteer Cultuur!", a critical report about state-initiated manifestations. In this report an expert committee analysed in which way performing arts organisations have been involved in such manifestations and it made recommendations for the future.

The performing arts sector itself thinks increasingly along the lines of intercultural, rather than of international (even though in practice this word is used more often) collaborative projects, whereas governments evidently think in terms of cultural traffic and agreements between states.

This may in essence be the reason why the objectives of governments, whether expressed in the shape of cultural agreements or incidental cultural presentations and manifestations, turn out not to be identical with those of the performing arts sector. The instruments governments are offering may be utilized by the sector and if possible adapted to its needs, but they are not the instruments that the sector itself would have chosen, if it were asked.

Whatever the artistic merits of this type of event may be, the basic premise is always national prestige as interpreted by the government, without consideration of what is important to the performing arts sector. As a rule there is no structured attempt to create continuity. There are no long-term and even no short-term benefits for the arts, as a result of total indifference to the developmental needs of artists on both sides.

From the point of view of the performing arts sector, the bilateral approach is not often relevant: the environment in which the sector functions is definitely multilateral in spirit. This does not imply that all bilateral exchange necessarily is or will turn out to be a waste of time and money. Whether it will or not depends on the degree to which communication and exchange are secured in continuity, after 2004.

3.2.3. Participation in multilateral events

Multilateral events, such as world exhibitions, events in the framework of the European City of Culture and the cultural programme of the Olympic Games, are usually large-scale and prestigious events from which governments feel they cannot afford to stay away. There is evidence to suggest that, at least in a few countries, participation in events of this nature is gaining importance at the expense of those initiatives with a greater artistic input. Thus the national report for **France** indicates that *“within the last few years, there has been a significant decrease in agreements regarding the organisation of artistic and cultural events (heritage exhibitions, emblematic tours such as those of the Comédie Française or the Paris Opera), except for those from the general political or cultural agenda (Cultural seasons or years, European Capital of culture).”* In such circumstances, a performing arts company may be asked by its government or an arms' length institution to contribute to the official programme. If and when the organisation accepts, it does so in the expectation that it will increase its visibility and generate some income.

“Also large-scale international manifestation, like world exhibitions and the Olympic Games, occasionally offer opportunities for a Dutch cultural presence.”⁹⁷

Therefore, if “a cultural presence” is realised, this usually happens for reasons of prestige or out of a negative impulse (“We cannot afford *not* to be present!”), yet the presence is always a political one.

⁹⁷ The then Secretaries of State for Culture and of Foreign Affairs of The Netherlands in a letter to parliament, July 7, 1999 (our translation).

It may be clear that in these and comparable situations there is little opportunity for companies to develop a meaningful exchange or to initiate any projects with local colleagues on a continued basis. Nevertheless, a performing arts company may get good visibility as a result, leading to different opportunities that it may use for exactly those purposes.

As far as participation in multilateral events is concerned, the question may be asked if this can be interpreted as intergovernmental cultural cooperation: governments take a unilateral decision to become involved or not and to negotiate (directly or through an agency) with the local coordinator who of course is appointed and approved by its own government. However, a special bilateral agreement or memorandum of understanding is not relevant in these cases.

3.2.4. Marking a particular occasion

"Besides government initiated exchanges with these countries (of the European Union) sometimes a historical reason can be found to underline the -good- relations with other countries: examples are the festivities around the Australian Tercentennial and the upcoming manifestation in connection with 400 years of Dutch relations with Japan."⁹⁸

Often the arts are invited to participate in such manifestations as an element of the total programme, as the cream on the cake of diplomatic or trade relations. The effects for participating performing arts companies are comparable to what happens in the case of multilateral events: as a rule their contribution is limited to one or more performances, without the opportunity, unless they secure the possibility in advance, of making connections with local arts groups. The nature of such "particular occasions" is that **they happen on an incidental / ad hoc basis**; the government as initiator generally has no ambition in the long run and can afford to sit back and wait patiently for the celebration of 400 years of relations to become a celebration of 500 years. For performing arts companies that have been invited to perform within such a framework but have a healthy wish to connect with local colleagues and develop forms of exchange and collaboration, such manifestations are not very satisfactory.

⁹⁸ Ibidem.

4. Case studies

4.1. Cultural exchange between the Netherlands and North-Rhine Westphalia

In 1993 the Minister of Education, Culture and Science of The Netherlands and his colleague from the Kultusministerium of North-Rhine Westphalia (NRW) decided to tighten the links and stimulate collaborative projects between the two countries in the field of education and of culture, arts and culture being the responsibility of a Dutch state secretary in the same department.

Cultural umbrella organisations in The Netherlands were invited by the ministry to support this initiative and come forward with suggestions about how a closer form of cooperation between the artistic communities in both countries could be achieved. Theater Instituut Nederland (TIN), an Amsterdam-based service organisation for all performing arts disciplines and genres (except music), subsidised by - but at arms-length from - the government as far as its policy and activities were concerned, which at that time had a remit in the area of international activities, proposed a low-key grassroots approach, since there was little existing experience and knowledge specifically related to NRW among performing arts practitioners in the country. There was and is a respectable amount of directors, choreographers, playwrights and other professionals working with German performing arts organisations; their focus however was not on NRW but on the German performing arts scene in its entirety.

The TIN project leader remarked in a 1994 letter to the responsible civil servant in the ministry: *"The argument that the Dutch government wishes to have a closer collaboration with NRW will only yield results if the artistic surplus value is evident for the participants."* Another letter (1995) to the same civil servant stated: *"Collaborative projects based on anything else than ideas of an artistic, content-oriented nature - for example on desirability in the area of (cultural) politics or arguments suggested by international diplomatic considerations - are doomed to fail."*

On the NRW side there was no comparable counterpart to TIN, which resulted in a one-sided managerial structure. A team of specialised consultants from the various performing arts disciplines in NRW proved to be an inefficient solution to this problem, due to the fact that the consultants had different agendas, different professional expertise and different local impacts.

After a series of intensive talks between a project group of TIN and the NRW consultants a set of principles for the programme was proposed to both governments. The most important and basic outcome of these talks was that it was vitally important to invest first in an information process for the various groups of performing arts practitioners from both countries to get acquainted and learn about each other. It was unrealistic to expect structural collaborative projects to happen within one or two years, as appeared to be the official expectation. After bringing the performing arts world from the two sides together to "sniff each other out", subsequently workshops and informal talks would be organised to investigate

artistic and infrastructural similarities and differences between both countries. Only in the third phase could there be question of coproductions and other collaborative projects. In other words: a successful exchange could only be realised if the authorities would be willing to accept it as a long-term programme. And even then the possibility of a negative outcome if no reasons for collaboration could be found had to be taken into account.

These principles were accepted by the civil servants in question on both sides. Following their approval a budget was made available on the Dutch side, to be administered by TIN. Several meetings were held between performing arts professionals of different artistic disciplines on both sides of the border to get acquainted with each other. At the same time, to give the project a visible start, a small tour to a number of summer festivals in NRW (1996) of several Dutch theatre and dance groups was organised, in the framework of a multidisciplinary presentation with the name "Dialog".

The reconnaissance phase came to a grinding halt after a while. It became clear that **there were only few performing arts disciplines whose practitioners were able to identify potential professional partners.** To a certain extent this was the result of the German arts tradition to steer rather large amounts of subsidy, at least in Dutch eyes, to the *Stadttheater*, municipal theatres owned and run by the cities, whereas since the beginning the Dutch system of the 1970s favoured innovative and relatively small, low-budget initiatives. Another difference was that performing arts companies in the Netherlands as a rule cannot be identified with a venue, a building; hence a well-developed touring system that brings performances to a multitude of venues of moderate size. In the German system touring is an exception: the company *is* the building, and the building is usually a very big one with hundreds of employees. Where the German subsidy system focuses on relatively few big, municipal buildings and companies, usually presenting a traditional repertoire more often than not in a traditional interpretation, the Dutch system preferred to support small performing arts companies looking for an innovative approach in terms of performance, production and style. The German companies that were most similar to the Dutch were the so-called *Freie Gruppen* (free groups), balancing between professional and amateur theatre and with little potential for development, as a result of the local subsidy system that hardly took their existence into account.

Soon it turned out to be impossible to create the kind of interest and opportunities necessary to engage in collaboration in the areas of dramatic theatre in both countries. Size, mentality, and the level of professionalism and financial support were irreconcilable. More opportunities, but still just a handful, appeared to exist in the areas of dance, theatre for children and young people and mime. Some workshops and discussions were organised, and later on a few incidental collaborative projects were initiated by those companies who managed to discover kindred spirits.

After the initial phases the modest enthusiasm that existed in the first phase was replaced by disappointment. The relative lack of sound artistic reasons and the few clear opportunities to engage in collaborative projects was just one reason why this exchange project petered out. Another and certainly not unimportant reason was the fact that **the two governments used different systems to decide on financial**

support for artistic events. The Netherlands have a fairly sophisticated system from which both big and small companies, as well as incidental projects can benefit. Subsidies are given on the basis of peer panel assessment. The German – or NRW – system however depends entirely on civil servants' decisions, and there is no tradition of supporting anything besides the traditional institutions, although there has been some improvement over recent years.

These differences caused major obstacles for a smooth development of a programme that at least on paper, was based on 50/50 financing. Whenever two arts organisations or companies found a reason to work together on a project, whether it was a workshop or a coproduction, the Dutch side knew in advance that it could be realised, since funding was made available by the Dutch ministry and administered by TIN. On the German side however potential partners had to submit a subsidy request for every project of whatever size, which subsequently was denied or minimized in size by the NRW authorities as a rule. In reality it turned out that only the Dutch ministry was willing to make an extra effort to enable an equal 50/50 financing situation, whereas their German colleagues refused that same kind of commitment, even though the programme was a joint initiative of both governments. TIN as a coordinator could not do anything but witness with frustration how potentially interesting projects were thwarted by an administrative blockade.

The programme was kept alive on respiratory support and was finally allowed to die, but not before a special foundation was created on the Dutch side at the request of both governments, with the task of organising a large-scale presentation of NRW arts during the last months of 1999, in various cities and locations in the Netherlands, as a counterweight to the presentation of Dutch arts in NRW in 1996.

In its evaluation report this festival, that carried the title Kunst NRW-NL, (March 2000) also mentions the *"many problems that are in every way related to the often big differences between governmental cultural habits and the cultural-political organisation"* in both countries. The fact that extra funds were available in the Netherlands, whereas in NRW funding had to be found within the regular cultural budget created almost insurmountable obstacles. The German ministry *"found the Dutch organisational structure, the modus operandi and the necessary financial arrangement hard to understand and to accept."* Even though it did eventually accept these factors as a given fact, it cut the promised financial contribution by around 30%, which led to the cancellation of a number of projects. *"This was a painful operation which could probably have been avoided if the consultation on ministerial level would have excluded such incidents from the beginning."*

After this festival the 1993 ministerial initiative turned out not to be a priority anymore. One of the few Dutch performing arts companies that in the 1990s identified an NRW partner it would like to continue a working relationship with, was recently denied a coproduction subsidy by the Dutch Performing Arts Fund (at arms-length from the ministry) with the argument that it did not have enough confidence in the proposed collaboration. This is not the place to argue whether this judgment is correct or not, but it proves that governmental and ministerial priorities are not necessarily shared by other official bodies. A lack of continuity is the result; even in the few cases where this government-inspired exchange did bear fruit.

What can be learnt from this experience?

- Authorities **need to listen carefully to the specialists in the field** when they initiate programmes at governmental level that imply participation *from* the field.
- Bilateral cultural programmes can only be successful if there is an **artistic surplus value** for the cultural operators involved.
- Authorities on both sides must be **clear in advance about their (financial) level of participation**, both among themselves and towards cultural operators.
- Before engaging in complex bilateral programmes, the initiating authorities should invest in a field study in order to **identify potential obstacles** resulting from artistic and infrastructural differences.
- Intensive collaboration programmes aiming to make cultural operators work together in ways that transcend incidental efforts can only be successful if **continuity** is structurally guaranteed.

5. Conclusions, trends and recommendations

Most governmental action happens in the area of funding, largely concentrated on initiatives that originate from the sector itself. There are provisions in ministries and arms' length funding institutions mainly intended to support performances abroad. **Considerably less support is available for securing international communication and information.** In most cases this is seen as a responsibility of the sector itself. Victims of this policy are all theatre and dance professionals with international ambitions, since they are working in a field where income generally is hardly sufficient to cover the bare essentials: most of them are involved in a survival game from one season to the next. Even more vulnerable are those in the early years of their career, and those in economically less fortunate countries. Still, for the healthy international development of the sector as a whole, equal opportunities for access to communication and information are essential.

At least three significant obstacles jeopardize a healthy development of further international collaboration in the performing arts: accessibility of information, problems posed by existing legislation and the imbalanced development of different parts in Europe. Unless properly addressed, these obstacles will undoubtedly have negative consequences for the future. The only way to overcome them is to create support and communication systems that offer easier access to networks and other meeting platforms, and facilitate a more accessible system of structured information.

The first obstacle, especially for new generations of performing arts professionals, is the accessibility of available information. The level of access to hardware is less of a problem than the **absence of well-structured and user-friendly sources of information.** The amount of information for performing arts professionals on the Internet is huge: companies, venues, festivals, service and support organisations disseminate information via their web sites, on-line databases, etc. The quantity - and in some cases the quality - is such that beginners easily get discouraged. As this chapter has shown, even the resources generated by governmental agreements are often ignored by those operating in the field. There is a growing need for portals, web sites that direct professional users to information by providing links to other sites. In other words: those who know where to look and who benefit from their own experience manage to grow, while newcomers cannot see the wood for the trees and remain behind.

The development of information systems, accessible in several languages, could provide a solution in response to the urgent needs of another new generation of artists in the European countries who are looking for points of entry in the international performing arts world, either in order to attempt to get access for their artistic products with international festivals and venues, to improve their know-how and expertise, or to begin their participation in reflection and discussion. Such information systems would be especially useful for arts professionals in countries with a less developed cultural support structure. A positive example of how information can be made available in simple and user-friendly ways is the web site On The

Move,⁹⁹ “dedicated to information about international activities, projects and their funding, in the areas of theatre, dance, and other performing arts disciplines”.

The second obstacle is a result of European Union legislation itself: although not directly part of the scope of this study, the **Schengen security considerations have counterproductive effects** as far as artistic mobility and international cultural cooperation are concerned. The number of “victims” has been greatly reduced by accepting a relatively large number of candidate member countries, but the reality is still that artists and other professionals from the remaining countries in the European space, such as those from certain Eastern-European and Balkan countries and the Caucasus, as well as the countries on the southern side of the Mediterranean, experience great difficulties when they are invited to, for instance, network meetings, workshops or international touring, or when they want to initiate contacts themselves.

In terms of a solution here, the EU could investigate the possibilities of modifying the Schengen security considerations for (performing) artists, at least in such a way that the procedures lead to a quicker result. Concretely this would imply additional bilateral directives between individual countries and better instructions for diplomats working in consulates: it is mostly at this level that problems emerge.

The intended increase in the number of members of the EU and also its determination to involve neighbouring non-member countries as participants in the ongoing dialogue has hit a sore point: **many arts organisations, especially from accession and neighbouring countries, simply do not have sufficient financial means to participate** in this vital sharing of information and expertise, nor do their governments; the governments in many cases (like in a majority of the former socialist countries) have not even been able to reorganise their local arts systems in a sustainable way. As a result many arts groups from these countries, but also from non-EU countries whose voice also needs to be heard in the ongoing dialogue according to EU external policy, cannot participate. This will create a division unfavourable to a healthy and balanced artistic development in the European space in its totality. Networks and other international meeting platforms have a vital educational role which in many cases cannot be utilised by those artists and artists' organisations who have not yet been able to benefit from “*the broadening of personal horizons, new knowledge, deeper understanding, discussion of values and increased individual skills*” that follow the activity of networking.¹⁰⁰

What is needed on the level of individual states is **political recognition of international collaboration**, of the need for organisational autonomy for the performing arts field and for the development of personal skills for the professionals in that field, and last but not least a budget to enable all this. A stronger involvement of performing arts organisations is required in the design of those bilateral and multilateral instruments which are to be made available to them.

⁹⁹ www.on-the-move.org: initiated and realised in a test version by IETM in 2002 and being expanded and improved in 2003 with financial support from the European Commission (DG E/C). The site is intended for artists and performing arts professionals from the European Union and its surrounding countries. Using a simple format “On the Move” steers users looking for information and funding concerning international activities in a certain direction: it is in fact a portal that itself doesn't provide answers, but via a functional search system offers its visitors a steadily growing number of links to web sites that bring them closer to what they need to know.

¹⁰⁰ How Networking Works, p. 23.

Once again, those who do have access can benefit and grow; those who do not, cannot progress and stay behind.

Although not the object of this study, the European Union, given its significance to the government-based, multilateral exchanges happening in the European cultural scene nowadays, can play a role in alleviating this problem by creating a financial scheme which assists performing arts professionals from countries with less developed financial support structures for participation in networks and platforms that nurture international cooperation. Assistance could take the form of a modest travel grant system for those who will benefit from attending such meetings. In addition, a programme could be initiated that enables parties from all indicated countries to gather information and do research, as long as it contributes to a better balanced *modus operandi* in the Europe of the EU, the candidate member countries and the surrounding countries. Certain initiatives aimed at producing and/or sustaining this balance could be subsidized under certain conditions, for instance the active participation of the governments involved. In order to ensure this balanced development, EU support could also target the translation, and text projection, of plays written in less accessible languages. Finally, EU support could also be given to companies, festivals, venues and individual artists when performing in the framework of a cultural agreement - or of other bilateral projects, as well as multilateral events - to develop sustainable contacts and secure their continuity in the event that the national governments involved neglect this aspect.

The following paragraphs set out briefly some of the trends that can be observed and anticipated in the performing arts from an international perspective and which are helpful both to analyse the success of intergovernmental cultural cooperation activities in this field in recent and forthcoming years and to guide policymakers and other agents operating in the sector. Generally speaking, the patterns that have been visible within the performing arts sector in Europe over the last few years are expected to remain, thus leading to the following **trends**:

- The **funding role of governments**, as opposed to the initiating role, is to become increasingly important. Performing arts organisations are increasingly articulate about what kind of international cooperation is important to them and will put pressure on governments to follow their demands.
- Effective international cooperation in the performing arts is to become **increasingly the result of non-governmental initiatives**. This has been a reality for many years in most Western European countries and the expectation is that the candidate countries will follow this practice. New tools to overcome language differences are of particular use in this sector, as explained above.
- Performing arts organisations in many of the **candidate countries** are to gradually become more autonomous from government. Companies and other artistic organisations will be privatised, with a variety of legal statuses, profit and non-profit; national theatres will become subsidised private artistic enterprises.
- Bilateral international cooperation is to be **gradually overshadowed by multilateral intercultural cooperation**, as a response to the interests of the general public, arts organisations and other institutions. Joint initiatives undertaken by **national institutes**, as shown in other chapters of this study, which focus on key issues of common interest rather than on picturing the traits of national cultures, could indicate one possible path for future developments. The role of individual states and the importance of prestigious bilateral events

could decrease, whereas the needs of the performing arts community will be voiced with increased assertiveness, their demands being only exceptionally met by bilateral programmes.

- The 31 countries will slowly become more comparable in terms of **governmental spending** for international cultural cooperation: there will be a shift from spending on prestigious projects to responding to the needs of the performing arts communities.
- The **need for continuity**, as opposed to one-off cultural “splashes”, is to be gradually recognised as a relevant condition for meaningful intercultural interaction – this is particularly the case for performing arts projects, which involve large numbers of people and require face-to-face meetings and long-term production processes.
- The international cultural cooperation efforts of **regions and municipalities** will become more visible and important in the years to come. Increasingly regions and municipalities are becoming aware of the fact that they can develop their own international relations, independent of national government policy. This will have a direct effect on arts and culture, including forms of cooperation within the field of the performing arts (workshops, exchanges, festivals, residencies, etc).

The final section below sets out a number of **recommendations** for individual governments as well as for the European Union, based on the findings of this report.

- **Governments should incorporate international cultural cooperation** as a vital aspect of the performing arts in national cultural policies.
- Instead of concentrating resources on incidental or ad hoc efforts such as big events and performances to mark special occasions, it would make sense for governments to **focus on continuity**, for it is there that the performing arts thrive and the best artistic results can be obtained.
- There is a need for those **performing artists working abroad** to be granted governmental stimulus and support.
- The needs of performing arts professionals and their organisations should be actively taken into account **when national cultural policy guidelines are established**; this implies accepting their expertise and following their guidance in international matters. It is also important that national funding schemes allow for projects initiated and conceived by the sector.
- The lack of proper **access to international information and communication** channels and networks being one of the hindrances that prevent further international cooperation, national governments should support the efforts of the performing arts sector in this field, by establishing adequate databases, preferably in several languages, and by facilitating awareness and access to those already in existence.
- Participation in **networks** should be stimulated and enabled by national governments, and resources ought to be directed towards supporting networks, even those with headquarters abroad.
- In the framework of **bilateral cultural cooperation agreements and programmes**, it is highly advisable to reduce the extent to which prestigious international cultural manifestations are initiated or organised. When bilateral or multilateral manifestations and events are initiated, the support and involvement of the performing arts sector should be sought in the early stages.

- Given the emptiness of the contents and the disappointment that at times follow landmark occasions, it is recommended that governments **reserve funds for follow-up cooperation activities**, in order to secure long-term benefits and build on those contacts which have arisen.
- The performing arts sector should be involved in the drawing up of the specific content of **cultural cooperation agreements and their executive programmes**. This could take the form of templates, designed by governments in general terms, which organisations in the field could fill according to their perceived needs.
- Regular practical and theoretical training in issues relevant to international cultural cooperation, including the existing flows, trends and needs in the performing arts and other arts and heritage fields, ought to be provided to **civil servants** in those departments and ministries with a remit in international cultural cooperation. Likewise, special attention ought to be paid to the **training** and mentality of cultural diplomats working in foreign countries.
- **Diplomatic personnel** could be instructed to speed up the processing of visa applications from artists and artists' collectives in the framework of the Schengen Convention.
- A modification of the **Schengen security considerations applied to (performing) artists** should be supported by the EU, stimulating individual governments to process such applications as quickly as possible.
- Likewise, an effort should be made in helping to remove those obstacles resulting from the rules and regulations of EU countries which **hinder artists' mobility**.

6. Events 2003-2006

This list has been compiled with indications from the national reports and from other experts participating in the Study. It does not intend to be a selection of the best or richest events to take place in Europe in the forthcoming years. It should be read in conjunction with the rest of the document, where further information is given for some of these events. Internet addresses are correct as of May-June 2003.

AUSTRIA

Salzburger Festspiele

- Annual festival celebrated over a period of five-six weeks each summer (mid June-early August).
- It is considered one of the most famous festivals in the world, including opera, drama and music of the highest artistic standards.
- <http://www.salzburgfestival.at>

Sommer Szene (Salzburg)

- Annual festival celebrated each summer over a period of three weeks (late June-mid July).
- The festival is widely recognized for its international programmes, mainly new forms of dance, theatre, and special music events. The Szene also commissions works and offers residencies to foreign artists.
- <http://www.sommerszene.net>

Steirischer Herbst (Graz)

- Annual festival celebrated each autumn over a period of a month (late October-late November).
- A forum for composers and directors, actors, authors, musicians, visual artists, architects, designers and scientists who join forces every year with organisers and curators, journalists and the interested arts audience to embark on an exploration of contemporary developments.
- <http://www.steirischerbst.at>

Szene Bunte Wähne Festival NÖ (Horn)

- Annual festival celebrated every autumn over a period of about 10 days (late September-early October).
- An international youth theatre festival, it aims to provide its young audience with an exciting introduction to the world of theatre and dance by presenting top-quality international productions for children.
- <http://www.sbw.at>

BELGIUM

Kunsten Festival des Arts (Brussels)

- Annual festival celebrated in May over a period of three weeks.
- The programme deals with contemporary art forms as diverse as music, theatre, dance, film, multimedia and plastic art.
- <http://www.kfda.de>

Klapstuk Festival (Leuven)

- Biennial festival for contemporary dance over a period of two weeks (October).
- <http://www.stuk.be>

BULGARIA

International Ballet Competition (Varna)

- Founded in 1964, it is held every two years (July).
- It is the first professional international ballet competition in the world. The 16-member Jury from at least 14 countries includes personalities well-known in ballet worldwide. It is made up of several sideline events: International Summer Ballet Academy, International Theoretical Conference, international art exhibition, etc.
- http://www.bulgarianspace.com/music/varna_ibc

International Theatre Festival Varna Summer

- Annual festival over a period of 10 days (June).
- International theatre festival in the framework of the “Varna Summer” Festival of Arts. The festival consist of a number of modules, each of which has its own aims, organization and budget.
- http://www.bat-theatrefest.org/en/home_en.html

CZECH REPUBLIC

Dance Prague/Tanec Praha

- Annual festival over a period of two weeks (June).
- International Festival of Contemporary Dance and Movement Theatre – Prague, Brno, Ostrava.
- <http://www.tanecpha.cz>

International Theatre Festival Nahranici/On the Border

- Annual Festival over a period of two days (May).
- Festival of Czech, Polish, Slovakian and Hungarian professional and amateur theatres.
- (<http://www.festivalynahranici.cz/divadlo.html>)

Prague Quadrennial

- Quadrennial International Festival (June 2003)
- International Exhibition of Scenography and Theatre Architecture.
- <http://www.pq.cz>

FINLAND

Tampere International Theatre Festival

- Annual Summer Festival over a period of six days (August).
- There are productions of interesting productions and theatre makers from both Finland and abroad.
- <http://www.tampere.fi/festival/theatre/index-eng.htm>

FRANCE

Chalon dans la Rue

- Annual summer festival over a period of four days (mid-late July).
- The Festival is a presentation of the contemporary creation of the street arts.
- <http://www.chalondanslarue.com>

Festival d'Aurillac

- Annual summer festival over a period of four days (mid-late August).
- International Festival of street arts.
- <http://www.aurillac.net>

Festival d'Automne (Paris)

- Annual autumn festival over a period of three months (late September-late December).
- The Festival d'Automne in Paris is devoted to contemporary art (opera, theatre, dance music, visual arts and cinema).
- <http://www.festival-automne.com>

Festival d'Avignon

- Annual summer festival over a period of three weeks (July).
- It intends to promote new French and foreign drama and dance productions.

- <http://www.festival-avignon.com>

Mimos Festival (Périgueux)

- Annual summer festival over a period of a week (late July-early August).
- It is one of the most important mime festivals over the world.
- <http://www.ville-perigueux.fr>

GERMANY

Internationales Tanzfest (Berlin)

- Annual festival over a period of two weeks (August).
- It is an international dance festival dedicated to supporting and presenting new approaches and works in the field of international contemporary dance that are open to influences from other media and experiment with new forms.
- <http://www.tanzfest.de>

Internationales Figuren Theater Festival (Nuremberg)

- Biennial festival
- Puppetry and object theatre

Bonner Biennale

- Biennial festival over a period of a month (from June to July).
- Interdisciplinary festival (music theatre, drama, dance, performance, video art, literature and music), placing emphasis on interdisciplinarity and new media.
- <http://www.biennale.bonn.de>

Ruhr-Triennale (several locations in the Ruhrgebiet)

- Annual festival over a period of 6 months, from April until October, with a summer break.
- The RuhrTriennale is a new arts festival. It opens new vistas for new paths in the arts (music, opera, theatre, dance mainly). The artistic direction of the RuhrTriennale changes every three years. The founding director of the three-year period from 2002 to 2004 is Dr Gerard Mortier, former director of the Salzburg Festival.
- <http://www.ruhrtriennale.de>

Tanzwerkstatt Europa (Munich)

- Annual summer festival over a period of 10 days (late July-early August).
- Performances and workshops (Contemporary dance and movement theater).
- <http://www.jointadventures.net>

HUNGARY

BudaFest Summer Opera and Ballet Festival (Budapest)

- Annual summer festival over a period of two weeks (August).
- There are internationally reputed Hungarian and foreign artists, opera and ballet performers.
- <http://www.viparts.hu/english/budafestframe.html>

ITALY

Roma Europa

- Annual autumn festival (September-November)
- It is a festival on contemporary music, theatre and dance.
- <http://www.romaeuropa.net>

Santarcangelo dei Teatri (Santarcangelo)

- Annual summer festival over a period of 10 days (July).
- It is an international theatre festival.
- <http://www.santarcangelofestival.com>

THE NETHERLANDS

Holland Dance Festival (The Hague)

- It is a large-scale biennial festival.
- <http://www.hollanddancefestival.com>

Terschellings Oerol Festival (Terschellings)

- Annual summer festival over a period of 10 days (June)
- On many open air spaces in the beautiful landscape of the island international theatre and music groups create environments, site-specific performances and landscape arts. Visual artists are also invited to perform their work.
- <http://www.oerol.nl>

De Internationale Keuze van de Schouwburg (Rotterdam)

- www.schouwburg.rotterdam.nl

POLAND

Malta Festival (Poznan)

- Annual summer festival over a period of a week (July).
- Performing arts festival.
- <http://www.malta-festival.com.pl>

PORTUGAL

Danças na Cidade (Lisbon)

- Annual summer festival
- It is an international festival on contemporary dance. Some seminars and workshops are also held during the festival.
- <http://www.dancasnacidade.pt>

SPAIN

Festival Barcelona Arts de Carrer

- Annual summer festival
- The festival wants to encourage the exhibition and creation of street arts (music, theatre and dance) in public urban places. Barcelona Arts de Carrer uses all festive events of Barcelona to create and stimulate the contact between contemporary artists and citizens.
- <http://www.bcn.es/icub>

UNITED KINGDOM

Edinburgh International Festival

- Annual summer festival over a period of three weeks (August).
- From the beginning, the festival has presented programmes of classical music, opera, theatre and dance of the highest possible standard, involving the best artists in the world.
- <http://www.eif.co.uk>

Fringe Festival (Edinburgh)

- Annual summer festival (August).
- The festival is open to a great number of events (around 20,000 individual performances), open to all performers, with no selection process.
- <http://www.edfringe.com>

London International Festival of Theatre (LIFT)

- Biennial summer festival (June-July)

- The festival introduces some of the world's most exciting artists and theatre-makers to the London landscape. LIFT has had a hand in carving a place for international theatre in the UK but has also created active connections between parts of the city and the world.
- <http://www.liftfest.org>

Cooperation in the Field of Cultural Heritage

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1. Introduction

This chapter evaluates the present state of bilateral or multilateral cooperation in the field of cultural heritage between 31 European countries. Particular attention is paid to the general context of this relatively complex field (definitions, agents, international framework, key issues), since this has a strong influence on the scope and nature of international cooperation.

1.1. General context

In describing the field of cultural heritage one of the important points to note is the relative complexity of the field under consideration. Cultural heritage includes both "classic" heritage objects such as archaeological sites and museums, as well as newly defined or emerging areas of heritage such as folklore and cultural landscapes. Indeed, **the definition of cultural heritage, more than in other cultural sectors, is always shifting**, and this has an impact on cultural cooperation practices.

1.1.1. Defining cultural and natural heritage

A large number of experts have thoroughly analysed the fact that typologies of cultural heritage saw a complete change and drastic evolution in the last 20 years of the 20th century. The criteria for the categories included in this report have been based on formal and informal texts from the Council of Europe and UNESCO's World Heritage List. Material and immaterial heritage, tangible and non-tangible, sustainable, buildings and objects, continuities (canals, rivers, seashores, cultural routes...), even people as "treasures" are now key words for this sector.

UNESCO's traditional view of cultural heritage was enshrined in articles 1 and 2 of the **1972 Convention Concerning the Protection of the World Cultural and Natural Heritage**:

Article 1

For the purposes of this Convention, the following shall be considered as "cultural heritage":

monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;

groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;

sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.

Article 2

For the purposes of this Convention, the following shall be considered as "natural heritage":

natural features consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view;

geological and physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation;

natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.

In recent years, **the definition of cultural heritage has been widened** to include cultural properties that are "*directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works*", or which "*exhibit an important interchange of human values over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design*". Natural heritage in turn now includes those "*outstanding examples representing significant ongoing ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals.*"

The notion of **integrated conservation**, which brings cultural heritage into a closer connection with the built, natural and human environment, is also becoming increasingly important.

Although international conventions play a big role in the definition of cultural heritage, there are still **considerable variations in the definition of heritage at a national level**. For example, Spain has adopted a classification inspired by the Council of Europe's definition, whilst adding and integrating some values coming from anthropology. And, whereas in France rural heritage means civil and religious buildings, in some German Länder only civil architecture is included.

1.1.2. Intangible heritage

A newly-emerging area in the field of cultural heritage is 'intangible heritage', which covers a wide range of expressions of living and traditional culture. One of the key issues in intangible heritage is folklore.

In 1989, UNESCO adopted a Recommendation on the Safeguarding of Traditional Culture and Folklore. As the word *popular* has become more and more degraded, expressions such as "traditional culture" or "traditional heritage" seem more appropriate. The definition used by UNESCO since the **1989 Recommendation on the Safeguarding of Traditional Culture and Folklore** is as follows: "*Folklore (or traditional and popular culture) is the totality of tradition-based creations of a cultural community, expressed by a group or individuals and recognized as reflecting the expectations of a community in so far as they reflect*

its cultural and social identity; its standards and values are transmitted orally, by imitation or by other means. Its forms are, among others, language, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture and other arts."

Globalisation is also making heritage more complex, as one can see from the increasing importance of cooperation with "political" heritage with respect to minorities, memory sites, borders, conflicts, the "heritage of suffering", the heritage of totalitarianism (parks, communist statues, graves, cemeteries etc.), return to roots (Jewish heritage being an example...), D-Day and other events which touch the whole of humanity.

Various bodies in charge of heritage have recently emphasised a new added value for it: the idea of **memory**. One key example in the domain of "universal memory" is the case of an object: the original 200-page manuscript of the 9th Symphony by Beethoven became in 2001 one of approximately 70 objects or works which have so far been included under UNESCO's Memory of the World Register. On a related area, following the recommendations of experts, work on the memory of Europe is to relate to only one defined period of history, the past 150 years.

1.2. Managing cultural heritage

1.2.1. National governments

Although mapping the distribution of responsibilities within the European cultural heritage field shows that changes have occurred over the past few decades, **nation states retain key powers in the fields of regulation and ethics**, as well as in symbolic events linked to the commemoration of common European figures, anniversaries of treaties, anniversaries in royal families, or simply common historical events. This is of course relevant to the wide framework in which cooperation in cultural heritage unfolds.

Yet **when actual implementation, actions and the funding of practical European cooperation are considered, the bodies in charge or involved are more and more often regional or local authorities or non-governmental bodies**. Particularly in large or decentralised countries, the local delegations of national departments in policy fields such as environment, regional planning, economy or tourism sometimes enter into serious power struggles with heritage and culture officers, who are normally in local and regional authorities.

European cooperation facilitates the comparison of cooperative structures between different countries in fields such as the encouragement of private initiatives in patronage and sponsorship laws towards knowledge, protection, restoration, and the preservation of architectural heritage.

Attention should also be drawn to the number of **valuable charters and conventions, which are not only regulations which countries have to abide by but also form the basis on which they can cooperate or accommodate foreign specialists** within the framework of a bilateral agreement. This is more specifically

the case in the training sector where exchanges of skills or expertise are organised in a bilateral or multilateral cooperative programme.¹⁰¹ There is therefore an international framework which shapes the possibilities for governments and public authorities to act in the field of cultural heritage, and this in a way distinguishes the sector from other fields in culture.

1.2.2. New forms of management

Non-governmental bodies which carry out public functions, such as the National Trust or English Heritage in the UK and the new rather similar bodies launched in Eastern countries such as Slovakia (Slovak Institute of Heritage), Latvia (State Heritage Inspection) or Hungary (Heritage House for Folklore and Non-tangible Heritage), are certainly the most classic cases of the public management and protection of cultural heritage. But the situation is changing rapidly, mainly in one direction, and it takes various complementary forms: the **decentralisation** of responsibilities, **denationalisation** or **privatisation**, as well as the **transfer of funding or financing from states to regions**.

Therefore one cannot ignore the growing importance of mixed, public/private structures in which state, local authorities and private bodies are engaged with and co-fund transnational cooperation. Cultural heritage is not - or is no longer - in the hands of states, but is essentially the property of local communities, local authorities or even private owners. Quite complex structures (specific consortiums, semipublic bodies, public-private partnerships) are nowadays responsible for management.

1.2.3. Relevance of the EU

Within this framework where responsibility for heritage and museums is shared by states, local and regional authorities and private and non-profit agents, comparison is difficult. However, one standard seems to prevail, namely the importance of the EU's structural funds, such as the Leader and Interreg programmes, as well as specific support programmes including Phare and Tacis in Central and Eastern Europe and, in recent years, the Culture 2000 programme.

The brief for this study specifically excludes current EU programmes. However it is clear that a great deal of **multilateral cooperation at ministerial level in the field of heritage is either aimed at preparing future EU bids for cultural programmes or is based on the idea of becoming eligible for EU regional funds**. National cultural departments or public bodies in charge of cultural heritage are acting as

¹⁰¹ Relevant documents in this field include the following:

- Charter for the Restoration of Historic Monuments ("the Athens Charter", 21-30 October 1931).
- International Charter for the Conservation and Restoration of Monuments and Sites ("the Venice Charter", 1964).
- European Charter of the Architectural Heritage (Council of Europe, October 1975).
- Convention for the Protection of the Architectural Heritage of Europe (Council of Europe, Granada, 3 October 1985).
- European Convention on the Protection of the Archaeological Heritage (revised, Council of Europe, Valletta, January 1992).
- European Landscape Convention (Council of Europe, Florence, October 2000).
- European Convention on Offences related to Cultural Property (Delphi, June 1985).

operators and using “seed money” with a view to preparing future multinational actions funded by different EU sources. This may be illustrated by the cooperation concerning cemetery heritage between Lithuania, Italy and other European countries which has recently been funded under the Culture 2000 programme.

In summary, due to the particular nature of cultural heritage and the importance of international conventions, **the range of agents involved in transnational cooperation in the field of cultural heritage is perhaps more limited than in other cultural sectors.** This is so because the foremost tasks which are carried out by public agents active in this area are to ensure the implementation of international charters, to represent countries in intergovernmental bodies, to prepare bids under international funding programmes or to lobby when new international charters are being prepared. Therefore, less resources are devoted to provide for the exchanges of agents operating in the field or to organise or to sponsor the big events which often define state-led cooperation in other cultural sectors.

2. Agents of cooperation in the field of cultural heritage

2.1. The national level

2.1.1. Ministries and governmental agencies

As the previous section has shown, a close relation exists between the international scene and national policies implemented in the field of cultural heritage – it is international documents which provide the basis for intervening at the national level. In turn, patterns and attitudes shown at the national level will determine the degree to which governments are active in the international cultural heritage scene. Variations in attitude from one country to another and from one minister to another of course have tremendous influence on the budgets involved in cooperation in the cultural heritage sector. **The percentage of the budget devoted to cooperative actions concerning cultural heritage in different European countries depends to a large extent on political needs and specific events, as well as on political changes affecting individual countries.**

The example of **Italy** and natural heritage is certainly a good case. This country was one of the chief promoters of the European Landscape Convention, which was signed in Florence in 2000. As a result of new priorities in the field of urban and regional planning – a liberal attitude, extensive development -, complete changes in its natural heritage policy followed.

Romania provides another case in point: over 100 restoration or excavation sites were opened between 1996 and 2000, pushing the heritage budget to its highest level. That budget has nearly vanished since, giving heritage, after religious issues, the lowest priority among the Ministry's areas of competence.

Likewise, recent evolution in **Slovakia** is worthy of consideration. To quote an expert consulted as part of this study, *"The change of government after the elections in September 2002 influenced the situation in Slovakia. At this time – 5 months after the elections - there is not a very clear situation as to the programme strategy for cultural policy for the next 4 years... The other very important factor in the development of culture in Slovakia and especially in regional areas is the process of decentralisation and the transition of culture ("Reform of public administration in culture"), where a lot of state institutions became non-profit institutions and they have to identify their own mission and policy again. Almost all cultural institutions have become autonomous and their budgets and activities are managed by them. This process of transition will probably cause the end of the few organisations running without state support. This reform – the process of decentralisation - seems in practical terms not to have anticipated the implementation phase. Our contacts with representatives of the Ministry of Culture in Slovakia informed us that they intend to design a more complex strategy for culture for a longer period."*¹⁰²

¹⁰² Response by a Slovak expert to the questionnaire distributed by Ruud Engelanders within the framework of this study.

Cooperation in the field of cultural heritage brings together governmental departments which deal with a variety of aspects – not only those ministries in charge of culture, cultural affairs or the preservation of landscape but, as a response to the growth in cultural tourism and its wide-ranging interests, ministries – or state secretariats where applicable – of tourism and regional planning are also involved nowadays in cooperation programmes. Besides the Ministry of National Cultural Heritage, both the Ministry of Economy and the State Secretariat for Tourism provide funds for heritage preservation in **Hungary**. The State Secretariat for Tourism in Hungary has worked with its counterpart in Romania as regards the heritage of Hungarian minorities, and **France** and **Belgium** have developed joint projects for cultural tourism revolving around notions of industrial heritage. Activities in this area may lead to the production of common brochures or leaflets or to the development of joint protection measures, among others.

Recent decades have also witnessed the shifting fortunes of **religious heritage in Central and Eastern European countries**. This was the first cultural heritage area to which restoration budgets were devoted in most of the states mentioned, including Hungary, the Czech Republic, Slovakia and Poland, in spite of the latter's evolution in recent years. The symbolic signification of this is obvious, given the increasing importance - or "reconquest" - by the Church after 1989.

Another significant feature in these countries is the contrasting situation before and after 1989 regarding budgets and staff. Some countries, like the Baltic States, tend to devote large shares of their budgets to heritage (churches, castles, fortresses and even historic parks are the main targets). In contrast, in Bulgaria, where 2,000 people worked in cultural heritage prior to 1989, only 200 remain.

2.1.2. Governments' funding schemes

As regards budgetary lines, cultural heritage, museums and archives are not always in the same funding streams or administrative systems. Archives are either dealt with separately or fall into the same area as libraries. Museums are sometimes separate from the rest of cultural heritage. Therefore, a key element needs to be borne in mind when considering the average budget that those countries from which precise records have been found devote to cultural heritage – figures generally do not include museums and archives.

Almost every country among the 31 included in the present study has several sources of funding for the exchange of people and cooperative research within cultural sectors, including education, research, higher education, and vocational training. The percentage devoted to bilateral or multilateral actions in the cultural heritage sector is between 10 and 15% of the cultural heritage budget which tends to be roughly 5-10% of the whole budget for culture (and environment in some countries). Thus **no more than 1% of the budgets for culture and heritage as a whole is allocated to European cooperation in cultural heritage**.

To give only one example of a developed country which is putting forward priorities for culture, the Grand-Duchy of **Luxembourg's** budget for culture increased from 0.55% of the national budget in the late 1990s to 1.1–1.2% in the early new century (roughly €62 m). The average for cultural heritage is around 5%

of the total (€3 m), although in future years the budget is to be halved. Cooperation activities within the cultural heritage budget, focusing on restoration and the implementation of cultural routes projects in Romania, Bosnia and Herzegovina and the Russian Federation, receive a budget ranging between €200,000 and €600,000.

In **Lithuania** the budget for heritage preservation adds up to around Lit13 m (€3.77 m), of which Lit300,000 (approximately €86,900, or 2.3% of the budget for heritage preservation) is devoted to international cooperation.

2.1.3. National cultural institutes

In analysing the national reports and the reactions gathered through the questionnaire sent to various structures linked to the cultural routes programme, one main answer came from many sources.¹⁰³ Whereas foreign cultural institutes are deeply engaged in arts activity, there is an almost unanimous answer concerning heritage – hardly anything is done.

Involvement does indeed exist on practical issues: facilitating contacts, welcoming lecturers, helping students or scholars taking part in training or exchange programmes. The national report for **France** provides a typical example, its budgetary and activity descriptions for 2000-03 not including cultural heritage except where, in the visual arts, reference is made to the loans of objects and to exhibitions linked to local themes.

It is well-known that directors' choices or preferences seldom guide the activities undertaken by the French Institute, the Czech Institute or the Cervantes Institute. One interesting example was the case in Florence for the organisation of European seminars and lectures on Historical Parks and Gardens (1999-2001), which were supported by, among others, the **French Institute in Florence**.

Evidence found during the consultations undertaken for the production of this chapter on cultural heritage lead us to agree with the notion presented in the introduction to this study: *"Cultural diplomacy no longer appears to be the dominant factor underpinning the work of national cultural institutes in Europe. It is conceivable, however, that it has not disappeared, it has simply changed its nature, manifesting itself now as cultural relations or public diplomacy."* The privatisation process which sometimes surrounds the operations of national institutes just adds to their evolution.

2.1.4. Museums

Specific budgets or budgetary lines are generally devoted to museums, which in some countries receive more funds than those devoted to heritage. **Relevant differences among European countries can be perceived in terms both of the museums' financial resources and their missions.** Some are national museums, others are under state control, others are funded by states at a regional level, some are part of specific quasi-national bodies or funds (such as France's Réunion

¹⁰³ National reports can be found in Annex I. Additional questionnaires on cultural heritage were distributed by Michel Thomas-Penette within the framework of this study.

des Musées Nationaux). Museums are analysed in this chapter in the framework of specific projects, mainly when they are part of a standard cooperative process (coproduction of exhibitions, exchanges or the loan of artefacts, scientific cooperation) or when they are engaged in new areas of cooperation, such as common information systems or common tickets and museum passes in cross-border areas.

A relevant contemporary example was the launch in 1998, by the then French Minister of Culture Catherine Trautmann, of a framework named "Spring of the Museums". Its choice of "European identity" as the major theme in 2000, showing part of the collections or items coming from other countries, demonstrated the **increasing intention for European events to be used for common communication in transborder areas**. Some intergovernmental organisations like the Agence de la Francophonie are playing a clear and important role in Europe in linking actions between France, Belgium, and Luxembourg, and a number of existing cooperation budgets come from this source.

2.1.5. Archives

The case of archives has traditionally been very specific and mainly linked to book and library policy (and in recent years to cinema policy). Specific departments or bodies are in charge and it is unusual for them to be directly linked to the cultural heritage sector. The international texts concerning archives are also very specific and do not fall into the same ministerial areas or programmes as cultural heritage, even though some common aims and methodologies do exist.

The **1994 Conference on Archival Cooperation in Europe** in Strasbourg focused on three main topics: preservation, the democratisation of legal systems and procedures and, last but not least, accessibility. The latter is now becoming a major issue in Central and Eastern European countries and has raised difficult controversies if not political crises (Romania, Bulgaria, etc). Recommendation 2000(13) of the Council of Europe addresses non-discrimination and the need to harmonise legislation and regulations throughout Europe. The Council of Europe has summarised its position on this issue as follows: *"Although archives are the property of nations, they have to ensure the free flow of information."*¹⁰⁴

Bilateral cooperation activities of course exist as regards **training and related issues in the area of conservation systems and maintenance**. Cooperation between historians of Western and Eastern Europe, as well as between Central and Eastern European countries is growing every day. This is the case for Romania, Hungary, the Czech Republic and Slovakia concerning the archives of the state police during communist regimes or between Poland, Austria, Germany, Lithuania, as well as with Ukraine and the Russian Federation, for restitution processes.

2.2. Non-governmental agencies

¹⁰⁴ Taken from "European Policy on Archives: State of the art and future perspectives", in www.coe.int

As noted above, the trend towards the devolution of responsibilities and powers from national governments to non-governmental organisations is also having a major impact in the field of cultural heritage. Areas of cooperation previously dealt with by ministries are now often undertaken by third parties. For example, English Heritage is the executive, non-departmental public body commissioned by the **UK's** Department for Culture, Media and Sport (DCMS) to conserve, interpret and research the historic environment.

The **Europae Archaeologiae Consilium** (the European Archaeological Council) is one forum of cooperation where English Heritage has recently been involved. The Council brings together a number of public and publicly-sponsored heritage agencies. It held a major international symposium on the archaeological heritage management of wetlands in Europe in 1999. The meeting was organised jointly with the Wetlands Archaeological Research Project (WARP), an international association of wetlands archaeologists.

2.3. Local and regional authorities

The Council of Europe prepared a synthesis about 27 countries in 1996. It was based on article 10 of the Granada Convention for the Protection of the Architectural Heritage of Europe (1985), which refers to "integrated conservation", linking conservation to the objectives of regional planning and urbanism.¹⁰⁵ A number of general trends were identified in the report. **Normally, architectural heritage is within the competence of central states, whereas local or regional administrations are competent in legislation linked to territorial planning and urbanism, while enjoying delegated power over decisions regarding monuments.**

In spite of these general trends, some examples of contrasting situations are reflected in the national reports completed within the framework of the current study. For example **Germany's** report points out that "[The] decentralisation of governmental power, paralleled by a division of labour with non-governmental

¹⁰⁵ Article 10 of the Convention reads as follows:

"Each Party undertakes to adopt integrated conservation policies which:

- 1. include the protection of the architectural heritage as an essential town and country planning objective and ensure that this requirement is taken into account at all stages both in the drawing up of development plans and in the procedures for authorising work;*
- 2. promote programmes for the restoration and maintenance of the architectural heritage;*
- 3. make the conservation, promotion and enhancement of the architectural heritage a major feature of cultural, environmental and planning policies;*
- 4. facilitate whenever possible in the town and country planning process the conservation and use of certain buildings whose intrinsic importance would not warrant protection within the meaning of Article 3, paragraph 1, of this Convention but which are of interest from the point of view of their setting in the urban or rural environment and of the quality of life;*
- 5. foster, as being essential to the future of the architectural heritage, the application and development of traditional skills and materials."*

Article 3, paragraph 1 commits Parties to "take statutory measures to protect the architectural heritage."

actors (NGOs)...are "typical" aspects of many fields of political action."¹⁰⁶ In fact, the Länder are entrusted with the responsibility (in law and in administration) for architectural heritage protection. Each of them is free to manage these tasks with more or less staff. But territorial planning and urbanism in general are – under the Federal Constitution – competitive jurisdictions and competences. The federal laws linked to these domains only constitute general frameworks within which new regional laws or administrative regulations have to be integrated. In respect of the Federal Law on Building, municipalities are endowed with the responsibility for urban planning and architectural regulation. In certain cases, they can achieve the same objectives as the cultural heritage federal administration by directly implementing the federal laws on monument protection.

It is not the same in every federal state. In **Austria**, the protection of monuments is endorsed by the state (through the Federal Institute for Historical Monuments - part of the Federal Ministry for Science and Research) but regional planning and buildings are endorsed by the federal entities.

The models of Italy and Spain are close to each other but with a different degree of decentralisation. In **Italy** national legislation for the protection of cultural and architectural goods is managed by the Ministry of Cultural Goods and Landscapes, with the help of decentralised services in the regions, the superintendents. The state retained a large part of the responsibilities which were decentralised in 1977. That means that regions have been left with limited responsibilities as regards regional planning. The State is responsible for a large part of the architectural heritage in quality and quantity.

In **Spain** the state is responsible for the administration of "historical heritage" which comes under a specific national law for protection, while the rest falls under the specific competence of the autonomous communities. The state only kept direct management of the best-known – but rather limited in number – heritage sites.

Since 1992 in the **United Kingdom** all architectural heritage has been covered by English Heritage, which is responsible for old monuments (with the exception of archaeological sites) but has to share responsibilities regarding the three categories of historical buildings with local authorities, which have to implement the legislation for those buildings under its control. Agriculture and forests, national parks and sites of exceptional beauty come under specific laws and authorities.

In **Norway** and **Finland** the responsibilities for architectural and natural heritage are in the same administrative hands, i.e. the Ministry of Environment. In **Denmark**, architectural heritage is the responsibility of the National Agency for Forest and Nature. In **Sweden** cultural and natural heritage have been separated since the creation of a ministry in charge of culture (Ministry of Education). It is the same in Iceland.

A common trend in these various Europeans systems is that municipalities are generally in charge – as a basis of complex administrative relations - of authorising new buildings or demolition.

¹⁰⁶ National report of Germany – see Annex I.

3. Analysis of cooperation in the field of cultural heritage

3.1. Bilateral agreements

3.1.1. Shifting patterns

As noted above, both the concept of cultural heritage and the issues which are relevant to agents in the sector have undergone a number of changes over the last few years. Observation of cooperation practices, as defined in this report, in the field of cultural heritage shows that considerable change is also occurring here. Many countries are slowly shifting from a *classical* series of bilateral agreements based on exchanges of people and experiences, on technical assistance, on common exhibitions or, more generally, on common events, towards **new policies based on European sub-regional cooperation practices** (for example the Baltic Heritage Committee, the Barents Euro-Arctic Council, South-East Europe and the Balkans and Transylvania). These actions have been launched across national boundaries, and may even recreate old imperial links. For example, as the national report for **Austria** remarks, "*aid to the 'reform' states (Eastern-European state aid) for diverse restorations projects*" follows the limits and borders of the previous Austrian-Hungarian Empire.¹⁰⁷

A further key element of change is the link between accession countries and present EU member states through closer and diversified cooperation processes, or the idea of creating new frameworks between neighbouring countries in the former Eastern bloc. Not only because it makes cooperation easier, but also because it enhances democratic security.

Generally speaking, the need to act within international regulatory frameworks means that nation states retain a major role in cultural heritage issues. Several actions regarding cooperation in areas covered by international conventions are thus initiated by national governments. These areas of cooperation are also expanding, as **treaties and agreements begin to cover new areas of heritage, such as heritage at risk or the repatriation of heritage**. In many cases, the increased linkage of **cultural heritage with economic development** is also creating new areas of activity. For example the **Dutch** government has initiated cooperation programmes with the Russian government related to the conservation and development of the Hermitage Museum in St. Petersburg, which also provides for the loan of art works to Dutch museums.

3.1.2. Cooperation framed by international treaties

Partly due to the fact that bilateral and multilateral cooperation in the heritage sector is based on, and happens in the legal framework of, a large number of charters and conventions (mainly promoted by UNESCO, the Council of Europe and ICOMOS), and since the administrations responsible for their implementation at the national level are very often in the hands of careful heritage *technicians*, "outside" initiatives tend to be scarce and actions have to be included in

¹⁰⁷ National report of Austria – see Annex I.

precisely-defined frameworks. Here again cultural heritage proves to follow **a different pattern from those cultural sectors where bilateral activities can be developed in a more ad hoc basis.**

As an example of the way in which international cooperation is stimulated by conventions, we turn to the new **European Landscape Convention**, Chapter III of which is entirely devoted to European cooperation through various articles. Article 7 refers to international policies and programmes, and article 8 to mutual assistance and the exchange of information (the pooling and exchange of experience, and the results of research projects). To quote from the Council of Europe's contextual presentation of the Landscape Convention, *"At the same time, the growth of electronic communication and the arrival of the internet have provided radically improved tools for exchanging ideas and, indeed, for the technical study of landscapes. These developments create a much wider basis for the exchange of ideas and mutual support than was possible even a decade ago, allowing local actors throughout Europe to take part and thus creating a true "Landscape democracy".*¹⁰⁸

The Convention's newness explains why only some preliminary schemes or intentions have been sketched so far: the industrial landscape that the north of **France and Belgium** share in common and the trans-Pyrenean actions for the protection and development of rural and mountain landscapes. The European Institute of Cultural Routes, established by joint protocol by the government of **Luxembourg** and the Council of Europe, has established new networks between professionals in Eastern and Western Europe. Missions and expert conferences were implemented in **Lithuania**, with a clear cooperation between the Lithuanian and Luxemburgish governments and the participation of experts coming from Italy, the United Kingdom, Romania, Hungary and Bulgaria.

3.1.3. The role of other agents

Although central states have maintained their role in signing agreements and treaties, cultural heritage actions are also increasingly being devolved to **regional authorities**, and this has an impact on international opportunities for cooperation. In the cooperation activities between the **Netherlands** and the Russian Federation mentioned earlier, for example, the city of Amsterdam has taken a major role in supporting cultural activities in St Petersburg in return for the loan of artworks intended to form the basis of a "Hermitage on the Amstel" museum. Regional authorities are therefore becoming key actors in international cooperation, particularly in cross-border initiatives such as cultural routes or the joint marketing of cultural heritage for tourists, but also in terms of EU projects.

Local authorities also maintain a key role in cooperation projects because of their responsibilities for planning and conservation.

3.1.4. New areas of interest and civil society demands

¹⁰⁸ Taken from "Legal obligations of the European Landscape Convention at international level", in www.coe.int

New heritage laws in Central and Eastern European countries have been in force for no more than five years. The question of the **return of private property** is one of the difficulties in establishing more extensive cooperation. **Romania's** law on heritage was adopted in the late 1990s. **Slovakia** ratified the European Convention on the Protection of Archaeological heritage in 2000 and the Convention for the Protection of the Architectural Heritage of Europe in 2001.

A growing demand from civil society exists for international cooperation in the case of symbolic actions (initiatives such as Heritage without Borders – Patrimoine sans frontières, focusing on cultural **goods at risk of damage** in wartime or periods of conflict), in cases of danger or **catastrophes** (earthquakes, flooding etc).

3.2. Areas of cooperation

3.2.1. Mobility and training

Mobility, foreign visits, and research or work exchanges for creators, but also for architects, decision-makers, landscape planners and a large range of very specialised professions, form a permanent, core area of international cooperation in the field of cultural heritage. Two key documents, the **European Charter of the Architectural Heritage**, adopted by the Committee of Ministers of the Council of Europe on 16 September 1975, and the **Declaration of Amsterdam**, proclaimed by the Congress on the European Architectural Heritage of 24 October 1975, provide the basis for work in this field, by highlighting the *"fundamental need for better training programmes to produce qualified personnel. These programmes should be flexible, multi-disciplinary and should include courses where on-site practical experience can be gained"* and by underlining the need *"to develop training facilities and increase prospects of employment for the relevant managerial, technical and manual skills. The building industry should be urged to adapt itself to these needs. Traditional crafts should be fostered rather than allowed to die out"*.

To quote Jean-Louis Paulet, the director of the Council on Architecture, Urbanism and Environment (Conseil d'architecture, d'urbanisme et de l'environnement, CAUE) in Gers, France: *"It is evident that international exchanges are developing in the training field, which contribute very effectively to diversifying the professional practices of one country through the contributions of its neighbours, thus confirming and continuing a certain universality of building techniques, adapted over the centuries."* Such cooperation extends also to the status of professionals in the field of restoration and the state of the market.

3.2.2. Information and dissemination

Besides those areas related to the exchange of information, tasks related to external communication have also provided common ground wherein to develop international cooperative processes. The importance of **working on common data, websites, guidebooks, and information sets** is well illustrated by the **Association des Musées de la Grande Région**, established in 1998. This transborder network, which involves authorities in four states (Belgium, France, Germany and Luxembourg), has actually extended its initial museum work to a great variety of sites and agents, including commemorative places, monuments, cultural

foundations, NGOs engaged in heritage and museums, etc. A guidebook on cultural routes in the Grande Région, funded by national governments, German Länder and Belgian communities and regions is also underway in 2003.

Similar initiatives have emerged between France (Alsace), Germany (Baden-Württemberg) and Northern Switzerland. For almost 10 years a leaflet presenting public and private gardens has been published by Alsace's Regional Directorate for Cultural Affairs on an annual basis. Joint projects involving schoolchildren among the partners have also been undertaken around this issue.

3.2.3. Common events

Celebrations to commemorate historical landmarks and personalities have been undertaken by all European countries: the bicentenary of the French Revolution, the Hungarian Millenium, the celebration of great writers, artists or ancient musicians (birthdays of Victor Hugo, Mozart, etc), even contemporary figures – as in 2003's celebration of Jacques Brel or Simenon in Belgium. Tourist operators are more and more associated with these developments, and in most cases **landmark events provide opportunities for state-to-state cooperation.**

On the other hand, short-term celebrations on European themes have been undertaken, often at the initiative of intergovernmental organisations, allowing grassroots organisations and public agents to cooperate with their counterparts abroad. The importance and success of common European initiatives like the European Heritage Days, the European Heritage Classes and the European Cultural Routes, based on permanent or semi-permanent cooperation, deserves particular attention in cross-border areas.

With **European Heritage Days, efforts have been made to propose subjects common to many countries** at the same time (heritage and society, industrial heritage...) but events tend to betray a strong local, regional or national accent – as shown by the fact that different dates and subjects are selected in each country – and **projects of actual cross-national cooperation are few and far between.** The situation is much easier when neighbouring countries work together on heritage dating from the times when borders were slightly different, or when economic activities have been shared in a common industrial channel or production line, as the following examples show:

- the 2002 edition of the European Heritage Days witnessed yet again the joint work of four neighbouring lands, namely Luxembourg (represented by the Ministry for Cultural Affairs), France (Ministry of Culture – DRAC Lorraine), Germany (Saarland's Konservatoramt) and Belgium (the Walloon Region's Directorate General for Regional Planning, Housing and Heritage). Activities focusing on religious heritage served to highlight the work of those involved in recently-completed restoration processes, under a common programme;
- involving the same countries as the previous example, the cross-border mining industry region known as Grande-Région, which brings together Luxembourg, Germany's Saarland and Rheinland-Pfalz, France's Lorraine and parts of Belgium, has since the mid-1990s provided the background for a number of joint projects in the promotion of cultural heritage.

3.2.4. Protection of heritage against unlawful acts and postwar restitution

The protection of cultural heritage against unlawful acts has also led to a number of international documents, not least the Council of Europe's **Recommendation 1996(6) on the Protection of the Cultural Heritage against Unlawful Acts**. Some questions in this field are still pending among several European countries, the United Kingdom and Greece being an example, and many bilateral talks involving EU member states and accession countries are being maintained.

"Restitution after war" is one relevant area. In **Belgium**, the O.R.E. national office (Office de Récupération économique, whose work was in the mid-1990s taken up by the Office Belge de l'Economie et de l'Agriculture) was in charge of bringing back some 1,150 economic or cultural goods despoiled during the Second World War. More recently the question of the restitution of some art pieces to Jewish families has been raised in France and Belgium.

A more recent case was the restitution by Giuliani Urbani, **Italy's** minister for Culture, of a collection of antique coins dating from the 4th century B.C. to **Cyprus**. These coins had been illegally exported and were held by the Italian police specialised in the prevention of trafficking.

3.2.5. Heritage, European identity and globalisation

Finally, other emerging areas of concern for those working on cultural heritage have also made their appearance in the agenda of European cooperation. The last meeting of the European Conference of ministers responsible for cultural heritage addressed the **challenges posed by globalisation to the conservation of heritage**. This conference called upon national, regional and local authorities to

- promote the integrated conservation of cultural heritage, respecting the diverse contribution of past and present communities, their culture and patterns of use;
- develop heritage policies which intrinsically benefit, preserve and enhance the identity of individuals and communities and cultural diversity...;
- develop international and trans-frontier cooperation and agreements between states, based on reciprocal responsibility for preserving and enhancing the distinctive heritage of relevant communities;
- encourage trans-frontier contacts and shared projects between related communities and individuals.

*"WE AGREE that cultural heritage policies should aim to preserve cultural diversity and encourage inter-cultural dialogue, and should be focussed on initiatives in the field of education, awareness-raising and life-long training.... History teaching should not be limited to commenting on national or local heritages, but also put forward its trans-national character."*¹⁰⁹

Ministerial concern with the effect of globalisation on local cultures in Europe runs parallel to the **recurring debate on the common European heritage**, and the themes which may be most relevant to it – and this obviously affects the issues

¹⁰⁹ Resolution on the role of cultural heritage and the challenge of globalisation, 5th European Conference of Ministers Responsible for the Cultural Heritage, Portoroz (Slovenia), 5-7 April, 2001.

and forms that cooperation takes. Whilst historical discourses appear in guides, tourist booklets, Internet sites and multimedia products, states and cultural heritage agents are meant to ask a practical question: how does one interpret cultural heritage in European terms? And this by taking into account two considerations: the multicultural dimension of heritage and the dual dimension of visits (where heritage is a monument) and of the practice of heritage (where it is a tradition, knowledge or a festival).

Among all the possible topics that can address the issues of a common European heritage, that of the "Fortified military architectures" seemed to **France** and the Grand-Duchy of **Luxembourg** the most capable of facilitating an analysis of the methods of a plural and multilayered interpretation of heritage. Indeed it makes it possible to reveal the way in which zones of fracture and conflicts can be presented not only in their often dramatic historical authenticity, but also in terms of their contributions to the identity of European regions and of Europeans.

The topic was in fact chosen jointly by the two organisers of the seminar, Luxembourg's European Institute of Cultural Routes and the French Ministry of Culture's Service of Cities and Countries of Art and History (Villes et Pays d'Art et d'Histoire). Enclosures, openings, mechanised and geometrised defence, foreign occupations, the spectacle of power, dismantling, industrialisation, the explosion of the suburbs, the creation of iron curtains, walls of shame, the quartering of communities and minorities, are all concepts that underlie the routes of all urban people daily, as they traverse their own city or visit a territory foreign to them. These concepts that often became too familiar to be perceived in their correct dimensions, deserve to be put in perspective, as much for those who adopt a city and adapt it as for those who simply visit it. From the history of empires to social conflicts, the city and its fortifications, mental or physical, enable a reading of history and of memory for understanding the present.

The two partners put together a scientific committee made up of heritage animators, which, in a little over a year, tried to determine the needs and to propose a working framework. In addition to presenting interventions intended to give common reference points, the seminar intended to offer several levels of reading and several types of approach, based on a specific, particularly favourable, physical framework, namely the town of Luxembourg and its fortifications:

- an exemplary and comparative urban approach, bringing together people concerned with safeguarding, developing and interpreting the fortifications representative of several European cities: Strasbourg, Rennes, Brussels, Bois-le-Duc, Lucques, Sibiu and Alba-Iulia;
- the approach to discovery, by carrying out on-site workshops, starting from a critical reading of two urban routes in the Town of Luxembourg: the Wenzel Route and the Vauban Route;
- the European approach, by eliciting a discussion about what constitutes the basis for a plural reading of the city and its fortifications – a very material heritage - and beyond that of other heritage or cultural topics related to less material data: festivals, rites, religious influences.

3.3. Cultural heritage cooperation in Central and Eastern Europe

As previously noted, specific needs have arisen concerning the implementation of new heritage laws and regulations in Eastern and Central European countries over the last few years. Cooperation between these countries and those in Western Europe – eg. France and Romania or Bulgaria, Germany and Hungary - has developed as a result. Examples include as well the work by Florence's Opificio delle Pietre Dure e Laboratori di Restauro, an autonomous institute of Italy's Ministry for Cultural Heritage, in the restoration of Baroque paintings in Lithuania as part of the bilateral cooperation between **Italy and Lithuania**. Meanwhile, the government of **Luxembourg** is including a technical assistance programme for the restoration of **Lithuanian** parks designed by Edouard André, the French landscape architect of the late 19th century who was also responsible for designing the Luxembourg City gardens after the demolition of the Vauban fortifications. During his visit to Romania, Hungary and Poland in April 2003, the **French** Minister of Culture Jean-Jacques Aillagon signed agreements regarding important aid in the cultural heritage sector, including archives.

Other bilateral cooperation activities clearly address issues of memory, as can be seen in the following examples:

- the **German** government supported the restoration of two synagogues in Vilnius (**Lithuania**), which were inaugurated in April 2003, a testimony to the black hours of the German occupation;
- the restoration of a Baroque house on Mica Place in Sibiu, Transylvania (**Romania**) by the government of **Luxembourg**, in the framework of a convention between both countries and the Evangelist Church, which is its owner (project budget: €800,000). This house is supposed to become both the site for the Academy of Romanian-Transylvanian language and a tourist office, with a resource centre for cultural routes. It has to be remembered that this part of Romania is mainly German-speaking and that a community of around 6,000 people speak the Luxembourgish dialect. Two migration waves of peasants coming from the Grand-Duchy in the 12th and 18th centuries brought the language to Romania. Luxembourg's government also launched trails of cultural heritage interpretation in the cities of Sibiu (project budget: €90,000) and Alba Iulia (€85,000);
- finally, cooperation between **Luxembourg** and **Poland** in Wroclaw for the restoration of the site where 13 Luxembourg nationals died during the Second World War has been carried out for a total value of €50,000.

Under the umbrella of the Council of Europe and UNESCO recommendations, bilateral cooperation activities have also been established concerning the preservation of world heritage sites, including **Greece and Bulgaria's** talks on the Bulgarian Zographou Monastery of Mount Athos (Greece).

4. Case studies

4.1. France's exchange of practices, knowledge and research

Continuous training and exchanges with Eastern and Central European countries have been implemented recently by the service Villes et Pays d'Art et d'Histoire (VPAH), a network of 130 towns and regions under the umbrella of France's Directorate for Architecture and Heritage, part of the Ministry for Culture and Communication.

Under these cooperative schemes, VPAH aims mainly to put professionals from heritage, architecture and urbanism in "real" situations, not only in capitals or large cities, but to immerse them in territories. Aided by the Association of the European Cities of Culture (AECC-AVEC), the programme is also connected to practical bilateral agreements on restoration. For example, a challenging programme was inaugurated last year between France and Romania and has been confirmed by a recent agreement at ministerial level.

4.2. Transfer of experience in Baltic and Nordic states

The bilateral agreement which Poland and Lithuania (the former Grand-Duchy of Lithuania) signed in 1998 has led to meetings between two groups of experts to be held twice a year for studying Polish heritage in Lithuania and viceversa. In spite of a progressive slowing-down, work has continued at a regular pace over the years, with accounts of subsequent meetings being published. Cooperation between the universities of Vilnius and the University of Szamosc also continues.

Cooperation was also established between Estonia, Latvia and Lithuania after their independence. This cooperation has been enlarged to the other states situated around the Baltic Sea. Four working and monitoring groups have been established with two or three experts per country. Work has revolved around subjects including subaquatic heritage, coastal heritage, sustainable historic heritage and building preservation practices. Each of these groups is working on a specific concrete regional or national theme in order to prepare bids for potential EU funding. For example in the domain of building preservation, Estonia has chosen to work on limestone, Lithuania on red bricks, Sweden and Latvia on wooden structures. Denmark is responsible for a working group on subaquatic heritage, whereas Lithuania also works on the heritage of lakes and rivers.

Common tools and methodologies have been elaborated and published, as well as lists of specialists and workshops and specialised institutions. A new series of forums is currently underway, Gdansk being the site of the next event, which will focus on subaquatic and coastal heritage. Some touring exhibitions, on heritage-related issues such as lighthouses, are also being prepared in this framework.

Inter-university cooperation on domains of interest to cultural heritage has also taken centre stage. Summer schools on a range of issues are organised, including organ restoration courses with the Göteborg organ art centre.

4.3. Nordic Timber Council

In Northern countries, wood is used for buildings of various kinds and uses, from simple rural dwellings to luxury city buildings. Many competitions are organised not only for restoration, but also for "new" heritage. Norway, Finland and Sweden have settled on a common organisation for such cooperation under the name of the Nordic Timber Council.

In 2000, Latvia organised a competition regarding wooden architecture with the help of Sweden (Koka Buves Latvija / Wooden buildings in Latvia).

4.4. Contest on contemporary architectural interventions in the rural areas of Central and Eastern Europe

The idea of a contest was launched in the framework of the cultural routes programme and was based on the example of a previous competition organised in the Grande Région. Funding came from Romania's Ministries of Culture and Regional Planning, Luxembourg's Directorate for Sites and Monuments and the French Ministry of Culture's Directorate for Architecture and Heritage. This case sheds an interesting light on issues of preservation and cooperation in their broadest sense.

The first competition, whose regulations were published in January 1998, pursued two goals. On the one hand, the initiative was intended to highlight contemporary architectural creation carried out following local traditions and cultures, yet without overlooking current forms and materials. On the other hand, there was a clear intention to create an event likely to draw attention to the need to adopt regulations concerning the marrying of new buildings in small cities and villages with architectural heritage, where tourism activities could develop. When introducing the competition's rules, it was clearly stated that only Central and Eastern European constructions carried out between 1990 and 1997 were eligible, and that not only architects, but also the owners or initiators, would be rewarded.

Lastly, circumstances had it that the meeting of the jury took place in Sibiu in May 1998 as the Romanian Ministry of Culture, under the aegis of the country's Presidency, joined a gathering of European partners within the framework of a UNESCO-sponsored conference (Sibiu - European Confluences). The coincidence of events of course gave the competition a particular glamour and reinforced the convergence of reflection on the protection of rural heritage.

The zone of Sibiu, marked by multiculturalism, indeed preserves a rich cultural heritage formed partly during the medieval period and the Saxon migration to Transylvania, with a particularly remarkable ensemble of fortified churches and rural citadels. Since the 12th century, the south-east, the centre and the north of Romania have over 200 Saxon villages. This rural built heritage has quickly

degraded since the Saxon population started migrating to the Federal Republic of Germany, a process which accelerated after 1968. Sibiu thus provides a **very good example of a framework that should make it possible to implement a policy of sustainable development, founded on cultural tourism, agriculture and traditional arts.**

A second round of the competition was organised in 1999. While maintaining its aims and basic structures, some changes were introduced in the rules, most notably the following:

- in addition to new constructions, prizes could be awarded for rehabilitation because the question of abandoned rural heritage is a phenomenon common across Europe;
- religious buildings were also deemed eligible;
- landscape interventions, which make it possible to take into account man and his environment, were also made eligible;
- companies that play a significant part in the quality and success of the achievements could also receive prizes;
- finally, the concept of "rural character" based on the size of the villages - which should not exceed 10,000 inhabitants - was maintained.

Again in Sibiu, this time during the launching of the *Europe, a Common Heritage* campaign, on September 13, 1999, the jury was impressed by the increase in the number of projects: 21 applications coming, among others, from Romania, the Czech Republic, Slovakia, Bulgaria, Hungary and Ukraine.

4.5. Cooperation in the Grande Région

Since the mid-1980s, a very interesting cooperation model has existed in the form of SAAR-LOR-LUX (Saarland-Lorraine-Luxembourg). Joint work has been progressively widened to new policy fields and improved, reaching a true political agreement (Grande Région) and exploring specific themes every year (tourism and heritage were major issues in 2000). Sectorial commissions and experts work throughout the year to prepare the resolutions for each year's Summit of the heads of state or region. A permanent commission and a *Maison de la Grande Région* have been established recently under the leadership of Jacques Santer. It is interesting to recognise that the themes of culture and cultural heritage have been picked as key issues for debate over the coming years: industrial heritage, European figures, memory and creativity.

4.6. The Central European Initiative

The initiative emerged in Budapest in November 1989 under the name of Initiative 4, which at the time brought together the governments of Hungary, Italy, Austria and Yugoslavia. In May 1990, Czechoslovakia joined (the so-called "pentagonale"), and Poland followed ("hexagonale"). In 1992, with the accession of Slovenia, Croatia and Bosnia-Herzegovina, it became the Central European Initiative, which now has 17 member states.

18 working groups have been established, with one group for culture and education. The highlight in the cultural heritage sector was a series of nine exhibitions on the Baroque movement in Central Europe.

4.7. European Cultural Routes

The Cultural Routes framework launched by the Council of Europe in 1987 has assumed an increased importance in practical cooperation on many themes linked to cultural heritage. It has been rapidly adopted by countries in transition, not only as a means to highlight their own heritage but as a tool for reestablishing new themes of cooperation in a true consensus - the Baroque initiative in Central Europe certainly being one of the most important intergovernmental cooperation projects established just after 1989 - or even on more controversial topics, such as rural architecture.¹¹⁰

The whole framework of governmental cooperation contained within the programme is difficult to summarise. Whereas the programme is sponsored by the Council of Europe, many of its actions were launched under the umbrella of particular countries: the Pilgrim Route (Spain and France), the Viking and the Hanseatic Routes (Nordic countries), the Parks and Gardens Route (Belgium, France, Czech Republic among others), the Popular Festivals and Rites (Belgium, Greece, Bulgaria, France, etc), to name but a few examples.

The Routes' implementation is a very good exercise in the way that extensive pan-European programmes can enable multilateral cooperation backed and co-funded by countries, regions and the private sector. The Textile Route is now endorsed by the European Textile Network, with work in every one of the 31 countries chosen for this study, as well as in 17 others, part of the European Cultural Convention. The case of the Baroque Route is certainly also very challenging, with cooperation that, after 1991, revolved around Central Europe (Italy, Slovenia, Croatia, Hungary, Romania) and was extended to Lithuania in 1996. The Northern Lights Route, certified in 1997, has developed and is still implemented through the cooperation of a network of national libraries and universities of Nordic states, closely related to the Barents Euro-Arctic Council.

4.8. The Itineraries of South-Eastern Europe

The project Cultural Itineraries of South-Eastern Europe was launched by ICOMOS-Bulgaria in 1999, focusing on a large European region which included Albania, Bosnia-Herzegovina, Bulgaria, Croatia, Greece, Macedonia, Romania, Slovenia, Turkey and Yugoslavia. Backed by the national governments of the countries involved, the projects' main ambition was to help the region overcome conflict whilst promoting the new role of cultural heritage. More precisely, objectives included the following:

¹¹⁰ According to UNESCO's World Heritage Committee, "A heritage route is composed of tangible elements of which the cultural significance comes from exchanges and a multi-dimensional dialogue across countries or regions, and that illustrate the interaction of movement, along the route, in space and time."

- To indicate the conditions for activating the role of the cultural heritage of the region, as a precious and exceptional resource for stable regional development, which could provoke the creation of new working places, infrastructures and services, improve living standards, attract investment etc.
- To define for the first time the macrostructure of the heritage of the region, its identification as an integral system, as a community having its infrastructure, nuclei, zones and centres - and not as a mechanistic sum total of isolated national systems. On this basis a unified concept for this heritage could be elaborated, highlighting its common values and mutual influence - in order to make its popularisation and integration into European culture possible.
- To create effective regional cooperation in the framework of a voluntary, independent and informal community of experts, the common professional factor being their inner motivation alongside shared principles and ethics concerning heritage .

One of the final results of the project was the elaboration of five cultural itineraries of the region, according to the following leading subjects:

- Antique archaeological zones;
- Fortifications;
- Religious centres and monasteries;
- Vernacular architecture;
- World heritage.

The project was presented during the European Heritage Days in Bulgaria (16-17 September 2000), as part of the International Workshop on Cultural Itineraries of South-Eastern Europe.

5. Conclusions, trends and recommendations

Drawing general conclusions on the state of international cooperation in the field of cultural heritage is not a simple matter, since as this chapter has shown the field of cultural heritage is generally more complex and diverse than other cultural sectors. However, a number of issues emerge from our study that deserve further attention.

The way responsibilities among different tiers of government are shared may need to be rethought in forthcoming years, as **local and regional governments demand further competences to deal with their own heritage**. As has been mentioned at several stages throughout the chapter, the responsibility of states involves respecting a series of charters, conventions, recommendations and resolutions in a very precise way, even more than for other cultural sectors. Frameworks and methodologies for governments to follow are precise and have been prepared within multilateral policies and under the umbrella of intergovernmental bodies. This explains why the budgetary lines are so very precise and that “ordinary” or “imposed” budgets are the most significant and do not leave much freedom for new initiatives.

Trends towards globalisation and localisation are also **increasing the burden and complexity of international cooperation in the field of cultural heritage**, as new cultural groups and unities are superimposed on old national and imperial structures.

The review has indicated that the proportion of the total cultural heritage budget devoted to international cooperation by European states is only around 1% in most cases. A significant proportion of the budget for European cooperation in the sector of heritage is used for the **following types of activities**:

- for financing experts' work or accommodating foreign specialists for the practical **implementation of conventions**;
- for the organisation of meetings in the framework of **expert groups** (EU, Council of Europe, UNESCO);
- for the promotion of **pan-European initiatives**, such as the European Heritage Days;
- simply for **lobbying**.

This is particularly the case in Central and Eastern European countries where budgets for cooperation in the field of cultural heritage increasingly come under the budgetary line devoted to the “European integration”. The second main budgetary line is devoted to professional and technical cooperation.

As regards other actions, and especially “heavy” investments like prestigious exhibitions, or the protection or restoration of a site in other countries in the framework of bilateral agreements, they are rarely independent of a general framework adopted or recommended by institutions with a specialisation in cultural heritage.

Short-term goals are increasingly gaining importance within the whole field of cooperation, to the expense of long-term, clearly structured activities. **Cooperative actions are often an answer to the urgent pleas** put forward by institutions. The case of monuments considered in danger on the World Heritage List, or reaction to natural disasters such as floods or fires, provide clear demonstration of this.

Some specific budgets are still allocated to circumstantial events like the promotion of national culture in a foreign country. But the events listed by national experts in the framework of this study show – perhaps too clearly – that **heritage largely comes behind exhibitions, festivals (performing arts, music, other arts) and literature among the forms of cooperation which European states prefer to use in their cooperative policies.**

The fact that more and more Western European countries are involved in preparing EU bids through their ministerial departments or through publicly-funded, quasigovernmental bodies (AFAA, British Council...) is also a prominent trend, and one which arguably determines the issues and priorities of current bilateral talks. A large part of the **ministerial budgets devoted to missions and meetings (cooperation in the cultural heritage sector) act as seed money for obtaining European funds.**

This is an indirect effect of cooperation, which should not be ignored, and one which acquires a greater magnitude given that states nowadays **transfer their responsibilities and duties in the field of cultural heritage to local authorities** and are also **encouraging private operators to apply for various forms of the EU's centralised and structural funds.** Such attitudes, trends and mechanisms, initially perceived in West European countries, are also increasingly visible in Central and Eastern Europe.

The model of **federal and quasi-federal states** which have transferred responsibilities to regions or autonomous communities, is becoming a common European trend. This leads to the preparation and implementation of new models as regards European cooperation in the sector of cultural heritage.

The cooperation practices which most operators within the Cultural Routes programme implement nowadays are mainly based on interregional and interlocal agreements. Almost all the initiatives received by the European Institute for Cultural Routes over the last three years came from regions – whatever their level of responsibility – rather than from central governments. Thus one of the main trends that can be identified is a **complete inversion of the responsibilities and roles of states and regional and non-state bodies.** States maintain their role as regulators of cultural heritage and as organisers of prestigious events linking states. But other public and private operators are more and more the *originators* of European cooperation projects. As projects reach the final stages of preparation and part of the funding is guaranteed, network partners try to involve states, so as to ensure that the various levels are connected.

It also seems clear that some integrated programmes and initiatives like the European cross-border cultural routes or the European Landscape Convention have contributed to a fundamental change of behaviour as regards European

cooperation in the cultural heritage sector. **The perspective is now less and less to cooperate within the same fields, the same categories of monuments (exchange of knowledge about archaeological sites, monuments, sites, materials, etc) but to work on territorial or urban heritage ensembles.** The themes are growing and they are more ambitious. They are **aimed at sustainable development, at protecting the environment, at reestablishing links between communities that were separated by borders or wars, in a word, at working on a common heritage.** Large European themes – from the Baroque to transborder cultural landscapes, from European citizenship to rural heritage - provide the opportunity for enlarged frameworks of implementation.

A number of areas can be identified where interstate cooperation should be strengthened. These include the so far **scarce actions by national cultural institutes** in foreign countries regarding the evolution of the definition of heritage, and especially the importance of **popular and territorial cultures in the accession countries.** Secondly, in terms of new uses of heritage, there is a **lack of measures for the protection and maintenance of intangible cultural heritage in both most Central and Eastern European countries and the weaker countries in Western Europe.**

It also needs to be borne in mind that all too often bilateral or multilateral cooperation is conceived in the short term and corresponds more to political needs than to broader European strategies. **Longer-term, more structural strategies should be on the agenda** as future bilateral and multilateral cooperation programmes are drawn.

One of the current barriers to cooperation is the **lack of information available** at a transnational level. The research conducted for the current report indicated a number of areas where existing European cooperation programmes fail to provide the analysis, facilitation, incentives or funding required. **Issues which deserve further analysis or support** include the following:

- the **widening of the definition of cultural heritage**, and its impact on conservation, restoration, protection techniques and development;
- the facilitation of **decentralised systems** and management as regards new responsibilities and new sources of funding;
- the **facilitation of better practices in the implementation of tourism projects** and investments;
- incentive programmes for **cultural heritage operators using new technologies**;
- the increasing need for methodologies and practices for the **interpretation and mediation of cultural heritage in a European context**, as a way of delivering common messages to European citizens;
- incentive regulations for **sponsorship and patronage**;
- a general European framework around the reflection on the **memorial component** of heritage;
- the question of **access to heritage for handicapped or disabled people**;
- incentives and long-lasting programmes for the exchange and encounters among young Europeans on **complex heritage sites** (minorities, sites of memory, heritage of suffering...).

Addressing these issues could take the form either of specific support programmes entered into by national governments, also involving the public, non-profit or private bodies of their choice (eg. in the case of making a better use of new technologies, or facilitating youth exchanges), or of multilateral programmes geared towards facilitating the exchange of policies and practices and the joint setting-up of new projects (in the field of access, tourism development or in ensuring that new protection and development techniques are applied to the emerging areas of heritage). The EU's incentive programmes could also focus on some of the key points of the list presented above, taking into account that cultural heritage plays both a formative and an interdisciplinary role and thus can have a multiplying effect on other cultural sectors. In relation to this, the EU should strengthen incentive programmes for integrated projects which propose important European themes and link heritage and creation (either in music, literature, architecture or popular culture).

Archives present a permanent area of cooperation among European governments, with activities focusing in the exchange of information and materials and training-related programmes. In the current scene, the question of the **place and role of archives in a Europe with a shared memory** is crucial. This is a transversal issue that touches not only the conservation of built or natural heritage but also the memory of cultural and social activities as a whole.

It is certainly necessary - in respect of subsidiarity – to understand that states aim to improve their relations with other European countries through culture and cultural heritage cooperation in the context of geopolitical or economic strategies and for gaining new markets.

Programmes that facilitate **more comprehensive knowledge of the common roots** visible in cultural heritage, of the persisting influence of the once large European empires could also be developed. In providing European support, high priority should be accorded to agents who try to develop a clear and pluralistic view on cultural heritage. Attention to key European integration issues should also be encouraged, through themes and actions that go beyond immediate preoccupations and create better mutual understanding among Europeans.

Some fears still exist between a citizen of Granada influenced by Arab and Muslim cultures and a citizen of Vilnius worried by his or her recent past linked to German and Russian occupation who will be a part - in the near future - of the same political space, where they will work and travel freely. The European interpretation of a common heritage, as well as common practical projects will give an opportunity for a better understanding of otherness.

6. Events 2003-2006

This list has been compiled with indications from the national reports and from other experts participating in the Study. It does not intend to be a selection of the best or richest events to take place in Europe in the forthcoming years. It should be read in conjunction with the rest of the document, where further information is given for some of these events. In the case of cultural heritage, it should be borne in mind that a number of events in the visual arts, the performing arts, music or books and reading overlap with issues dealt with here. Only those events combining all art forms under a strong historical theme (eg. an anniversary), as well as seminars, debates or exhibitions on historical subjects, have been included here. As a result of this, the cultural heritage list is shorter than those of other sectors, with eg. folk culture and ethnological festivals and celebrations of past figures being generally included in the relevant arts sector (ie. a folk music festival has been included in the music event list, a celebration of a relevant writer culture can be found in the books and reading list, etc.). Internet addresses are correct as of May-June 2003.

BELGIUM

Belgium: 175 years (Brussels and other locations)

- 2005 will mark the 175th anniversary of Belgium as a state.
- Four Brussels museums, including the Paleis voor Schone Kunsten/Palais des Beaux-Arts, are seizing the opportunity to gear their programme to this milestone and join in the festivities.

CZECH REPUBLIC

International seminar on problems of historical theatres (Ěeský Krumlov)

- An annual event, held at varying dates in Ěeský Krumlov, part of UNESCO's World Heritage list.
- The town possesses a renowned theatre in the local castle.

GERMANY, DENMARK, ESTONIA, SWEDEN

Baltic Rococo – Faiences around the Baltic Sea (several locations)

- An exhibition presenting faiences from different manufacturers around the Baltic Sea (Schleswig-Holstein, Denmark, Sweden, Norway, Estonia), including their historical and economic context, as well as some tableware in china and silver, and prints and drawings as patterns of decoration for the faiences. It will tour four countries between June 2003 and August 2004.

- A cooperative enterprise involving the Stiftung Schleswig-Holsteinische Landesmuseen in Schleswig, the Nordiska Museet in Stockholm, the Danske Kunstindustrimuseum in Copenhagen and the Museum of Foreign Art in Tallinn.
- www.schloss-gottorf.de

ESTONIA

IV World Congress of Finno-Ugric Peoples (Tallinn)

- The event has been held since 1992 every four years. The third edition took place in Helsinki (2000), with the next scheduled for 15-19 August, 2004, in Tallinn.
- It is organised by the Finno-Ugric People's Consultative Committee and mostly brings together delegates from Estonia, Finland, Hungary and the Russian Federation.
- www.suri.ee/kongress

FRANCE AND UNITED KINGDOM

Anniversary of the Entente Cordiale (several locations)

- 2004 will mark the 100th anniversary of the April 1904 joint British-French Declaration on colonial issues known as Entente Cordiale.
- A programme of cultural, scientific and educational events is currently being prepared to mark the occasion.

GREECE

European City in Comparative Perspective (Athens)

- A biannual event with varying locations, the 7th edition of the International Conference on Urban History will be held in Athens between the 27 and 30 October, 2004.
- It is organised by the European Association of Urban Historians, with local Greek partners.
- www.imtiie.gr/sinedrio.htm

LITHUANIA

Kernave Open Air Archaeology and Craft Days

- An open day event is held annually around the Solstice in June.
- A historical, cultural and archaeological reserve, Kernave provides a glimpse into history from prehistoric times until the late 18th century.

NORWAY

The Centennial Anniversary of Modern Norway (several locations)

- 2005 will see the 100th anniversary of the dissolution of the Swedish-Norwegian Union.
- An extensive programme, to reflect on the past, the present and the future, comprising arts events and seminars of an overtly-international nature, is being prepared to mark the date.
- www.norge2005.no

POLAND

Jewish Culture Festival (Cracow)

- An annual event held in July since 1992, to celebrate the Jewish heritage in Cracow and contemporary forms of Jewish culture. It is also seen as a forum for Jewish-Polish debate.
- The programme combines music, performing and visual arts, exhibitions, workshops, lectures and film.
- www.jewishfestival.pl

SLOVENIA

International Symposium on Ethnography of Protected Areas (Pohorje Regional Park)

- The second in a series of conferences focusing on endangered cultures and its relation with the natural environment, it will be held on 16-18 October, 2003.
- It is organised by the University of Ljubljana and the Association for Research, Marketing and Promotion of Protected Areas in Slovenia, and supported by several European universities
- www.ff.uni-lj.si/etnologija/pohorje

SWEDEN

Cooperation on Holocaust issues

- From March 2003, the Forum for Living History is to cooperate with all countries related to the Holocaust.
- The programme includes publications, study circles, archival research, school programmes, exhibitions, etc.
- www.levandehistoria.org

The Medieval Week on Gotland (Visby)

- An one-week, annual event in mid-August.

- The programme includes arts events, markets, guided tours and an opportunity to approach the ambient of a 14th-century town.
- www.medeltidsveckan.com

Cooperation in the Field of Music

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1. Introduction

1.1. General context

Music comes in many forms, as does the international collaboration that allows it to cover the globe. However, collaboration dependent on direct governmental action in other countries is confined to relatively small parts of the sector. **Most of the activity is generated by the classical music sector, though some countries are also keen to support the travel of their traditional music or those genres that show the governments to be mindful of the multicultural nature of their societies.** This chapter profiles and evaluates the present state of intergovernmental cultural cooperation from the perspective of the fields of music and professional music training.

Any discussion of intergovernmental cooperation in the field of music needs to begin with a description of the unusual character of the music business and the context within which government institutions and musicians have to work.

Music, visual arts and dance share one characteristic that means that they travel far more easily and more intensively than other arts. They do not rely on the meaning of words. They are free of the constraints of limited vocabulary and the shifting fashions of nationalism that go with language. A piece of music does not have to state where it comes from in order to communicate. Even those musical genres that incorporate words - song, opera and the styles in between: secular and religious choral music, *singspiel* and cantata - do not rely to more than a moderate extent on the literal understanding of words for their communicative impact. Sometimes, indeed, understanding what is being sung is a clear barrier to enjoyment and the emotional charge. A composer often writes the best music to words that would not stand critical scrutiny on their own.

Because music travels so easily as a form, musicians themselves have also found travel natural. There was a single market for musicians (if not for copyright in their works) long before there were nation states to enforce any other sort of market. Whether it was Josquin des Pres in Rome, John Dowland in Denmark, John Field in Dublin and St. Petersburg, Chopin in Warsaw, Vienna, London and Paris, and Mozart just about everywhere, there was never a question of the music being anything other than a European commodity.

Musicians - whether composers or solo and ensemble performers - and their works are far less tied to home territory than any other varieties of artist. Only the orchestral player and opera chorister tends to be tied to one country in the same way that an actor is, and even then the best players are likely to have contracts that allow for extensive touring as soloists, while the orchestras themselves will expect to be heard often outside their own home locations.

The music business is also distinct from other 'industries'. In most of the commercial sector it is the corporation that, while it has a network of national

companies under its umbrella, is the multinational operator and the goods it produces are sourced and distributed across borders. The individual personnel remain attached to their home base with the exception of a few top executives and managers scurrying between meetings. In the performance of live music, however, the institutions and managers operate nationally while the performers and the works flow with their reputations. Indeed their reputations (and the fees that rise according to them) are often far higher the further the musician is from home.

The way musical life is organised internationally varies with the genre and with the method of dissemination. Most musicians will cross from one organising pattern to another as the need arises. A list of genres should include (in no particular order of importance) orchestral music, chamber ensembles and solo classical (including early, new and traditional) performers, opera, music theatre, classical choral, folk and traditional choral and instrumental ensembles, jazz, pop and rock soloists and groups, world music ensembles and crossover.

Each of these genres slots into the matrix of promotion, management and presentation in a slightly different but often interlocking way. Despite the adaptability of musicians, and the rich artistic dividends they receive from crossing the borders between genres as much as the borders between countries, each of the categories has distinct and seldom challenged modes of operation, as well as widely differing methods of finance and audience involvement. These then dictate the shape and nature of the organisations working in the field.

It is not often useful in the arts to make hard and fast distinctions between those organisations financed through taxation and those perceived as being in the private sector. The reality is that musical life operates more as a spectrum than as a collection of boxes. **All the institutions offering music to the public depend to some degree on earned income.** Likewise all the commercial operators rely on the public sector for a large element of their activity.

1.2. The music industry

It is just as important to many countries in Europe that their music and musicians are heard on record in other countries as it is that they find a place on radio and in performance. While there is a multinational corporation domination of the CD and DVD market - and four of the biggest six companies (Bertelsmann and Naxos in Germany, Universal and EMI in Britain) are European - there is still a very lively, if not always profitable, collection of small and medium sized companies at the level of the national recording industry. These often operate as the research and development arm of the music business, exploring specialist repertoire, discovering and nurturing the careers of young musicians, and opening up the range of music that is available to the public but which is rarely heard in live performance.

For this reason the music industry (like the film and publishing industries) cannot be treated as a normal part of the trading market. It is too important to the

understanding and public availability of European culture. For the first time in history Europeans have access to a major proportion of their musical heritage. The companies that provide this service, however, often find it hard to market themselves across borders and to distribute discs effectively.

The smaller companies are not all providing music from Europe's past, moreover, and neither are they all wholly commercial. There are **a number of labels that are either directly subsidised or are integral parts of their country's music information systems**; effectively the marketing arms of national music policy. Often such labels have the purpose of making the music of contemporary composers or of national traditional music available in the market. Examples of this are Caprice in Sweden, Donemus in the Netherlands and NMC in the UK, companies that are able to maintain challenging catalogues with the help of well-targeted government subsidy. France is particularly active in ensuring that its impressive recording industry is able to compete with the global companies. The French Ministry of Foreign Affairs provides support for the French music industry which helps update and modernise France's image through the French Music Export Bureau. The Ministry's aid to the French Music Export Bureau amounted to 2 m Francs in 2000 (€300,000), to 2.5 m Francs in 2001 and to €467,347 euros in 2002.

The record companies themselves are not involved in any form of intergovernmental cooperation as far as respondents to the survey that informs this report are concerned. However there is evidence that their trade associations are. The extent of cooperation depends on the way commercial and artistic branch organisations are organised. In the Netherlands the NVPI is never approached directly by the government, but Conamus (the musicians' organisation) is. In France and in the UK musicians organisations are incorporated in the recording association.

2. Agents of cooperation in the field of music

2.1. General overview

It is helpful to list the main categories of organisations and professionals active in musical life. Like any industrial sector the list breaks down into producers, disseminators, research and development, education and support services. The music itself and the response it elicits from an audience is just the top of a significant employment and economic pyramid.

Only part of the pyramid could ever be said to be viable in strictly commercial terms. There are even aspects of the pop industry that benefit from non-commercial support - for example instrumental teaching, subsidised rehearsal and recording facilities in deprived areas and experimental venues. However **the interdependence between the private and public sectors in music becomes visible when the variety of people, activities and locations that require management are identified.** These in turn shape the way that governments structure their international musical interests. Music employs people in: venues (halls, opera houses, churches); performing institutions (orchestras, choirs, subsidiary ensembles); conservatories, music schools, university music departments and other academic establishments; independent performing organisations (not formally attached to any public venue or location); competitions; solo performers and creators; publishers (both of music itself and of books on it); agents and personal managers; commercial promoters (who often also act as agents and programme planners); festivals; representative, professional and promotion associations; broadcasting corporations; recording companies and studios; instrument manufacturers and craftspeople; retailers and distributors; specialist professional services (copyists, software designers, publicists etc.); critics and journalists; music teachers; and music professionals in other education and social support roles (e.g. music therapy).

With the exception of the last category of music professionals in support roles, every area of professional life in music operates at the international, as well as the national level, and is touched by the international policies of national governments. These are the operators through which intergovernmental cultural cooperation becomes a reality - with festivals, established venues, competitions and performing institutions being the main agents. Governments have discovered over the last 60 or so years that such cooperation bears fruit most fully when they do not try to be the instigators and promoters of the music but rather put their diplomatic weight and financial resources behind the international instincts of the profession. Governments make bad artistic directors and traders. They make excellent sponsors.

Governments have always had a dominant role in the development of European music. Even in those countries where there was no personal royal or aristocratic patronage and which disapproved of music for public entertainment - such as the English Commonwealth government of the 1650s - there was retained significant musical capability for diplomatic and State purposes. To see musical patronage as overwhelmingly a prerogative of the

central state, however, would be misleading. Most of Europe's musical institutions were established either by civic authorities (as in the case of the majority of Germany and France's regional orchestras and opera houses) or through the initiatives of groups of citizens (the Concertgebouw in Amsterdam, the Hallé Orchestra in Manchester or the Musikverein in Vienna, for example) and were given financial support from public funds later.

There was a group of late 19th century institutions founded as a direct result of national consciousness, particularly in Scandinavia and south central Europe. However the greatest rush to create and maintain musical institutions was very much a late twentieth century phenomenon. The investment in the musical infrastructure - whether by national, regional or local governments - since 1950 has been unparalleled in European history. National governments ploughed massive sums into concert halls and opera houses, together with the orchestras and choirs to go with them, as part of the rebuilding process after the Second World War - when a new philosophy of music as a social right for all citizens began to be expounded and music as a normal part of education for all became a reality.

To this year-round activity was added the festival movement, concentrating intensive doses of music and the other arts in limited locations and duration. A tradition that began in the 18th century (the Three Choirs Festival in Worcester, Hereford and Gloucester claims to be the longest-surviving music festival, dating itself back to 1724) and gradually expanded through the 19th, had an extraordinary increase in the years after 1945, so that **by the end of the last century there was hardly a town of any significance (and many with none) that did not hold a professional festival of some sort.** Indeed, evidence obtained through the national reports completed within the framework of this study shows the preeminence of music among those arts events aimed at an international audience. The following is a short overview of remarks made within national reports:

- *"The majority of the international cultural events are in the field of music (classical, jazz and contemporary music); folk festivals and celebrations; international events for children; and theatre."* (Bulgaria)
- *"Finland is a country with numerous cultural festivals, most of them organised during the summer time. They cover all arts sectors, but they have a special emphasis on music, albeit ranging through all the sector's styles. Internationally best known – with a European relevance – are the Savonlinna Opera Festival, the Helsinki Festival, the Kuhmo Chamber Music Festival, the Pori Jazz Festival, and the Kaustinen Folk Music Festival."* (Finland)
- *"...there are many festivals with European relevance scheduled to take place across most arts sectors (with a special emphasis on music)..."* (Hungary)
- *"If one particular area were to be singled out, it would have to be the music sector, with events ranging from traditional through classical music to the Eurovision song contest, followed by the performing arts. They cover all basic forms of cooperative models, from International Festivals, Guest Performances of Foreign companies, co-productions, exhibitions, etc."* (Latvia).

Festivals included here are generally not the sole initiative of national governments or the institutions coming below them, indeed governments often do not have an involvement in their running, yet they provide opportunities for cooperation and frequently witness the support of foreign national institutes or embassies.

Government's role has not only been to foster its own domestic musical activity, however. Music has always been used as a tool of state exhibition and promotion. Since 1945, moreover, states have seen the potential of music to provide a neutral territory of high regard and recognised goodwill on which other issues could be debated without the full panoply of formal negotiation.

Music has come to have **an important role for governments by presenting the best facet of their culture (in the widest sense) while demonstrating the achievements of state-supported institutions and the internationally marketable talents** of those who have risen to prominence under the regime. In this way music can offer government a range of tools for massaging image. The highest quality classical music cements the nation into the main structure of European cultural life. Traditional music demonstrates the historical legitimacy of the nationalist ideal (albeit sometimes with some adjustment to accuracy). Pop music can show the vitality of youth culture and the potential of a lucrative cultural industry. Some interesting developments may be occurring in some countries' international cultural policies in recent years, with Austria intending to place less emphasis in future on its classical music heritage and to increase the representation of "jazz, crossover and DJ projects". The extent to which music is used within governmental policies and mechanisms to sustain cultural cooperation implies, at least in the case of a few countries, a clear priority-setting concerning genres and countries. This often relates to countries' self-image or their external perception.

*"Various symposia and exhibitions (Athens, Moscow and Madrid) took place in 2001 on the occasion of the 50th anniversary of Arnold Schönberg's death. Projects of classical music were and are mainly presented in countries outside Europe, because of Austria's image in this field. Further international concert activities of young musicians, such as the Klangforum Wien, or the Vienna Art Orchestra are supported. In future, the importance of jazz, cross-over music and DJ projects is due to increase."*¹¹¹

One area where government is vital to musical collaboration, however, is military music. It is not surprising, of course, but **the contribution that military musicians make to the reputation and visibility of national performing traditions is considerable and often overlooked** by those in more mainstream cultural activity. Military music is both extremely popular and very effective in providing a colourful diplomatic tool. As a result there is an active network of orchestra and band exchanges, both within the NATO framework and initiated through embassy military attachés. The bands do not only participate in parades and at other state occasions. They often play at festivals (like the Military Tattoo at the Edinburgh Festival), sporting events and official social functions. The military also have a long and distinguished history of providing high-quality music

¹¹¹ See the National report for Austria.

training, with many countries maintaining specialist military music academies. The involvement of ministries other than those directly related to culture and foreign affairs in the field of music is to be analysed in the next subsection, which deals with specific governmental policies and programmes.

2.2. The national level

Cooperation activities in the field of music at a state level are generally undertaken either by governmental departments or by arms-length bodies and other publicly-funded organisations to which specific cultural cooperation functions, including promotional aims, have been entrusted. Relevant national organisations in the field of music include symphony and chamber orchestras, choirs and ensembles, concert halls and festivals, among others, as well as national cultural institutes, which tend to devote sizable shares of their programmes to music activities.

2.2.1. Ministries and governmental agencies

Direct governmental initiative **usually stems from a general promotional activity, involving several domestic sectors of government**: for example a trade fair, industrial exhibition or programme of events designed to increase the profile of a particular country. "Austrian Months", "Finnish Weeks" and the like provide governments with topical promotion pegs on which to hang a large basket of events. Music is normally an important element in the fixture list - either through direct involvement or through the booking of major artists and coproductions between important venues in the host and exporting country.

Even in this age of free movement of goods and people within the European Union, regular networking between professionals and a high level of coproduction activity between institutions, the cultural attachés of embassies are still among the most active instigators of activity unless there is a dedicated agency (such as the British Council, Goethe Institute etc.) for the task. Although **festivals are, by their nature, the main conduits for involving musicians from abroad** they remain the most convenient vehicles for government inspired musical collaboration.

Governmental collaboration does not always have to use an export mechanism, however. Attracting musicians to take part in artists' residencies and training programmes, commissioning new works as part of a high-profile event, and enabling students to study with a particular teacher or composer is just as valuable to music itself and often far more valuable to the host country in the long-term. Mechanisms for musical collaboration, as will be seen in the next section, share several characteristics with the performing arts. However, **the flexibility of music, and its acceptability as a national calling card of peace, continues to ensure that it has a central place in the cooperative plans of governments**, even when sharing culture is only an ancillary objective.

Finding information relevant to the music field as examples of governmental support for international cultural cooperation is an almost impossible task. This is not because there is no activity. Rather **there is so much activity that**

disentangling that which truly happens because of cultural agreements between governments would take years - and would then be only approximately accurate. Finally, difficulties in comparison arise because different countries tend to use different definitions of art forms and to group sectors accordingly.

In several reports from national correspondents, however, there is evidence that music benefits from cooperation funds and the fact is referred to. Programmes under the umbrella of state-level departments and agencies in the field of music partly include **funding international concerts, festivals and developmental projects initiated by agents in the field**. The following data indicate the amounts provided by a selected number of European governments in recent years:

- In **Austria**, within the cultural budget of the Federal Ministry of Foreign Affairs totalling €4.36m for the year 2001, 19% was allocated for events in the field of music.
- In **France**, support is channelled through two organisations - the Bureau for the Export of French Music (Bureau Export de la Musique française) and the French Association for Artistic Action (Association française d'action artistique, AFAA). In 2001, out of a total AFAA budget of €34.24m, music received a relatively low figure, €1.56m. However, once opera was added music was reckoned to have taken 25% of the total.
- **Italy's** Ministry for Cultural Heritage and Activities has dedicated a high percentage of its fund for performing arts abroad to music. In 1999, out of a IL9,737.9 m (€5.03 m) fund, 35% (IL3,377.7 m, €1.74 m) was spent on music. For 2000 this had risen dramatically to IL5,124.4 m (€2.65 m). In 2001, the Unique Fund for Performing Arts supported 146 initiatives abroad, including 88 in the field of music.
- In **Latvia**, a programme funded by the Culture Capital Foundation and administered by the Ministry of Culture supports important international and national events, including music coproductions. It has a budget of Ls386,000 (€587,519) in 2003 to support activities by Latvian organisations, including the National Symphony Orchestra, in foreign countries.
- **Lithuania's** Culture and Sports Foundation, which provides grants to coproductions and cooperation in the arts, allocated €138,405 in 2002 to 30 music projects, including support to festivals and presentations of Lithuanian music abroad. Music was therefore given the largest share of funds, the visual arts coming second with €103,333.
- **Sweden's** National Council for Cultural Affairs allocated approximately SEK 4.5m (€495,000) to 84 international arts projects in 2001. Approximately one in four belonged to the music sector (20 projects, €121,000).

It could also be argued that an international dimension is more easily attached to music support than to activities in other sectors, although further research would be needed on this issue. Information contained within the **Czech** national report indicates that music was not only the arts sector which received more Ministry of Culture grants in 2002, but also the one where a higher share could be attributed to projects of an international nature (excluding book translations): 64% of €589,656 given to music went to international events and projects, whereas the figure for theatre reached only 47%.

The national reports completed within the framework of this study include many instances of musical schemes, educational scholarships and concerts - either given especially to mark a diplomatic presence or contributed deliberately to programmes in the hosting country to ensure visibility. This might mean anything from **underwriting the costs of the appearance of a particular soloist, guaranteeing the visit of a chamber group, finding a venue and issuing invitations for a performance by a visiting celebrity** to (though rarer) helping with the visit of a full-scale symphony orchestra or opera company. **Choirs are favourite ambassadors for governmental agencies**, since they are often amateur and so will only require travel and living expenses, but make an impressive impact and can be relied upon to promote national language as well as music.

In many of the national reports there is a large amount of data that may or may not include musical activity to a considerable degree. It seems **many of the funds administered for international cooperation are not budgeted on the basis of art form but allocated instead to general areas of activity (e.g. performances, festivals or events)**. In the same way, **many of the actual cultural cooperation agreements themselves are phrased in such a way that it is clear that musical initiatives are intended to take place, without there being a need to spell the intention out** in the legal protocol. Many of the resultant performances and visits will no doubt be musical but there is no identification of them as such in the governmental agreements. Even where there is a specific reference to music, it is often in combination with the performing arts, and sometimes with conferences, seminars and student support. Without clear figures from ministries it is not possible to go further than to say that music has an appropriate presence in most national mechanisms for international cooperation.

Support provided to music projects can be channelled through ministerial departments or through **arms-length agencies**, including those with a specific remit in the field of music, such as the Estonia, Finland and Norway's Music Information Centres. The Finnish Ministry of Education and Culture funds information and promotion centres for several artistic fields, including the Finnish Music Information Centre (FIMIC), which was established in 1963 and became a department of the Finnish composers' Copyright society (TEOSTO) in 1995. FIMIC's main aim is to help Finnish music be heard internationally, by providing an information service, maintaining archives and databases and answering international inquiries about Finnish music. Another relevant centre in Finland is the Performing Music Promotion Centre (ESEK), which was created in 1983 to promote and support Finnish music performances. One of its objectives is to promote performances and performers of Finnish music and musicians abroad. There does not seem to be a clear correlation between the structure and nature of support bodies and the extent of their international involvement.

On the other hand, music witnesses an increasing number of **state-funded bodies involved in the promotion of the national music industry abroad**. Examples of this include **France's** Export Bureau for French Music and Belgium's **Wallonie-Bruxelles Musiques** (WBM), whose role involves holding stalls at international music fairs and festivals, supporting visits to Belgium by managers

of foreign music festivals and organising promotional events. France possesses an office for French music export in Berlin. On a similar note, **Iceland's** Ministries of Industry and Commerce set aside €23,800 in 2002 to support the promotion of Icelandic music in Europe. Although these activities can seldom be termed *cooperative*, it should be noted that they generally use the tools of traditional cultural diplomacy – WBM holds a relevant share of its activities in Paris' Centre Wallonie-Bruxelles, the cultural institute of Belgium's French-speaking Community – and often interact with relevant state-level ministries, embassies and organisations in other European countries, particularly in the framework of international music fairs and festivals. They also cover the costs of travel and accommodation of foreign agents and they may be the subject of bilateral cooperation programmes – the existing agreement between Belgium's French Community and the government of France provided for WBM's stall at the Salon de la Musique in Paris in 2001.

Finally, some governments fund initiatives to communicate the main features of their own music production; projects included here are sometimes initiated by non-public agents but receive core, long-lasting governmental support to promote music on the international scene. Relevant examples include the *Finnish Music Quarterly*, one of three publications to which **Finland's** Ministry of Education and Culture grants approximately €250,000 per year in total, and **Latvia's** *Mūzikas Saule*.

2.2.2. National institutes

The national institutes have a crucial role to play in delivering the bilateral political agenda, sharing a single objective with the other state-level bodies: that of projecting a positive image of their country's cultural significance in those countries it regards as needing more attention than the natural fashions of the musical 'market' would provide. National institutes operating abroad may have the ability to tailor their activities to the needs of their host country and to support joint projects involving their fellow national organisations and the domestic scene surrounding them. **With regard to other sectors, music appears to receive a rather large share of national institutes' budgets for cultural cooperation, although generally below those funds granted to books and literature.** Out of 1600 events organised in 2002 through the **Czech Centres** under the patronage of the Czech Republic's Ministry of Foreign Affairs, there were 345 concerts. The analysis of the **Italian Institute's activities in Romania** contained in the national report for Romania also points to a greater willingness and ability to cooperate with music and visual arts institutions than with those in other sectors.

Event-based activities form the core of national institutes' initiatives in the field of music. Since 2001, the **French Institute in Athens** has held annual programmes of French Baroque music, performed by French and Greek musicians. Other music events at the Institute include the annual Fête de la Musique, an annual six-concert programme in cooperation with the Hellenic Conservatory and other concerts, predominantly of classical music. The French Cultural Centre in Lithuania has provided for French musicians to attend international music festivals in that country.

Whereas all national institutes tend to be involved in the organisation, coorganisation or support of music events, other forms of cooperation are less frequent. In a few cases, small grants are given to undertake training abroad, as in the case of the British Council's operations in Bulgaria.

On the other hand, national institutes may perform a facilitating role devoted to easing cooperation among music organisations. Thus the **French Cultural Centre in Lithuania** has contributed to the cooperation between Lithuanian and French music academies, and similar activities are developed by, among others, the **British Council in Bulgaria**.

Only in a very few cases is the reverse role of promoting the host country's music abroad part of national institutes' programmes. One interesting case is to be found in the activities of the French Institute in Slovenia.

Finally, some **multilateral examples of cooperation among several national institutes** in music activities have been recorded, most notably when one major international festival sees contributions by several institutes and embassies for specific concerts highlighting their countries' music. Joint projects initiated by national institutes themselves also exist, though they are rarer – the Goethe Institute, the British Council and the French Institute coorganised a lyrics competition in Lithuania within the framework of the European Year of Languages. In the field of research, the conference *The Power of Pop*, dealing with pop music and youth culture in Europe, was an initiative of the Danish Institute in Brussels to which the other national institutes within the CICEB association of national institutes in Belgium contributed. The event was held at the Goethe Institute's premises in Brussels in May 2003.

2.2.3. Other institutions

Along with governmental departments and agencies and national institutes, institutions such as the **national orchestras and theatres** also play a role in the development of state cultural cooperation policies in Europe. The external promotion of one country's music and the cooperative activities it entangles with other European countries is therefore not the product of single organisations, but the result of a complex network of bodies, as the example of **Spain** illustrates. Besides those activities carried out by the Cervantes Institute in the field of music (13.2% of its nearly 3,000 cultural activities being devoted to this sector in 2000-01), external activities in the field of music are also undertaken by the autonomous National Institute for Performing Arts and Music (INAEM), which has an external remit and works in cooperation with a number of Spain's major companies to deliver it. In music these are the Teatro de la Zarzuela (Spanish operetta theatre), the Centre for the Dissemination of Contemporary Music (Centro de Difusión de la Música Contemporánea), the National Music Auditorium (Auditorio Nacional de Música), the National Orchestra and Choir (Orquesta y Coro Nacionales de España) and the National Youth Orchestra (Joven Orquesta Nacional de España). Like Germany and the UK, the federal nature of Spain ensures that a significant amount of

activity abroad is the responsibility of regional authorities (for example Catalunya's new Institut Ramon Llull).

Involvement in international exchanges is a common activity of music institutions such as the ones outlined above. Most orchestras with a national status will often undertake tours of some sort or cooperate with the national institutes established in their countries. Cooperation between **Luxembourg's** Philharmonic Orchestra and the French Cultural Centre is one of many examples here. In some cases, a law may define the commitment to international activity bestowed upon national orchestras.

Concert halls provide a regular forum of international cooperation, as shown by **Ireland's** National Concert Hall, which has in recent years witnessed copromotions with the Italian Institute (Cecilia Bartoli concert, 2002), the British Council (Philharmonia Orchestra concert, 2000) and the Danish embassy (Danish Radio Orchestra, 1999), and has worked with the Goethe Institut, the Alliance Francaise, the Instituto Cervantes, and the Polish and Austrian embassies among others. It has also shared an exchange initiative with the UK's Royal Festival Hall, which paired two Dublin schools with two in London in a project for 100 children.

3. Analysis of cooperation in the field of music

3.1. Introduction

State intervention on the part of governments - the place where cultural cooperation agreements come into play - will often dictate which country is seen as a prime target for assistance with its festivals, competitions and artistic programme. The diplomatic offensive does not always have to contain special events. It can ensure that there is financial help for visits, bursaries and exchanges that is not available to countries seen as lower on the list of priorities. This may well be in spite of the artistic logic. In other words, a visit by a Spanish composer and opera company to Bulgaria might not be regarded in international music circles as an event of major significance. However if Spain is trying to increase its visibility in the country for diplomatic reasons (for example the emergence of new military priorities and alliances) then increasing the budget for cultural cooperation relative to other countries is an effective way of doing it. Music organisations will be happy to accept a Spanish rather than French composer if they know that more help is available.

This is a reality that the six most established countries active in cultural export diplomacy - France, Germany, Italy, Britain, the Netherlands and Spain - have exploited not only for the benefit of receiving countries but in competition with each other. Whenever one or other of the home governments decides to trim back spending (either directly through its embassies or indirectly through its national institutes) the result is that it loses prestige and visibility in a way that has considerable impact on the way it is perceived, and from which its reputation takes a disproportionate time to recover.

In terms of expectations of governmental involvement in initiating music projects across borders, from anecdotal evidence gathered during conversations with questionnaire recipients, there are **clear differences around Europe** that match the general cultural character of the relationship between the arts and officials. **In the Iberian Peninsula and the Mediterranean there is concern that governments are not taking enough direct initiative** so that the music sector can respond to government directions rather than take the lead. **In Northern Europe very much the opposite position is taken. There it is assumed that any action stemming from government is almost certain to be misguided and ill-managed** and that activities, while requiring public funding and diplomatic goodwill, are much better when they originate in the music business itself.

There is no doubt that **more initiatives derive their impetus from within the music sector itself than from direct governmental action**. This is particularly true, as might be expected, in the more established western members of the EU. In these countries for the most part the finance given by government is expected to include an element for the stimulation of outward-looking work. It is clearly very rare now, for example, for a government to want to send an entire symphony orchestra abroad on the initiative of the government itself. It is seen as far too expensive and manpower-intensive for most embassies or foreign departments to arrange. It is far more usual for festivals and venue managers

to cooperate with orchestras to arrange a touring appearance and then for governments to help facilitate the visit, either with direct financial help or through giving ancillary diplomatic backing.

A higher survival rate is found for the old system of intergovernmental and bilateral cultural cooperation agreements in former Eastern bloc countries - or between old East and old West. For example Sweden and Lithuania have had a long-term agreement since 1991 that has resulted in artist exchanges, tours, master classes and education projects in classical, jazz and folk music. However, even there, while there may indeed be a cultural cooperation agreement in force, the activities that fulfil it are usually initiated by the participating music organisations themselves. They vary from research projects and seminars to full-scale coproductions, composer commissions and artist exchanges.

Most agreements that result in projects appear to be between immediately neighbouring countries and **often the projects are driven by the need to demonstrate the agreement itself** - as, for example, the annual opera performances since 1999 in each other's houses by the National Theatres of Slovakia and the Czech Republic and similar galas in Budapest and Bratislava. While enjoyable, however, these could not be said to be collaborations that add very much or anything very new to the musical life of central Europe. Likewise, a trilateral cultural cooperation programme between the ministries of culture of Estonia, Latvia and Lithuania was signed in January 2001, committing the parties to encouraging the participation of each others' artists and experts in all kinds of arts events, including music festivals, to be celebrated in their respective countries.

There are clusters of activity where the stimulus has clearly come from government or has come about as a result of changing political conditions. This is particularly true of the Baltic region, where the old Nordic Council model has been extended to bring in more countries. The Barents Regional cooperation now includes Norway, Sweden, Finland, Estonia, Latvia, Lithuania and Russia.

3.2. Bilateral agreements

In the Cold War era cultural cooperation agreements were of enormous significance in re-establishing low level contact between countries in a way that went beyond the exchanging of formal embassies but still enabled governments to retain control of the agenda. In the post-Soviet era, and between western European partners, governments' cultural cooperation has been both more sophisticated and less fraught with political significance. The following extracts, using as examples the various agreements entered into by Finland and Italy, are representative of contemporary protocols between current and candidate EU Member States.

While much international activity is accomplished without the involvement of any government at all, much would also be impossible without facilitation by either foreign or cultural ministries and their agencies. However the initiative rarely lies within government itself, unless there is a wider focus than cultural

exchange. As a result, **in contemporary agreements and executive programmes the emphasis is usually on strengthening ties** in general. The existing cooperation programme between Finland and Greece illustrates this specifically, with the possible outcome in concerts and commissions being suggested in an idea that, however worthy, is vague and rather modest for such a heavy diplomatic instrument.

"Both parties will encourage musical relations between their countries, promote presentation of musical works by composers of the other country and encourage cooperation between associations in this field. Both parties expressed the wish that a week dedicated to their music could be organised in the other country during the validity of this programme."

Despite the use of the word 'programme' in this context, this is precisely what these documents tend not to be - at least not in the way that either the European Commission or an arms-length funding institution would handle the term. **The 'programme' is in fact merely an assertion of the willingness of governments to support activities** and to encourage the music business to put the suggestion into practice.

Where a specific event is mentioned it is usually there as an example of the activity that can emanate from national institutions and networks which receive finance for international bilateral work. The following extract from the bilateral programme between Finland and Luxembourg is typical.

"The parties will promote musical relations between their countries and encourage cooperation in this field. The parties noted with appreciation the activities of the Music Conservatory. The parties expressed the wish that the World Music Days Festival in Luxembourg in 2000 would offer possibilities for further cooperation between the Association of Finnish Composers and respective organisations in Luxembourg."

Often, where an event is mentioned, it is strangely marginal to the real nature of the musical collaboration between two countries. When one thinks of the regular exchanges of orchestras, composers and ensembles between Germany and Italy - Hans Werner Henze's long association with the Montepulciano Festival, for example - not to mention the vast amount of each other's repertoire that is played regularly, then the only reference to music in the current cooperation programme between the two countries is hardly representative of musical reality or likely to advance the cause of either's musical life very far.

"The Fondazione Valentino Bucchi is willing to undertake joint activities in the framework of contemporary music creation. The Fondazione intends particularly to invite those German musicians and experts designated by the Federal Republic of Germany to take part in the jury of the International Valentino Bucchi Prize and in other activities (conferences, seminars, shows and festivals). Room and board expenditure will be provided for by the Fondazione, whereas travel costs shall be payable by the sending party or the organisations and institutions to which it delegates that task."

Perhaps because there is more genuine scope for the development of musical relations in the **cultural programme between Italy and Slovakia** for 2002-2005,

and also because Slovakian musicians still need more direct help from governments to operate internationally - whether through finance or help with visas - there is more detail here than in most. Still, though, it is clear that neither government intended to bankroll large-scale exchanges between opera companies or symphony orchestras, instead concentrating on the access possible for each other's young artists to competitions.

"Both parties will encourage training projects for young artists. The Slovak party provides Italian artists with the possibility to take part in Zilina's Mitteleuropa Music Festival (either as performers or observers), in Bratislava's Music Celebrations, the International Melos-Etos Festival and the International Lucia Popp Singing Contest (as members of the international jury). The Slovak party will promote the participation of young artists in the following well-known Italian contests: the International G.B. Viotti di Vercellin Music Contest, the International City of Florence Contest for Chamber Ensembles Contest - "Vittorio Gul Award" and the International "Toti del Monte" Contest for Singers (Treviso)."

The diplomatic language of cultural cooperation agreements and their related documents can be frustrating for those engaged as promoters or organisation directors at the delivery end of music. **It is as though, while wanting interesting collaborations to happen successfully, governments strain to limit their commitment and strive not to raise expectations too far.** An imaginative impresario could achieve an extraordinary expansion in activity if the agreements reflected the enthusiasm of the public or the inventiveness of the sector. Usually, however, there is only an acknowledgement of the immediate possibilities and a restrained gesture towards the symbolic potential of institutions or musical genres.

This is principally why it has been so difficult in this study to translate the intentions expressed by governments into clear and unequivocal evidence of activity that can be said to be a direct result. Even those most closely involved in delivering musical events that evidently come under the aegis of the agreements are, from the answers to our questionnaire and other enquiries, unable to trace a definite link. It may well be that the agreements provoke government into taking a more positive view of initiatives than they would otherwise do, but it is very hard to prove.

Perhaps the disparity between possibility and result is best exemplified by the agreement between Ireland and Finland. Both are thought of as highly musical countries. However, even if the difference between the size of their populations is not particularly striking, that between the extent of their musical institutions certainly is. The Sibelius Academy is many times the size of the Royal Irish Academy of Music. In 2001 Ireland had 4 professional symphony and chamber orchestras. Finland had 27. The potential for Finland to act as a cooperative resource for the development of Irish institutions is immense.

Under the **Irish - Finnish cultural cooperation agreement** a major expansion in activity would be possible. A 2001 monitoring report and activity programme on the implementation of the existing bilateral agreement includes an expression of satisfaction with a surprising reference to one small initiative by

Ireland's seven-musician strong only contemporary classical ensemble - a fine group but one which has nothing like the resources of Finland's ensembles.

"Both sides noted with satisfaction the interest in Irish music in Finland and also encouraged the relevant bodies to develop contacts in the fields of contemporary and classical music. In this context they noted with satisfaction the great interest of the Finnish public for the Irish Festival in Finland, organised by the Finnish-Irish Society in September 2000 for the 15th time. Both sides agree that cooperation between the Sibelius Academy in Finland and the Royal Irish Academy of Music be encouraged. Both sides will encourage the direct contacts between the Society of Finnish Composers and the Association of Irish Composers and the Irish Contemporary Music Centre as well as the plans of the Contemporary Ensemble Concorde, Galway, to organize an exchange concert of contemporary music in both countries. Both sides will also encourage other exchanges of music between the two countries."

In practice the relationship between events and foreign government help is much the same as that between arts organisation and sponsor. As an example from Ireland, the Kilkenny Arts Festival, held for the 30th time in August 2003, features on the acknowledgement to sponsors page of its brochure the logos of the Lithuanian Ministry of Culture, the Goethe Institute (which supported the exhibition of an army made from rubbish called Bin Soldiers), the Canada Council for the Arts, and the embassies in Dublin of Australia (children's films), the Netherlands (singer Izaline Calister - actually from Curaçao, and Tin Tin - jazz DJ), France (jazz and film group, La Forge) and Austria (violinist Anton Sorokow). This represents the reality of inter-governmental cultural co-operation and a similar pattern will be repeated in most major festivals and artistic seasons around Europe.

There is clearly scope for such agreements to be more ambitious in content or to be backed by action at the European level under the provision of Article 151 of the Amsterdam Treaty. This is acknowledged in the Italy - Finland cooperation programme for 2000-2005, which **envisages making joint proposals to the relevant budgets of the European Union**. Whether this is quite the use envisaged under the Treaty is a matter for debate, however.

"The Italian Party informs that it was established in Rome on November 13, 1999 a European Music Net in order to promote the cooperation between European cultural institutions (for Italy: Fondazione RomaEuropa and Città della Musica; for Finland: Musica Nova, Helsinki) and to establish joint projects in the field of contemporary music to be proposed for funding from the European Union."

3.3. Events

Most governments make a point of contributing artists and ancillary events (like receptions and academic talks) to music festivals. This ensures maximum visibility while not requiring the government of the contributing country to take an active organising role beyond the normal duties of diplomatic cultural staff. It is hard to estimate the number of festivals in Europe now. The European Festivals Association only lists 90 festivals from 31 countries as members. Just

how far short this is of the real total for activity can be seen from that fact that it includes only four British festivals on its list, whereas the British Arts Festivals Association includes 122 on its calendar and it is widely acknowledged that the true number of events calling themselves festivals is many times that. Even on a conservative estimate it is clear that there are several hundred festivals of a significant scope and standard across Europe. Major foreign investment, however, concentrates on major festivals - those that can be seen as emblematic occasions that will have an impact well beyond their locality.

While much of this is self-evident, given the long history of (and by now expected) involvement of diplomatic missions in musical life, it is clear that within Europe a more contributory and less individualistic approach is emerging. It seems **the aim of most missions and agencies - whether as a result of tightened financial belts or a change of political philosophy between EU member states - is now as likely to be to engage with the existing musical institutions of a country and to contribute to whatever initiatives emerge.** Consequently many events crop up in the accounts of several different national reports, indicating little more than the claiming of credit by governments for their contribution. As explained earlier, music sits particularly high within the arts festival scene. Concerning public funding only, in Belgium the French Community's General Commissioner for International Relations - Division on International Relations (CGRI-DRI) devoted 48% of its festival funding in 2001 to music.

It also becomes apparent that whereas some governments place less and less emphasis on finalising traditional, far-reaching cooperation agreements, **there exists an interest in concentrating resources abroad when high-visibility events are involved.** The 15th edition of the Colmar International Festival in July 2003 has seen the high-profile patronage not only of the **French** Ministry of Culture and Communication but also of the **Polish** Ministry of Culture. This year's edition being devoted to Polish composer Krzysztof Penderecki, financial efforts were also made by the Polish Institute in Paris and the Polish National Tourist Office, among others. Choosing guest countries on an annual basis provides some festivals with an interesting opportunity to mobilise funds and to present a changing programme each year and it responds to the interests and priorities of governments as well.

Even where country-to-country agreements continue to be signed, they often choose to focus on mutual support for festivals and one-off events rather than on more permanent areas of cooperation. The existing cultural cooperation **agreement between France and Belgium's French-speaking Community** led to the invitation of Belgian artists in several French music festivals (Le Printemps de Bourges, Montauban's Alors Chantel!, Les Francopholies de La Rochelle, les Transmusicales de Rennes and Cahors' Chaïnon Manquant) and to a tribute to Walloon composer François-Joseph Gossec at the Centre of Baroque Music in Versailles in 2001.

As with other arts and heritage sectors, celebrating renewed national figures is a staple within the international cultural initiatives launched by European governments. One relevant example is the **Czech Music 2004** programme, an initiative of the Czech government on the anniversary of several distinguished

figures, including Anton Dvořák, Bedřich Smetana and Leoš Janáček, which will be used to showcase other Czech music as well.

3.4. Music training

The role of governments in the cooperation between professional music training institutions is never direct: no specific programme for this purpose has been identified. However, professional music training institutions have been able to participate in programmes implemented by national governments designed to promote international cooperation in higher education. Examples of such programmes are the DAAD in Germany, the Quota Programme for academic exchange in Norway and a programme of the Dutch ministry of education and culture for bilateral cooperation in higher education. These are state-supported programmes to promote collaboration which does not imply that the governments actually work together themselves.

In most European countries, professional music training is part of the regular system of higher education, while in some countries professional music training is the responsibility of the ministries of culture. Most professional music training institutions are funded by the state. Examples of private institutions that receive no government funding, but are recognised by the state and are able to confer qualifications similar to those of the state-funded institutions can be found in France, Spain and Italy as well.

Only one specific example in which governments actually cooperate directly has been found: the **Committee Cultural Agreement Flanders - The Netherlands (CVN) has set up a collaboration between the ministries for education and culture in Flanders and The Netherlands**, and is currently discussing various types of collaboration in the field of education and culture. One far-reaching proposal is a close collaboration relating to accreditation and quality assurance in higher education in Flanders and The Netherlands, which will also be applicable to professional training institutions in the arts in both countries. This might imply a closer collaboration in terms of curricular content and administrative approaches in professional training institutions in the future.

Therefore, national governments mainly contribute to European collaboration in music training in an indirect way through the funding they give to the institutions themselves and, in some cases, to various programmes to promote international collaboration in higher education.

Most professional music training institutions offer training for music performers and music teachers (courses for instrumental music teachers or for music teachers in general education). In terms of music genres, **most institutions offer training in classical music, apart from a small number of institutions specialising in pop and jazz**. Other musical styles are increasingly entering the conservatoire environment. However, overall there seems to be a difference in approach to these different styles among European regions: in the North Western and Central part of Europe, institutions tend to offer courses in various styles (classical, jazz, pop, world music, etc.), which is also increasingly noticeable in Eastern Europe. In Southern Europe, pop and jazz training is mainly given in

private music schools, which are not recognised and accredited by the state as educational institutions and therefore receive no government funding.

Reflecting the situation of the cultural sector itself, there is a great variety of educational systems and approaches to professional music training in the various European countries. As a consequence, **problems continue to be found with the recognition of studies** and qualifications in the music sector. This problem seems especially relevant for those musicians wanting to teach in another European country and who face great difficulties with the recognition of their qualifications. This landscape is expected to become more transparent when the effects of the Bologna Declaration, signed in 1999 by the European Ministers of Education, become evident.

According to existing research by the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC), virtually all conservatoires have international contacts, but they are seldom structured and do not always make use of the funding possibilities available. Some specific characteristics of the sector seem to complicate cooperation on a European level, including the following:

- The individual character of music education, in which one-to-one teaching is still the most effective method of training, implying an unusually strong connection between teacher and student.
- Musicians teaching in professional music training institutions are mostly professionals with part-time contracts allowing them to pursue a performance career alongside their teaching obligations. This often makes it difficult to involve teachers in substantial European cooperation activities.
- Another important fact is music's long developmental process. In most music genres, music activities start at a very young age. After an early start, most musicians (both professionals and amateurs) continue their music activities and music learning until or well after retirement age.

These three issues often make it very difficult to develop initiatives in European programmes, which are strictly divided into types of learning (formal/non-formal education), sectors (education, training and culture) and levels (the various levels in Socrates).

The various types of existing **cooperation activities among professional music training institutions include the following: exchange of individual students; exchange of groups of students** (to take part in competitions or festivals, for instance); **exchange of teachers; curriculum development** (generally undertaken within the framework of EU funding programmes); **participation in music festivals, in competitions, in joint music ensemble concerts and tours, in music summer courses and in meetings, seminars and conferences.**

An analysis of responses obtained by the AEC to the questionnaire distributed as part of this study leads to the following observations:

- Most answers seem to be **related to classical and jazz music**, with world and contemporary music coming behind.
- Some institutions have developed **cooperation with partners outside Europe.**

- The organisations initiating the most important projects tend to be the **large institutions with strong international reputations in the main cities**. Some examples of regional conservatoires with an active international portfolio of activities exist as well.
- **Several activities were found with a strong regional emphasis**: mainly in Scandinavia where there seems to be a highly dynamic level of cooperation stimulated by the Nordic Music Council and the Nordplus Programme.
- Very **few** professional music training institutions in Europe seem to have begun to include a more **research-oriented approach** in their cooperation activities.
- **Only one institution mentions that it had actually signed formal bilateral partnership agreements** with its partner institutions abroad. Most bilateral activities seem to be based on informal personal contacts and arrangements.
- Most institutions in the professional music training sector cooperate with national cultural institutes, international festivals, and other organisations not involved directly in music training.

3.5. Broadcasting exchange

To a far greater extent than for the other art forms, even those that do not have language barriers, broadcasting is at the heart of international collaboration in music. And although there is a well developed market in television programme distribution across borders, it is radio that is still the most effective and most utilised tool. **In television broadcasting there is not so much exchange as in radio, mainly because of the complicated rights agreements.** Once a television camera appears in the concert hall the prices for musicians rise, since their contribution is rarely covered for television appearances by their employment contracts. This makes television exchange a less economic proposition. Despite this, however, there is a successful Eurovision Young Musicians' festival. And IMZ, the international archive of audio-visual music performances and documentaries, based in Vienna, works as a long-established network for producers in the TV music sector.

Radio stations in the classical field have been distributing programmes between each other across Europe for over 60 years. Because most of the classical music broadcasters who record their own material, rather than broadcasting from commercially available discs, are state-owned or state-sponsored broadcasters, the work in this field can be demonstrated to be a direct result of intergovernmental cooperation. **The state broadcasters fulfil a crucial role in presenting a country's musical life around Europe.**

In many cases publicly owned radio stations are dependent on access to foreign recordings for a remarkably large percentage of their output. **Denmark** is the biggest 'consumer'. **Greece** delivers very little but is also a major consumer. **Sweden** and **Finland** use a considerable amount. The **BBC** is the biggest deliverer and although the BBC and **Germany's** WDR consume relatively little from the others, BBC Radio 3 (the British corporation's national

classical music station) uses almost three hours of material from the previous week's output every Sunday morning.

Without this network for sharing programmes the recording costs associated with live or specially presented concerts would be uneconomic. Since almost every public broadcasting organisation also maintains a symphony orchestra (and in many cases more than one - the BBC employs five full-time orchestras) this represents a significant proportion of the international cooperation in the music sector. Most of the music is exchanged between stations using the mechanisms of the **European Broadcasting Union (EBU)** in Geneva. While this is technically under the auspices of the Council of Europe, its operations mean that there is no need for bilateral agreements in order to facilitate the easy movement of recorded material through Europe. To give an example of the difference it makes, to broadcast a live recording of an opera from Budapest costs a German radio station in the EBU just 20 Swiss Francs. It would cost at least €20,000 for German radio to make its own recording. As a result over 30% of the classical output on Dutch radio comes from EBU exchanged programmes.

As well as providing standard orchestral and operatic material, each country tends to specialise in a particular area of music. For example, **Finland** and **Slovenia** concentrate on contemporary music (including commissions of new work from composers). Many Eastern European public stations focus on young people, either as performers or audiences. There is also an arrangement to allow festival relays to be exchanged and to promote broadcasts by young artists who will not yet have made commercial recordings. Often this is the main way in which fine musicians reach an international audience for the first time and build a European reputation.

EBU programmes are relayed to Euroradio, the distribution satellite with two channels (Ravel and Verdi) which all members can directly uplink to and receive. The use of the programmes is usually free and it does not matter whether programmes are scheduled by a member station or not. However there is a cost to the broadcaster and a reward for the musician because it is a requirement of EBU membership that broadcasters respect broadcasting rights agreements (which vary from country to country).

Some of the programme services offered to broadcasters via the EBU are:

- *Euro Classic Notturmo* - It draws on the rich archives of many broadcasters to create a distinctive service dedicated to specially-recorded performances from across Europe and beyond. The editorial work is undertaken on behalf of EBU members by a small BBC team in London;
- *Summer Festival* - In summer time fewer recordings are made by the public broadcasters than in the main winter season. Therefore the EBU members combined their efforts to take advantage of the many festivals that take place away from the usual institutional venues. They deliver all their live recordings to the EBU (live) and the EBU plans at least 3 live concerts a day from all over the world.;
- *Concert season* - a series of concerts with a special theme, e.g. the influence of jazz on music, or 'discoveries';

- *Opera season* - live operas;
- *Jazz season* - live jazz;
- *Special days*;
- *City of music* - one week of broadcasting from one city (4 weeks per season) following a fixed pattern.

4. Case Studies

4.1. The Barents Euro-Arctic Council

In January 1993, the intergovernmental cooperation in the Barents Region was formalised, when the foreign ministers of the Nordic countries (Denmark, Finland, Iceland, Norway, Sweden) and Russia, and a representative of the European Commission signed the Kirkenes Declaration, creating the Barents Euro-Arctic Council (BEAC). The Council was established as a forum for intergovernmental cooperation to promote inter-regional contacts in the northernmost parts of Sweden, Norway, Finland and north west Russia. While being a commitment undertaken by national governments, active cooperation involves particularly the 13 northernmost counties, with a total population of about 6 million. The Barents Euro-Arctic Regional Council was also established at the 1993 Kikenes meeting, when a protocol of cooperation was signed in 1993 by the representatives of the regions together with a representative of the Sami. A working group for culture has been established under its umbrella. The principle that underpins all Barents cooperation is that of the promotion of local and regional artistic and cultural life.

Approximately 7% of the projects in culture, the arts and leisure which were funded under the Barents Regional Cooperation in 1994-99 belonged to the music category. A few examples follow of the more extensive Barents musical projects:

- The Barents Chamber Orchestra - some 20 musicians aged 15-20 practice together and perform chamber music each year. They also visit cities and areas outside the Barents Region. The Barents Chamber Orchestra's ambition is to give concerts which will open the hearts of the audience. The Barents Chamber Orchestra effectively flies the flag of the Barents Region internationally.
- The Barents Summer Music Academy in Kostomuksha was founded for particularly talented young musicians.

A feasibility study for a Barents International Centre for Choral Music, the aim of which would be to set up a Nordic-Russian centre for education and research on choral music, has recently been funded by the Nordic Culture Fund. The establishment of this Centre is one of the aims under the action programme for cultural cooperation in the Barents region 2003-2006, *Voices in the Barents Region*, which was approved at the ministerial meeting in Oulu (Finland) in September 2002. The plan intends to build on the work undertaken in recent years, including that of the Barents Chamber Orchestra and the Summer Music Academy, with the aim of making the region and its cultural dimension more visible from an international perspective and contributing to its economic development, creating meeting places for people to interact and enhancing awareness of the region's identity.

It must be noted that international cooperation among Nordic countries happens at other levels, including the involvement of Norway and Sweden with

Estonia, Lithuania and Latvia with the National Philharmonic Society of Lithuania on a programme for young talented chamber music players and for providing commissions to young composers.

4.2. Association of Baltic Academies of Music (ABAM)

The Association of Baltic Academies of Music (ABAM) was founded in the autumn of 1995 at the initiative of Rector Juozas Antanavicius (The Lithuanian Academy of Music in Vilnius) and Rector Wilfrid Jochims (Hochschule für Musik und Theater Rostock) as a regional network of music academies from the countries surrounding the Baltic Sea. To begin with, the network included eight institutions, the rectors of which participated in a founding meeting in Rostock by the end of October 1995: The music academies of Tallinn, Riga, Vilnius, Gdansk, Poznan, Cracow, Rostock, and Odense. Add to this, the Academy of Music and Dance in Jerusalem - as an associated member.

Already in 1996, the number of members increased considerably, as the Sibelius Academy (Helsinki), the Chopin Academy (Warsaw), The Royal Academy of Music in Stockholm, and the Academy of Music in Piteå joined the network. Subsequently, with the Norwegian Academy of Music (Oslo) and the academies of St. Petersburg, Lübeck and Hamburg added to those above, the number of members has reached 16 ordinary members (plus Jerusalem). This has stopped the accession of new members, as it was already resolved at the founding of the association that the ABAM was to remain a manageable, energetic, and flexible organisation with an upper limit of approximately 15 member institutions.

Student and teacher exchanges, master classes (including summer campuses), major joint projects within areas such as orchestra, chamber orchestra and opera, as well as mutual developing initiatives within, for instance, contemporary music and music pedagogy were and are the central aims of the network.

From the very start, the association was based on an elected leadership consisting of a president and a vice president (both elected for a period of 2 years) and with annual rectors' conferences as a direct basis for decision, but without an actual secretariat. The basic regulations were and are correspondingly simple, just as there has been no mutual economy. Thus, the ABAM has not been operating with membership fees, but has exclusively based its joint arrangements on the fundamental principle that the organizing (host-) academy must take care of the project and accommodation expenses (and as such apply for fund grants etc. to finance these) whereas the participating academies, as far as possible, cover the travelling expenses for their own participants. However, in a number of cases, it has been possible to obtain financial support for exchange purposes etc. through existing international exchange programmes such as Nordplus, Tempus, and Socrates.

Through the years, the activity level has been considerable with, for instance, annual summer campuses in Rostock, annual orchestral seminars in Odense, a major opera seminar in Lithuania, chamber music seminars in Tallinn, Riga and Vilnius, a contemporary music seminar in Gdansk, numerous other (often more bilateral) initiatives and contacts, as well as the joint participation in the Stockholm Arts and Science Festival - with a special ABAM marathon day in the Culture House of Stockholm as the highlight.

In spite of this, the rectors' conference has acknowledged lately that a continuation on these, till now, rather loose premises, will not be sufficient and it has therefore been decided to extend the constitutional basis of the network, including the introduction of a minor membership fee.

4.3. Festival and Summer Music University of the Danube Lands

The charming landscape on the eastern border of the Alps, where the very ancient road leads from the Danube to the South, has always been a favourite destination for Viennese society, already in the past. Today in this classical region of recreation and culture, the International Summer Academy Prague - Vienna - Budapest with its artistically high-ranking master classes and concerts enjoys increasing popularity. Since 1990 the academy has been organized in cooperation with the Music Academies of the Danube Lands. The unique common cultural tradition of Central Europe is enjoying a revival through youth and music. Every year during two weeks in August an elite of prominent professors and selected master-students from the leading Music Academies from the Danube Countries, from Europe and all over the world come together to share their musical experiences and to enjoy new human contact. In this way the International Summer Academy wants to help in a symbolic way in creating a bigger common Europe., The churches, castles and concert halls of the region resound with music played by young international artists during 37 concerts. They give an exceptional cultural atmosphere to the academy, which has in the meantime become well-known even far beyond Europe as the site of the Summer Festival of the Music Academies of the Danube Lands. In recent years, the festival has been supported by the governments of Hungary and Austria, as well as by a number of local authorities.

4.4. SCART - Structural Cooperation in ART Education

SCART is an abbreviation for the project Structural Cooperation in ARTS Education, but 'scart' is also the acronym for the data-cable that provides a high quality connection between electronic audiovisual equipment. The SCART project indeed established a high quality connection for more than 3 years (1999-2001) between 10 institutions of professional higher art education in the Czech Republic and the Netherlands. SCART has achieved this international exchange of high quality via 21 subprojects, which have been undertaken under the SCART umbrella. The project involved institutions for music, fine arts and theatre training in Utrecht (project coordinator), Amsterdam, Prague and Brno. The project was funded by a temporary programme established by the

Dutch government to promote collaboration between consortia of institutions of higher education on a bilateral international level.

The project had a very dynamic schedule with many students and teachers being exchanged between the Czech Republic and the Netherlands and an innovative and interesting combination of subprojects dealing with educational aspects (e.g. the implementation of the Bachelor/Master structure and quality assurance) and artistic activities (e.g. joint concerts of music students, joint theatre productions and collaborative work in fine arts).

Unfortunately, the funding programme of the Dutch government has not been prolonged, so the institutions now continue their collaboration through European programmes and the active town-twinning scheme between Utrecht and Brno.

5. Conclusions, trends and recommendations

Although this survey of musical cooperation across Europe is necessarily incomplete, given that most collaboration happens independently of government involvement, there are still a number of directions discernible in the pattern of support.

The first is the continuance of an import-export mentality towards music in many countries, with the **inclusion of many events that are purely about the transference of national image** rather than the exploration involved in true collaboration. This means that in music **there tends to be a lingering emphasis on the styles, institutions and composers of the 19th century** - the period that also coincided with the emergence of modern nationalism throughout Europe. With the arrested development of Eastern Europe during the Soviet era, and the re-emergence of virulent and secessionist nationalism during the 1990s, it has clearly been hard for ministries of culture and foreign affairs to view their musical resources more imaginatively, as a real tool for engagement rather than a means of cultural exhibitionism to proclaim their refreshed political independence. However characteristic music is of a particular territory or people, it is sad to see it used so restrictively in so many countries.

Where cooperation can be seen to be **most stimulated by government policy is in the area of youth schemes and events**. The idea of youth exchange has been an integral part of cultural exchange for decades. However it is clear that it is an area in which more imagination is being applied to designing programmes that genuinely involve participatory contact, real outcomes (rather than one-off performances) and the follow-up that can turn a brilliant competition performer, or an enthusiastic participant in an international summer school, into a musician with a real prospect of a European-wide career.

There seems to be another attitude that is not wholly confined to Eastern and Central Europe but is certainly most prevalent there. This is a tendency to be net receivers of collaborative events, not the generators of them abroad. The fact that **France, Britain, Germany, the Netherlands and Italy**, with their traditions of effective cultural institutes and (except for Germany) active embassies, **regard collaborations as those events to which they contribute in other countries** is perhaps not surprising but does indicate that there is a difference in perception between them and **Greece, Romania, Bulgaria, the Baltic countries (with the exception of Finland), Denmark, Portugal and the Czech Republic**. Here the ministries when questioned automatically interpreted international collaboration as being the international elements in their own national programme.

There was little awareness that what was sought in this study was both the activities performed at home with other European governments and evidence of activity away from home that was a direct consequence of a more collaborative and engaged spirit of European possibilities. Yet such activity clearly happens on an enormous, if fragmented, scale. The limited examples

quoted above from Lithuania and Kilkenny illustrate it. Is the absence of it in so many national responses in the end an expression of the fact that **cultural ministries do not always know what foreign ministries are doing**, and foreign ministries are unaware of the true extent of their embassies' initiative?

The confused nature of the responses from ministries to inquiries for this report suggests another change in the reality of cultural cooperation. This is that formal exchanges under bilateral cultural cooperation agreements, whereby the concert or tour by musicians is arranged in fulfilment of treaty obligations between states, is going out of fashion. **While the agreements may still be in force** and - as can be seen from Latvia's long list of agreements in the last five years - may continue to be a useful element of diplomatic protocol, **the use made of them directly by governments is moderate**, compared to the general volume of internationally driven activity. Increasingly the real impetus comes from devolved agencies, networks or individual promoters (such as festival directors, the artistic directors of orchestras and the intendants of opera companies). As the system becomes inevitably more multilateral in its operations, professional networks will increasingly become the most effective deliverers of activity. **It is therefore in the interest of governments to use the networks to forge mutually-beneficial partnerships, even where there is no direct national link.** This can be done both through direct support (whether at national or EU level) and by enabling their own music organisations to participate and contribute a realistic sum to working costs.

Governments often count as action under their cultural agreements appearances, festivals and productions that would probably happen in any case but which find the imprimatur of governmental aid from abroad a useful addition in their search for other sponsors. The respectability offered by official participation is a helpful reassurance for more nervous funding partners and can ease the path of public relations, especially in terms of securing the interest of the press and ensuring that important guests are offered some high-level hospitality.

This state of affairs is not entirely the fault of governments. In reality the musical life of Europe is a very sophisticated and well established mechanism. The scope for direct intervention and project initiation as part of bilateral agreements is relatively limited, especially given the fact that governments are unwilling to spend sums of money on such matters as can be described as more than cosmetic. This is recognised in a frank observation in the national report from Finland - a country that has more festivals, orchestras and professional musicians per head of the population than any other country in Europe (it also seems to be responsible for a remarkably disproportionate number of the world's first class orchestral conductors).

"The economic issues, especially the tight budget frames due to EU convergence criteria, impact on transnational cultural cooperation. Even if the financing of the arts could be increased, national concerns, and especially the financing of national cultural institutions, tend to dominate funds that would be needed to embark upon the new challenges of transnational cultural cooperation. There also tends to be too much reliance on EU programmes and funds to respond to such challenges. This might turn out to be problematic for cultural cooperation strategies, even with the

neighbouring Baltic countries: if the available funds are insufficient for cultural exchange, some sectors like the performing arts might be increasingly difficult to finance. Similar problems appear in many other sectors of European cultural cooperation, such as for instance the culture industries, where the new international trends, movements, products and production lines appear rapidly and offer both creative and economic opportunities."

However, while providing high-quality music-making can seem to be an expensive business, it is an important element in demonstrating the ability of a city, region or nation to be part of the mainstream of European civilised life. And even though the musical infrastructure in most of Europe is highly developed, sources of funding are sufficiently limited to make the contribution of outside governments to programmes of events very relevant to their extent and success. This is often crucial to the success of festivals and special themed events.

For international action by governments to have real effect will require more than fringe interventions. It will also have to learn to recognise that **the more conservative an event is, the less a government's participation and support will be noticed**. In general, standard musical repertoire and stiff old-fashioned occasions are more insistent reminders of the old diplomatic order than of the cultural vitality of states. New music, new ways of presenting music and imaginative programming that takes musical life beyond the routine and the expected will pay greater dividends to both audiences and governments.

Governments and their agencies can play a catalytic role. There are areas where major improvements to the efficiency and dynamism of European musical life can be made. Since much of the work that makes the policies of intergovernmental cultural cooperation a reality is implemented through Europe's networks of musical organisations, national governments - not just the EU - should be prepared to support cultural networks directly, or via national affiliates. Properly funded, democratic networks will be an enormous asset for national and regional governments in delivering high-quality music across Europe in the future. Most of all they, and their national members, need the resources to link across long distances effectively, just as governments and their officials have had to learn to do in order to make European integration work.

The artistic side of greater integration facilitated through national governments has to be links and mutual support between festivals, music institutions (like opera houses and conservatories), and venues. **More coproduction, and the sharing of marketing, education and artistic information will lead to far more visibility for national events and a modern professional approach to making music accessible to the majority of people in Europe**. If classical, folk and traditional music - so important to the national consciousness and to the sense of a common European cultural life - is to maintain support within the electorate, it must be helped to reach out beyond its core audiences. One look at the arrangements for listening to great international musicians in many distinguished but conservative halls and festivals around Europe will show that this lesson has not been learned to any great effect yet.

It is vital that Europe maintains the role and strength of publicly regulated and public service broadcasting networks. Without their favourable budgets for live

music, their commitment to young artists, their dedication to contemporary music and their guarantee of access to all citizens, many musical institutions - and not only the employed orchestras - would not be able to survive. There will be immense commercial and free-trade pressure in the coming years for music to be shunted off into specialist channels, financed by subscription and reliant on previously recorded material. Such moves need to be resisted by governments and by the European institutions if the excellent network of musically high-quality stations - built up painstakingly over 80 years - is to survive for the first half of this century.

Governments need to continue and increase support to their recording and music publishing industries. Some of this help can be in the form of increased resources for music information and promotion centres, some for the support of distribution and retail outlets, trade fairs etc. However information and the market are between them not enough. The role of national governments in making sure the music and musicians reaches the international audience it deserves is vital. It is at the beginning of the process of making new and rarely heard work familiar to fresh audiences that governments and their agencies can have the greatest effect - and in turn, association with high calibre music can change the image of the nations it comes from. The excellence of state-sponsored recording labels such as Caprice (Sweden), NMC (UK) and Donemus (the Netherlands) is long established. It was one of the better aspects of the old eastern bloc labels like Supraphon (Czechoslovakia) and Hungaraton (Hungary). Now that they have liberalised their structures, it is to be hoped that they can retain something of the previous dedicated (though flawed) support of contemporary composers.

There is both added value for Europe from national support for international activity and from the European Union itself. **While national support can help national institutions engage more widely, only Europe's intergovernmental institutions - whether they be the EU or the Council of Europe - can look after the aspects of cooperation that are themselves European and do not have a specific national anchor point.** Yet without such multilateral organisations there will be nothing for the national ones to latch onto, and cooperation will be inefficiently confined to bilateral arrangements. In reality this means that **support from national governments - both politically and financially - for musical culture within the European institutions must rise to an equivalent point to their own national support.** It is illogical to expect Europe as a whole to reach a level of expertise comparable to that of member states if Europe is expected to achieve it on a village hall budget.

A greater understanding is required of the specific characteristics of professional music training, and more attention should be given to training in cultural cooperation agreements to enable institutions to prepare students properly for an increasingly European employment market. Professional music training should be approached with greater flexibility, given its position in both the 'education' and 'culture' categories. The development of lifelong learning for professional musicians should also be approached from a European rather than a purely national, perspective.

Education is crucial to the survival and dynamic development of a strong musical culture in Europe. This means that high quality training must be maintained in all countries. However it also means that young musicians must be able to be mobile enough to extend their experience and develop their artistry. More than any of this, however, **young people in the population generally must be given the skills to participate in musical life as either players or audiences.** A well-informed audience is just as necessary to a performance as a fine musician. Therefore it must become an assumption that no young people will leave education ignorant of or alienated from the musical opportunities around them in this extraordinary age of musical choice. This will mean that national governments will sometimes help their colleagues inform teachers and students about countries other than their own. Music will then not be an export commodity but an agent of widened understanding and personal reference. In this, Europe will be able to show how its people fit together in counterpoint, if not always in perfectly modulated harmony.

6. Events 2003-2006

This list has been compiled with indications from the national reports and from other experts participating in the Study. It does not intend to be a selection of the best or richest events to take place in Europe in the forthcoming years. It should be read in conjunction with the rest of the document, where further information is given for some of these events. Internet addresses are correct as of May-June 2003.

AUSTRIA

Bruckner Festival (Linz)

- Held annually in September and October, in the city where composer Anton Bruckner spent most of his life.
- The classical music programme includes concerts by renowned orchestras, ensembles and soloists.
- www.brucknerhaus.at

Vienna International Percussion Festival

- Next edition to take place in 2005.
- The festival focuses on world music acts from the five continents.
- www.percussion-festival.at

AUSTRIA AND OTHER COUNTRIES

Mozart 2006 (Salzburg and other locations)

- The 250th anniversary of Wolfgang Amadeus Mozart's birthday will be celebrated with a wide, year-long programme of events in 2006.
- The City of Salzburg leads most celebrations, while a network of cities where Mozart spent part of his life has been established, to be named a European Cultural Route on the occasion.
- www.mozart2006.at

BULGARIA

Sofia Music Week

- Held annually in May and June since 1970.
- Offering a wide programme, with different music styles.

Musica Nova Sofia - International Festival of Contemporary Music

- Held annually in June, since 1990.
- The programme includes authors from all over the world as well as world premieres of Bulgarian and foreign composers. The festival features works of symphonic and chamber music authors, as well as electro-acoustic music composers.

International Festival “March Music Days” (Rousse)

- Held annually in March since 1961, it has become a staple of Bulgarian cultural life.
- Its programme features symphonic music, cantatas and oratorios, opera, ballet, chamber music. A number of musical works, including many by contemporary music composers, have been premiered here. Guests include renowned performers and formations from Bulgaria and abroad. Sideline events: recitals, master classes, seminars, etc.

International Folklore Festival (Veliko-Tarnovo)

- Held annually in July since 1998, the festival has gained a reputation for providing a wide programme in an attractive environment.
- The folklore shows include: indoor and outdoor concerts, audiovisual shows, conferences, exhibitions, ethno-folk dance parties, parades of traditional costumes and creative workshops, among others. The festival is a member of the International Council of Organisations of Folklore Festivals and Folk Art (CIOFF).
- www.folklorefest.com

International Jazz Festival (Varna)

- Under the sponsorship of the Cultural Directorate of the Municipality of Varna and the Ministry of Culture, and hosted by Varna's Archaeological Museum, the festival is held annually in August since 1922.
- The largest jazz event in Bulgaria, it gives worldwide musicians an opportunity to demonstrate their art and to work together.

CYPRUS

Larnaka Summer Festival

- Held annually in July
- A festival of music and performing arts. Outdoor concerts take place in the courtyard of the medieval fort and also at the Pattichon Amphitheatre. Performers include national and international talents from the world of dance, theatre and music.

Cyprus Music Days (Kourion)

- Held annually in July

- An international jazz and classical music event in Cyprus' ancient Kourion Theatre, built in the 2nd century BC, which invites international classical and jazz musicians.

CZECH REPUBLIC

Czech Music 2004 (several locations)

- 2004 will be the year in which a number of anniversaries of important Czech composers, including founders of "national music" (Dvorak, Smetana, Janacek), as well as several distinguished interpreters and important organisations will be celebrated. The Ministry of Culture of the Czech Republic reacts to the spontaneous stimuli and preparations reflecting these important cultural anniversaries by musical organisers and organisations, and is preparing a proposal for the programme Czech Music 2004, which would support the realisation of their plans and initiatives.
- www.czechmusic.org

DENMARK

Copenhaguen Jazz Festival

- Held annually in July, a two-week event.
- The streets, canal banks and many music venues in Copenhagen, are filled with jazz performers and audiences. This Festival presents the best of Scandinavian jazz plus a host of international artists, featuring over 600 performances in its latest edition.
- <http://festival.jazz.dk>

FINLAND

Vaasa Choir Festival

- Held annually over the Ascension Day weekend (May-June).
- A major international choral music event encompassing nearly 100 concerts over a five-day period, performers come from different forms of choir music and they are national or international top choirs and vocal ensembles. Annually there are 2000-3000 singers from Finland and abroad.
- www.vaasa.fi/choirfestival

Turku Music Festival

- Held annually in August.
- In the past few years the Festival has featured a large number of young musicians, providing them with challenging opportunity to appear as equals alongside other artists. The Festival consists of orchestral and chamber music concerts and recitals, including early music events.
- www.turkumusicfestival.fi

Helsinki Festival

- Held annually for two weeks in late August and early September since 1968 (its predecessor, the Sibelius Festival, was first held in 1951).
- It provides a wide spectrum of concerts and other events, ranging from music to modern dance, also including performing arts, visual arts and cinema. The music programme combines classical and world music.
- www.helsinkifestival.fi

FRANCE

International Organ Festival (Bordeaux)

- Held every summer from late June until early September, with weekly organ performances.
- The Bordeaux Cathedral's Saint-André organ is the focus of a series of free concerts, showcasing Europe's finest organists, many of whom are organ scholars at prestigious cathedrals and institutions, in a variety of styles.
- <http://musica-in-cathedral.ifrance.com>

Rencontres Internationales de Saint-Chartier

- An annual event held in July, south of Orléans.
- It attracts instrument-makers from all over Europe to play and exhibit their unusual, often forgotten, folk instruments. It also offers an interesting programme of concerts with some of the finest folk musicians in Europe.
- www.saintchartier.org

Festival Pablo Casals - Chamber Music Festival (Prades)

- Held annually since the 1950s in Prades, in July-August.
- It has become one of the most respected chamber music events in the European calendar.
- www.prades-festival-casals.com

Colmar International Festival

- Held every July since 1980.
- The festival focuses on one major musician every year, and it will be devoted to Polish composer and conductor Krzysztof Penderecki - and to Polish music in general - in 2003. That explains the joint involvement of the French and Polish Ministries of Culture in this year's edition.
- www.festival-colmar.com

GERMANY

Bach Festival Leipzig

- A 10-day annual event held in April or May, also a celebration of the city.
- 18th century music is featured in a wide programme, with events held in churches, civilian buildings and open spaces.
- www.bach-leipzig.de

Schleswig-Holstein Music Festival (several locations)

- An extensive programme held every summer (July-August) since 1986, with events not only in Schleswig-Holstein, but also in Hamburg, Lüneburg and Denmark.
- Styles include classical, folk, world and jazz music, with events held in a variety of locations. In addition to concerts, the festival runs an Orchestra Academy, master courses and other activities. In 2003, the programme focuses on the UK's musical heritage, the festival being held under the patronage of Queen Elizabeth II and Germany's president Johannes Rau.
- www.smhf.de

Young.Euro.Classic (Berlin)

- An annual event held in August, it has quickly gained a reputation since its first edition in 2000.
- Young orchestras from all over Europe perform, with an emphasis placed on performers from the EU's accession countries. Symphony and chamber music make up most of the programme. The event is organised by the City of Berlin, strongly supported by EU institutions.
- www.young-euro-classic-de

ARD-Musikwettbewerb (Munich)

- An annual event held in September, in Munich.
- This chamber music competition invites musicians from all over Europe, focusing on different instruments every year. 2003 will see competitions in the following categories: singing, clarinet, trumpet and double bass.
- www.br-online.de/kultur-szene/klassik/pages/ard/ard.html

Donaueschingen Festival

- An annual event held since 1921, for a weekend in October.
- One of the most important meeting places for contemporary music composers and ensembles in Europe. The event, which has been supported by Südwestrundfunk (SWR) for over 50 years, chooses a motif every year, focusing on perception in 2003.
- www.swr.de/swr2/donaueschingen

GREECE

Cultural Olympiad

- The years and months prior to Athens' 2004 Olympic Games witness the organisation of a regular international arts programme.

- Classical music, opera, history- and mythology-related themes form the core of 2003's programme, which shall continue up to the summer of 2004.
- www.cultural-olympiad.gr

HUNGARY

International Music Competition (Budapest)

- An annual event held in September, reaching its 38th edition in 2003.
- Organised by the Hungarofest public benefit company (a specialised agency of the Ministry of Culture), the contest focuses on varying instruments each year. Violin was chosen for 2002, flute for 2003. Entrants are to be under 32 years old.
- www.hungarofest.hu

International Bartók Seminar and Festival (Szombathely)

- An annual event held in June or July in Szombathely.
- The festival combines a competition and a number of seminars, with experts coming from several European countries, and provides the opportunity to celebrate the figure and music of Béla Bartók. Specific themes and other musicians are chosen for annual editions.
- www.bartokfestival.hu

ICELAND

The Reykjavik Arts Festival

- Held in May on a biannual basis since the 1970s, it will become an annual event after the 2004 edition.
- It offers a variety of selected exhibitions, concerts, theatre, dance and opera performances. Along with its focus on Icelandic culture past and present, the festival has hosted many outstanding international artists and performers. It is jointly supported by the national and local governments.
- www.artfest.is

IRELAND

Wexford Festival Opera

- An annual event held in a coastal town every autumn, it will reach its 52nd edition in 2003.
- The local population takes part in some performances, many of which can only be seen here. A few major productions are included in the programme every year. In addition to operas, theme fairs and concerts are also part of the event.
- www.wexfordopera.com

PORTUGAL

Sintra Music and Dance Festival

- Held every summer, the festival reaches its 37th edition in 2003.
- The programmes combines classical music and ballet companies with some contemporary dance troupes. Artists come both from Portugal and abroad.

Algarve International Music Festival

- Held in May or June on an annual basis.
- A major cultural event which takes place throughout the region, it offers symphony and chamber music, recitals, opera and dance.

Angra do Heroísmo International Jazz Festival

- A four-day event held in October each year since 1999, in Ilha Terceira, Azores.
- It brings together local, Portuguese, European and American jazz musicians.
- www.angrajazz.com

SLOVAKIA

Východná Folklore Festival

- An annual event held in July since 1953 in Východná.
- A renowned event in which folk culture is exhibited in all its dimensions - music, song, dance, games, clothing, recital, poetry, embroideries, sculptures. The festival is a member of the International Council of Organisations of Folklore Festivals and Folk Art (CIOFF).

Bratislava Music Festival

- An annual, two-week event held in the early autumn since 1963.
- The festival intends to develop close cooperation with other international, particularly European, festivals, and to provide young musicians with an opportunity to perform within a major event. Symphony and chamber music from both Slovak and foreign composers, ballet and opera make up most of the programme, which also includes a range of additional films and conferences.

SLOVENIA

Brežice Early Music Festival

- An annual event held between late June and August in beautiful surroundings.

- The early music programme invites performers from all over Europe, with one country or theme providing the motif for each annual edition. The Czech Republic was guest country in 2002, the European Union as a whole will be the topic in 2003.
- www.festivalbrezice.com

SWEDEN

Music at Lake Siljan

- An annual, one-week event, held in July since 1969 by a lake among the mountains.
- Classical, chamber, choir, jazz and folk music concerts, along with a series of workshops for children and adults, combine to form up to 60 events.
- www.musikvidsiljan.se

UNITED KINGDOM

Huddersfield Contemporary Music Festival

- An annual event held in November, it reaches its 26th edition in 2003.
- The festival commissions and presents new contemporary music works, many premiered there, from the UK, Europe and other continents, along with related film, dance, opera and theatre events, with over 50 activities in 10 days.
- www.hcmf.co.uk

Bath International Music Festival

- An annual 16-day celebration of events in this world heritage city.
- The programme comprises classical, early, jazz, contemporary and world music, with performers coming from Britain and abroad and many premiering works.
- www.bathmusicfest.org.uk

Cooperation in the Field of Books and Reading

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1. Introduction

*"So governments must recognise that book buyers and borrowers want infinite variety, which in Europe means that the thousands upon thousands of different titles that the 20,000 publishers and the 40,000 book outlets can offer. Language specialists speak of 'coherence in diversity'. This could be a motto for the book trade."*¹¹²

This chapter aims to present international cooperation at state level in the books and reading sector in the 31 European countries included in this Study. Therefore, only one part of international cooperation in the books and reading sector will be included for, **at present, European international cooperation in the field of culture is not primarily realised at state level or by state-financed national institutions.** Additionally the role of local authorities at different levels, cultural institutions and individual artists, cultural networks and international organisations such as the Council of Europe, UNESCO, the European Union, the Visegrad Group or the Nordic Council, is currently gaining importance.

The contemporary field of books and reading in Europe is a broad, diversified sector of culture, and one full of contrasts. When using the term "books and reading" in this document, both the traditionally subsidised fields and their industries are included. Therefore the following fields fall within our interest: book production and distribution, literary creation, translation and libraries.

1.1. General context

1.1.1. Book production and distribution

The sector of production and book distribution is a mainly private domain. Whether dealing with a small or a big publishing house, a local bookshop or one belonging to an international network, there is a high probability that it belongs to the private sector. This is no surprise as the European book sector is one of the main profitable cultural industries. In 1995 Michel Ricard wrote: *"It should be remembered that the book industry is a premier cultural industry in Europe, with a turnover of 250 billion French Francs (around €37.5 billion), five times that of the record industry, and eight times that of the cinema market."*¹¹³

The book industry maintains a prominent position in the world economy, and economic prognoses for the evolution of the world book market until 2005 are also optimistic. According to Pricewaterhouse Coopers, within the next 5 years the global expenditure on books will increase by \$20 bn.¹¹⁴

The European book industry is quite specific. Unlike other cultural industries it is not dominated by American influences. On the contrary, not even its European

¹¹² John Hitchin, President of European Booksellers Federation, 1996.

¹¹³ Ricard Michel, "The European Book Market", in Carla Bodo and Rod Fisher (ed) *Harmony or Confusion for Culture in Europe?*. (Roma: Vita Italiana, 1995).

¹¹⁴ *Media and entertainment market*, Price WaterhouseCoopers report, after: Błaszcz A., Pomoże Internet, Rzeczpospolita 15.06. 2001 [Rynek mediów i rozrywki]

but rather its national character is clearly apparent. It is also characterised by diversity in the decentralisation of production, distribution and retail. A larger concentration of production, distribution and retail can be observed in current member countries of the EU than in the accession countries. The book industry in the EU accession countries can still be defined as monopolistic competition. Although the book markets of Eastern and Central Europe are now driven by market forces, they still remain in transition. Parts of the industries still await restructuring and resuscitation. The market is still confused and unstable. The Czech Republic, Hungary and Poland have almost everything necessary to build strong book publishing industries: virtual universal literacy, a strong literary culture, a homogeneous population and compact geographies. In per-capita book production and publishing, they compare favourably with many countries in other continents. But they are limited in the short-term by a lack of maturity.¹¹⁵

For the past several years the trend observed in European countries in the book market is a fall in the number of copies with simultaneous growth in the number of published titles. There are of course several exceptions to this trend. In countries like Slovakia, stabilisation in the number of published titles may be observed. Countries where the number of published titles is falling can also be indicated, the most extreme being Turkey, where the number of published titles decreased from 6,500 to below 3,000 in the period 1996-99.¹¹⁶ In other countries, such as Poland, both the number of titles and the number of copies are on the increase.

Translations are an extremely important field of the contemporary world book market. Over half of the literary works created in the world have been translated in Europe. **The number of translations in Europe is still growing and over the last twenty years it has at least doubled** – to over 250,000 titles yearly. The share of translations compared with the overall amount of books published varies between different countries. From 3.3% in the United Kingdom, through 14% in Germany, 17% in France, 19% in Denmark, 24% in the Netherlands, 25% in Italy and 26% in Spain, to 60% in Sweden and 90% in Romania. Along with the growing interest in translations in past years the book sector has been enriched by new publishing houses, new publishing series and international translation agencies - a generally spontaneous development, based on private initiative and only supported to a small extent by the public sector.¹¹⁷

The general trend in the book market is the growing diversification of sales methods. Although bookshops remain the main distribution channel for books, their share is regularly falling in favour of mail order and other channels. The importance of the Internet as a distribution channel is growing slowly although its share is not high.

1.1.2. Reading

Among the most serious problems the book sector currently faces is the fall in reading habits, which has become noticeable in spite of the rise in literacy and

¹¹⁵ Agnes Gulyas, "The pain of market forces: Czech, Hungarian and Polish publishing in transition", *Logos*, volume 7, issue 4 (1996).

¹¹⁶ Data from: International Statistic Book, GUS, Warsaw, 2001 and www.unesco.org

¹¹⁷ Ricard (1995).

education levels over recent decades. The problem is particularly important as it concerns young people and children especially, and it also applies to national minorities in highly-developed countries.

Libraries are an inseparable element of the book and reading sector which, in contrast to those entities dealing with the production and distribution of books, are mostly in the public domain. In accordance with the developing principle of decentralisation, the **founding and financing of libraries is mostly within the competence of local authorities**. The density of library networks differs throughout Europe, with Southern countries, except France, lacking the complex library network of Northern countries and those states in Central and Eastern Europe. In many European countries, like Sweden, Denmark or Netherlands, libraries are the most important consumers of published goods. Libraries in Central and Eastern European countries are in a weak economic condition. There is a lack of funds for purchasing books, for maintenance and modernisation, or for introducing new technologies. Librarians' wages fall usually well below the countries' average salaries.

In the evolving reality, restricting the goals of library activity solely to the accumulation, elaboration and access to book collections and the promotion of reading habits is out of date. At present libraries prefer to conduct cultural and educational activity by organising promotions of publishing houses, author's meetings, literary workshops, reviews of books, competitions etc. The development of the Internet also creates an opportunity for libraries to become information centres.

1.2. Public involvement in the field of books and reading

The elements of the field of books and reading presented above, although differing greatly in their specifics, not only coexist, but also cooperate with each other. Certainly not the only, but one important factor favourable to this cooperation is state intervention, to which the whole field of books and reading is subject. **In many European countries state policy concerning books and reading falls within the competence of the Ministry of Culture. Examples where associations, foundations, agencies or councils are external partners of the central administration can also be found.** The Dutch model, where support to the book sector is channelled through the publicly-funded Fund for Literary Production and Translation, provides an example.

Direct financial support for specific publishing houses is seldom granted. Indirect support by the state in the book sector embraces the whole production process of books from production itself to sales. This type of support – influencing above all the price of books – takes many forms from introducing a zero or reduced VAT rate to fixed prices

The majority of countries in Western Europe (as the UK, Netherlands, Sweden) introduced the "public lending right" – related to the duty of paying royalties which are a compensation for loss by authors and publishers caused by the public use of books.

2. Agents of cooperation in the field of books and reading

2.1. General overview

International cooperation in the area of books and reading, as in European cultural cooperation as a whole, is undertaken at several different levels of management and by different entities in the public, private and non-profit sectors. Starting with the state level - whose involvement is determined mostly by bilateral and multilateral agreements, and whose agents include ministries, national libraries, agencies and departments in charge of supporting translations or publications and national institutes among others - through the level of local governments, cultural institutions and various cultural networks to international organisations such as the Council of Europe, UNESCO, the European Union, the Visegrad Group and the Nordic Council.

This section will give a brief glimpse at the major stakeholders in intergovernmental cultural cooperation in the books and reading sector. Those agents which do not directly belong in government-to-government exchanges have been excluded, though their relevance will be appropriately analysed as actual practices of international cooperation are described in full in section 3.

2.2. The national level

2.2.1. Ministries and governmental agencies

The main agents of international cooperation in the books and reading sector on the state level are ministries of culture. Matters related to international exchange are usually not solely under the jurisdiction of those units or departments in charge of foreign affairs within the structure of the ministry, but responsibility is also held by content-related units or departments within the ministries, such as those entitled to operate specifically in the field of books and reading. **In a few cases, ministries of culture have established separate agencies to deal with international cooperation.** Their role includes monitoring the practical implications of bilateral cultural cooperation agreements, ensuring the continuity of agreements when these expire and undertaking other bilateral or multilateral actions of cultural cooperation even where permanent agreements do not exist. Finally, translations being one of the areas of action where governments place their cooperative or promotional efforts, departments and agencies charged with supporting book translation also have a place in the governmental framework concerning cultural cooperation.

Translating books published in national languages into foreign languages has a fundamental meaning for international cooperation in the books sector. In most bilateral agreements references are found to the necessity for cooperation in this field, parties usually committing themselves to support initiatives aimed at the popularisation of the literature of the other country mostly by:

- Supporting initiatives connected with translating literary and scientific works;
- Exchanging writers, translators, publishers and teachers;
- Awarding translators and translation publishers with state prizes;
- Exchanging published translations;
- Updating and disseminating information on translations.

Public support for translations can be granted directly and then it is in the competence of the Ministry of Culture or the Ministry of Foreign Affairs, or indirectly - that is through especially-established bodies: funds and centres.

Indirect support through literary or translation funds or centres is not the subject of bilateral agreements or their executive programmes on cultural cooperation. Nevertheless, funds and centres are the indispensable basis on which to realise initiatives related to the translation of literary and scientific works contained within bilateral agreements.

The most complex forms of support to the sector of translations are to be found in countries like Denmark, France, Finland, Ireland, the Netherlands and Belgium. In such cases, grants for travel expenses, bursaries for translation, grants, travel grants or literary exchange funds to cover the expenses of authors' and translators' participation in international literary events are given. Moreover, the preparation of literary material for international book fairs - i.e. organising national stands - was transferred to bodies managing the translation funds. In **Denmark** the Danish Literature Information Centre through its Translation Committee covers translation funds, travel grants for translators and literary exchange funds. In **France**, support to the translation sector is granted through the National Literary Centre and the Cultural Book Fund, which finances or co-finances the costs of translations, and the export and distribution of French books abroad, and gives grants and scholarships. In **Finland**, the Finnish Literature Information Centre supports the sector through subsidies for translators' fees and travel grants. In Ireland, support for the sector of translations remains within the competence of Ireland Literature Exchange, whose support ranges from participating in the costs of translations, to giving travel grants and funding residencies. In the **Netherlands** support to the sector is within the competence of the Fund for Literary Production and Translation (NLPVF), which provides foreign publishers with subsidies to cover translation costs and promotes the export of literature by encouraging the publication of translated Dutch literature. The Fund also awards grants and scholarships, covering the costs for foreign translators to travel to the Netherlands.

The following table provides detailed information on translation schemes in 23 European countries:

Table 1. Main translation schemes across Europe

Country	Main supporting body	Form of intervention	Description of the aid
Austria	Federal Chancellery - State Secretariat for the Arts and Media / Kulturkontakt	Direct / Indirect	1. translation grants
Belgium	Flemish	Indirect	1.translation grants to cover translation costs up

	Foundation for Literature/ Dutch Language Union (DLU)		to 75% 2.travel grants to cover travel costs 3.translator's house stay -free + allowance
Bulgaria	National Book Centre	Indirect	Not available
Cyprus	Not available	Not available	Not available
Czech Rep.	Ministry of Culture	Direct	1.subsidies only for foreign publishers up to 100% of translator's fees 2.state award
Denmark	Danish Literature Information Centre- Translation Committee	Indirect	1.translation funds for Danish and foreign publishers up to 100% of translator's fees 2.travel grants for Danish and foreign translators. Additionally extended travel grants to cover expenses for a stay at the European Translator Centre or in Denmark 3. Literary exchange funds for Danish and foreign institutions, to cover the expenses of participation by Danish authors in foreign literature events
Estonia	The Cultural Endowment of Estonia	Indirect	1.subsidies for translation of Estonian literature abroad up to 100% (Translation grant Traducta) 2. Travel grants to cover cost of accommodation
Finland	Finnish Literature Information Centre	Indirect	1.translation grants and subsidies for Finnish and foreign publishers up to 100%of the translator's fees 2.travel grants 3.other - grants for aged writers, translators living in economically-reduced circumstances
France	National Literary Centre /Cultural Book Fund	Indirect	1.subsidies for French and foreign publishers between 15-50% (some cases 60%) of translation costs 2.grants to enable translators to study less popular authors and literature – grants of €6,000, €12,600 or €25,200. 3.awarded to translators working on masterpieces €3,150 4.translation loans
Germany	Federal Foreign Office / German Academic Exchange Service (DAAD) / several Länder	Direct Indirect	1. grants for translations are given by the Federal Foreign Office €7.5m were awarded in 2002 for print media and translation. 2. a Support Programme for Translations of Literary Works of Authors coming from Middle and Eastern Europe, run by the Literarisches Colloquium Berlin, is jointly funded by the Federal Foreign Office and the Senate of Berlin. 3. accommodation expenses for translators visiting the European Translators' Academy are paid for by DAAD and several Länder.
Greece	Ministry of Culture/ The National Book Centre of Greece	Direct Indirect	1.state prize for Greek and foreign translators for a published work €14,673 2. promotion of Greek books abroad
Hungary	National Cultural Fund	Indirect	1. Subsidies
Iceland	Translation Fund	Indirect	Not available
Ireland	Ireland Literature Exchange	Indirect	1.translation grants for Irish and foreign publishers up to 100% of the translator's fees 2.residential translation bursary programme

			open to translators not resident in Ireland, who are working on translations under contract to a publisher 3.travel grants 4. Grants for candidates from EU
Italy	Ministry of Culture	Direct	1.support for translation up to 100% of the translator's fees 2.state prize for Italian and foreign translators
Latvia	Cultural Capital Foundation /Literature Information Centre (LIC)	Indirect	1.subsidies only for foreign publishers up to 100% of translator's fees 2.travel grants
Liechtenstein	Not available	Not available	Not available
Lithuania	The Books from Lithuania	Indirect	Not available
Luxembourg	Centre National de Livre	Indirect	1.grants up to 100% of the translator's fees 2.travel grants
Malta	Ministry of Culture	Direct	Not available
Netherlands	Fund for Literature and Translation	Indirect	1.translation funds for Dutch and foreign publishers up to 100% of translator's fees 2.travel grants to cover travel costs 3. other help recruiting and supervising translators in residence
Norway	NORLA Norwegian Literature Abroad / Council of Cultural Affairs	Indirect	1.grants 2.travel grants 3.organising seminars, etc.
Poland	Adam Mickiewicz Institute	Indirect	1. Subsidies only to foreign publishers up to 100% of translation fees (Translation Programme ©Poland)
Portugal	Instituto Portugues do Livro e das Bibliotecas	Indirect	1.translation grants for Portuguese and foreign publishers up to 100% 2.grants for author's promotion
Romania	Ministry of Culture and Religious Affairs / Romanian Cultural Foundation	Direct / Indirect	Not available.
Slovakia	Centre for Information about Lit./Book Culture Fund	Indirect	1.translation grants for foreign publishers up to 100% of translator's fees 2.travel grants
Slovenia	Ministry of Culture	Direct	Not available
Spain	Ministry of Culture - Directorate General of Books	Direct	1. Two state prizes of €15,000, one for the best translation from foreign to Spanish language, one to emphasise the importance of translation in the field of cultural diversity.
Sweden	Ministry of Culture / National Council for Cultural Affairs	Indirect	1. translation grants are distributed by the Swedish Institute as part of the funds received from the Ministry of Culture - €220,000 were given in 2002 for translating contemporary Swedish literature into other languages. 2. residence grants to attend the Baltic Centre for Writers and Translators are provided by the National Council for Cultural Affairs.

Turkey	Not available	Not available	Not available
United Kingdom	Arts Council - Literature Department	Indirect	1.translation subsidies
Source: the national reports and other information available online			

International book fairs play a significant role, as they are the best place for publishers to get to know the offer from other countries. Most institutions supporting translations have in their statutory aims the promotion of books at international book fairs. Publishers' applications are submitted to the supervisory authorities of these bodies and advise on the quality of the work to be translated and its reception in the market of the target country. It is also left to these bodies to select the priority languages into which national works should be translated. In recent years, translations of Western European works into the languages of Central and Eastern European countries have received preferential financial support from most countries, as stressed by Sweden and France or Ireland. In **Ireland** special attention was paid to Romania in 2002, with eight books being published between January and October with funding from Ireland Literature Exchange. 20 awards were also made to publishers from accession countries.

Some funds and programmes provide support only to foreign publishers interested in translating works (e.g. Poland, Czech Republic, Estonia), whereas in others domestic publishing houses can also apply if they are interested in translating foreign works into their own language (e.g. France, Denmark, Ireland). In the second case, the aim is not only the promotion of one country's own literature abroad but also offering the readers the broadest access to foreign literature. As shown in the previous table, the range of support also differs, with some countries funding up to 100% of translation costs, while others fund 60-75%.

Some funds anticipate the possibility of **giving special grants for the translation of particularly difficult works or those of particular significance to national culture.** As an example in **France** the National Book Centre gives special grants to enable translators to study less popular literature. A specific form of help is provided by the Finnish Public Lending Right grants and subsidies, which can be granted to residents or writers and translators permanently resident in **Finland**, as well as to aged writers and translators who live in economically-reduced circumstances. Similar help is granted by the Dutch fund.

Denmark has one of the most complex systems of grants related to exchange and training. The Danish Literature Centre gives travel grants for short or extended trips in connection with a concrete translation project or for trips to improve translators' skills. Extended travel grants are distributed once a year mostly to cover travel, board and lodging expenses for extended stays at European translation centres (eg. Visby, Amsterdam, Rhodes): the grant is around DKK20,000 (€2,700). Danish authors and foreign institutions can also apply for funds to cover expenses for the participation of Danish authors in international literary events.

Similar support is granted in **Belgium**, where the Flemish Foundation for Literature (Vlaams Fonds voor de Letteren, VFL) gives grant subsidies and provides logistical support. Subsidies are available for agents organising lectures, press conferences, literary events or book fairs and wishing to invite Flemish writers. Another Flemish initiative is Leuven's Translator's House, where translators with a publisher's contract for a project can apply to stay.

Information of the financial volume of translation funds is only available for a few countries. **Poland's** Translatory Programme "© Poland" financed or co-financed the translation of 66 Polish titles into 25 languages in 2001, for the sum of PLN602,000 (€150,000). In **Ireland** from January to October 2002 the Ireland Literature Exchange awarded grant-aid in excess of €100,000 to translations of 55 works of Irish literature into 22 languages. In 1996 thanks to funds from the **Netherlands** Fund for Literary Production and Translation 274 translations of original Dutch language works were published in 27 languages. Thanks to funds from the **Finnish** Literature Information Centre within the last 15 years the number of translations increased five times. In 1993 thanks to its support 165 Finnish titles were translated. More examples are detailed in the table below.

Table 2. Figures for public translation funds in selected European countries (per year, 2001-2003)

Country	Year	Expenditure for translation (in €) and responsible body
Belgium	2001	1,945,964 (budget of Dutch Language Union)
Czech Rep.	2002	38,687 to support the translation of Czech literature abroad 33,337 allocated to translated European literature
Finland	2003	230,000 (budget of Finnish Literature Information Centre)
Hungary	average/per year	50,000
Ireland	2001	130,000 (budget of Ireland Literature Exchange)
Latvia	2002	51,805 (Literature Information Centre)
Lithuania	2003	58,000 (Books from Lithuania)
Norway	2003	833,750 (total budget of NORLA and extra funds for unification)
Poland	2001	150,000 (Adam Mickiewicz Institute)
Sweden	2002	200,000 (Swedish Institute)
Source: National Reports ¹¹⁸		

2.2.2. National cultural institutes

National cultural institutes also undertake cooperation activities in the field of books and reading – indeed, there exists evidence to argue that **initiatives related to promoting their own country's literature and to supporting librarian cooperation form one of the staple areas of their work**. The remark made by one of the national reports completed within the framework of this study – *"In general, the emphasis [of the Goethe Institut's cultural activities in Slovakia] is on literary and language events, including readings, book presentations, and conferences and workshops on translation, in which Slovakian and German*

¹¹⁸ See Annex I for further details.

cultural agents participate"¹¹⁹ – could well apply in other cases, and were in fact echoed by other countries' reports. National cultural institutes **manage libraries, hold meetings with authors and cooperate to a lesser degree with publishing houses** supporting the publication of works usually related to the promotion of their own culture and art. A special form of participation by foreign institutes in the cooperation process in the field of books and reading is their **participation in organising national stands at international book fairs**. Some doubts may remain as to whether the activities performed by these centres should be termed *cooperative* or rather *promotional*. As shall be seen below, promotion and cooperation in this field often overlap. Activities undertaken by national cultural institutes in the field of books and reading can be structured in four types, as follows:

- **Support to new writing** – while being in all likelihood the area to which national institutes devote the less of their resources, a few initiatives in this field are worth noting. Initiatives include writers' exchanges and writers-in-residence schemes, such as the one which allowed **Danish** author Carsten Jensen to spend a period of time in **Belgium**. Support takes more often the form of awards granted to emerging talent in the institute's host country. In this event, a motif tends to be sought which is related to the promoter's own culture. Examples of this sort include **Lithuania's Danish Cultural Centre** holding of an essay contest for school children, "A Letter to Hans Christian Andersen", together with other national institutes and embassies on the occasion of the European Year of Languages 2001. Likewise, cooperation was undertaken by the national institutes of **Spain and the United Kingdom in Romania**, whose joint effort led to an essay competition titled *Hamlet and Don Quixote – Two Modern Myths*.
- **Support to translation and publication**. National institutes, particularly those promoting more widespread languages, are keen to support the translation of national literature onto their host countries' languages. Activities in this field generally involve grant-giving to translators and publishers, as in the case, among others, of the French Cultural Centres and Institutes – the **French Cultural Centre in Lithuania** provides two support schemes for translating French authors into Lithuanian and has offered grants for Lithuanian translators' residencies in France. The **British Council in Slovenia** occasionally supports the translation of British authors into Slovene, in 2002 providing funds for the translation of an anthology of contemporary Scottish writing. Two-directional translation support is provided in only a few cases, such as the **Goethe Institut's activities in Latvia**. Support for publication of works from the national institute's own literature completes the cycle, an example being provided by the **British Council's offices in the Czech Republic**. On a slightly different note, support for the publication of a French-Latvian dictionary was provided recently by the **French Cultural Centre in Latvia**. Some national institutes produce their own publications, which can either be unrelated to activities in the countries where they operate – the British Council's *New Writing* anthology showcases the best contemporary English writing from the UK and the Commonwealth on an annual basis, and is produced alongside the Arts Council England and publishing house Picador – or linked to development in the institute's host

¹¹⁹ National report for Slovakia.

country – witness the Goethe Institut's publication of an anthology of Lithuanian and German poetry, one of several literary activities undertaken prior to Lithuania being guest country at the 2002 Frankfurt Book Fair.

- **Writers' promotion, including book fairs.** A fair share of the national institutes' activities in the field of books and reading focuses on the promotion of their country's authors, this of course being linked to developments in the area of translation and publication, as seen above. Activities of this nature are sometimes organised by the centre itself, and may be used to celebrate a well-known figure, as in the **Goethe Institut's** choice of Herman Hesse for one of its recent seasons and the **French Cultural Centre in Lithuania** – and in other countries – holding activities around the life and work of Victor Hugo to celebrate the 200th anniversary of the writer's birth in 2002. The **French Cultural Centre in Lithuania** also organised a cartoon strip exhibition in 2002. In that year, €11,000 from the Goethe Institut's budget were used to hold meetings of **German and Lithuanian** poets in Lithuania. On the other hand, writers' promotion is often undertaken within the framework of relevant literary events in the host country, which see the contribution of foreign cultural institutes. The **British Council's branch in the Netherlands** states its commitment towards *"the promotion of the work of British writers and dramatists, particularly the work of new writers less well-known in the Netherlands"*¹²⁰ – providing for the participation of British authors and poets in readings, seminars and lectures is a key element to this aim, and includes events such as Amsterdam's Crossing Border Festival and Rotterdam's Poetry International. In May 2003, the **British Council Belgium** supported the participation of British authors at Brussels' first International Book Festival, whereas its Polish branch annually supports the visit of UK poets to the Poetry Festival in Legnica. Finally, international book fairs tend to involve the participation of several foreign cultural institutes, sometimes including those which are not regularly active in the host country. As well as having national stalls, cultural institutes often sponsor debates and writers' presentations as part of the book fair's programme – the 2003 **Göteborg International Book Fair** will witness events sponsored by, among others, the Goethe Institut, the British Council and Poland's Adam Mickiewicz Institute.
- **Librarian cooperation.** Libraries, sometimes including a media centre, are a regular element in the activities of national cultural institutes. They often become one of the most recognised services among those provided by national institutes abroad. While little cooperation is involved in the running of these facilities, contacts with arts and heritage organisations in the host country happen on a regular basis and sometimes lead to joint activities. On another level, national institutes may work as bridges between large libraries in their host country and arts organisations in their country of origin. Examples of this are provided by **Ireland's** Chester Beatty Library, which has benefited from British Council support in bringing speakers for conferences, while the Irish National Library has received assistance from the Goethe Institut for the provision of books for the public library system. In **Latvia**, libraries have been able to strengthen links with organisations in the UK through the assistance of the local branch of the British Council. Yet other

¹²⁰ Taken from the British Council Netherlands' website - www.britishcouncil.org/netherlands/arts/liter.htm

cooperation activities in the field of libraries happen without the direct involvement of national institutes, as noted by some of the national reports conducted within the framework of this study.

A good example of the scale and range of activities undertaken by national institutes in the field of books and reading is provided by the **French Institute's centres in Greece**. Activities in the field of books take up 14.4% of the Institute's budget for culture in 2003 - €56,000 out of a grand total of €390,000 (it should be noted that nearly 35% of the budget is devoted to film activities). In recent years, activities termed "cooperation in the field of books" have comprised the following: the Fête de la Francophonie, including exhibitions and film festivals; invitation to contemporary French authors and celebration of relevant figures (Marcel Proust, Pierre Bourdieu, Victor Hugo and Alexandre Dumas in 2002); conferences and seminars; and other literary projects, which sometimes involve actual cooperation with Greek institutions, as in 2001's Anthology of Greek Poetry and 2003's *Athènes – Paris – Angoulême: pleins feux sur la bande dessinée*, including cartoon workshops and an exhibition.

2.2.3. National libraries

International cooperation activities performed by national libraries happens at different levels: international, multilateral and bilateral. While forming a regular area of work for many national libraries, their international cooperation activities tend to be scarcely visible – **most national libraries in Europe belong to international networks** such as the International Federation of Library Associations and Institutions (IFLA) and the Conference of European National Libraries (CENL; see *below*) and have developed schemes for the exchange of documents. It is interesting to note that national libraries in a few countries, as opposed to other national cultural institutions, have not specifically been given a responsibility for cooperation. Indeed, the national report for **Slovakia** conducted within the framework of this Study indicates that cooperation agreements signed by national libraries (such as the National Library and the State Scientific Library) need the prior permission of the Ministry of Culture, whereas this is not required for the equivalent cultural institutions in other sectors. In a few cases, identifying the specific budget that national libraries devote to international activities proves more difficult than for national theatres or museums, no separate budget lines being identified for these activities within the annual budgets of national libraries. In spite of this, as indicated above, cooperation agreements and cooperation activities among national libraries are frequent. The **Polish** National Library, for instance, has signed bilateral agreements with 19 libraries abroad, and undertakes exchanges of publications with over 140.

While **exchanging documents** represents one of the foremost areas of international cooperation for national libraries, a large share of activities is devoted to transferring expertise as well – this may be done either by taking part in networks, by developing joint projects (such as the Netherlands' and Belgium's initiative in documenting bibliographies and literary magazines) or by hosting librarian students and staff from other countries.

Finally, other forms of cooperation may take the form of **reading rooms** devoted to the literature of specific countries or events celebrating it. The National Library of **Estonia** provides a relevant example - long-term relations with other countries have resulted in the foundation of reading rooms of several foreign countries at the National Library – the French, German, Austrian, Swiss, Swedish, Nordic Countries and Latin American reading rooms that promote the culture, economics and political trends of these countries in Estonia. In addition to providing reader services in reading rooms the librarians organise various seminars, meetings with writers, and compile exhibitions. The Library also functions as a cultural centre where various book and art exhibitions are held along with concerts, conferences and other cultural activities – this requires cooperating with cultural institutions all over the world. In cooperation with foreign embassies the National Library of Estonia has carried out significant cultural projects involving concerts, exhibitions and conferences.

An excellent example of multi-level cooperation, ie the one that operates on the bilateral, multilateral and international levels, is also the activity of the French National Library, which has been depicted in a case study as part of this chapter (see *below, section 4*).

2.3. Intergovernmental organisations

European cultural networks, European programmes and the direct effect of EU legislation on the national cultural sector have in recent years reshaped the multilateral and bilateral dimensions within foreign cultural policies. The impact of multilaterality, including both intergovernmental organisations and civil society networks, cannot be ignored when analysing cultural cooperation policies at the national level.

Programmes undertaken by international organisations provide the most visible examples. Among the EU programmes relevant to the books, reading and translation sector are Culture 2000, the User-friendly Information Society programme and eContent. Special attention is devoted to projects concerning the digitisation of collections and the computerisation of libraries. The range of projects is so broad in character and in the funds involved, that their realisation through bilateral agreements alone would be impossible.¹²¹

The programmes of the Council of Europe in the field of books concentrate primarily on research on the character of the sector and its condition especially in Central and Eastern Europe. Reports concerning the field of books in, for example, the Baltic countries, Slovakia and Slovenia are a result of the programmes undertaken. Among other programmes coordinated by the Council of Europe are: The Book Cultural Route, support to the creation of

¹²¹ Examples of projects realised within the Information Society Programme are: TEL (The European Library Project), ASH (Access to Scientific Space Heritage), CEELIP (Central and Eastern European Licensing Information Platform), DEBORA (Digital AccEss to BOoks of the RenAissance), DELOS (A Network of Excellence on Digital Libraries), EULER (European Libraries and Electronic Resources in Mathematical Sciences), HERCULE (Heritage and Culture through Libraries in Europe), METAe (Meta Engine), etc.

Books in Print catalogues in European countries where they do not exist and the project *Libraries: an essential and irreplaceable component for accessing knowledge and information*.

2.4. Networks

Several international organisations and networks in the books and reading sector undertake activities focused on organising exchange programmes for professional staff which provide an opportunity to gain new insight into work processes in other libraries and to gather experience, promoting young professionals by sending them abroad, organising study tours to different countries, organising international workshops, seminars, symposiums and conferences, supporting professional international research projects, building up and participating in international networks, exchanging ideas, promoting international cooperation, and research and development in all the fields of books, reading and translation. They are **especially active in the library field**, which is perceived as the main partner in the promotion of books and reading. The following can be regarded as the most visible and active networks:

- The **European Bureau of Library, Information and Documentation Associations (EBLIDA)** is an independent umbrella association of national library, information, documentation and archive associations and institutions in Europe. EBLIDA concentrates on European information society issues, including copyright and licensing, culture and education and the Enlargement of the EU. EBLIDA promotes unhindered access to information in the digital age and the role of archives and libraries in achieving this goal.
- The **International Federation of Library Associations (IFLA)** is a worldwide, independent organization created to provide librarians around the world with a forum for exchanging ideas, promoting international cooperation, research and development in all fields of library activity. IFLA has its headquarters in The Hague and over 1,685 members in 153 countries. In 1997, IFLA launched a special committee on Free Access to Information and Freedom of Expression (FAIFE). FAIFE supports libraries and librarians in responding to attacks and restrictions and cooperates with other organisations addressing issues which may directly or indirectly affect libraries and information professionals. IFLA administers a number of funds and grants.¹²²
- The **Conference of European National Libraries (CENL)** is a foundation under Dutch law with the aim of increasing and reinforcing the role of national libraries in Europe, in particular in respect of their responsibilities in maintaining the national cultural heritage and ensuring the accessibility of knowledge in that field. The national librarians of all the Council of Europe

¹²² Examples of IFLA grants: Danida Travel Grant 2002 – the aim of this grant was to support a number of delegates from the developing countries to attend the IFLA General Conference in Glasgow, August 2002, Hans Peter Geh Grant - its aim is to sponsor a librarian from the former Soviet Union, including the Baltic States to attend an IFLA Seminar or Conference in Germany or elsewhere to become acquainted with new international developments in the field of information, etc.

member states make up the membership. CENL has a standing committee for projects (CoBRA Forum) and several of its projects receive EU funding.

- The **League of European Research Libraries (LIBER)** is the principal association of the major research libraries of Europe, founded under the auspices of the Council of Europe. Its current membership includes research libraries from over 30 countries. Its overall aim is to assist research libraries in Europe to support a functional network across national boundaries in order to ensure the preservation of European cultural heritage, to improve access to collections in European research libraries, and to provide more efficient information services in Europe. To achieve this aim, among other activities, LIBER identifies and defines the areas where joint effort may be productive, supports skill improvement, promotes standardisation and contributes to the shaping of a long-term vision for the development of a European research library network.

International cultural cooperation in the field of books and reading in modern Europe which is realised at the state level proves the existence of many institutional forms of such cooperation and the entities engaged in it. The blurring of rigid boundaries between the roles of entities that initiate cooperation and its executors is noticeable. It is too early to evaluate which forms of activity dominate or which entities are the most active. In order to do so a detailed analysis of the whole area, including the countless non-institutional examples of cultural cooperation, would be necessary. The content of the next section - an attempt to analyse the main areas of cooperation in the sector of books and reading resulting from bilateral agreements, could serve as the first step towards such general research.

3. Analysis of cooperation in the field of books and reading

3.1. Bilateral agreements

Many of the bilateral agreements currently in force among European countries were signed some decades ago. The agreements differ in the range of legal settlements and in the degree of specificity of their resolutions and legal solutions. Those signed recently tend to be more detailed.¹²³ Detailed settlements directly related to cultural cooperation in the field of books and reading concern the following areas:

- Mutual support of the **exchange of scientific publications and books**;
- **Exchange of information and experiences** between libraries and publishing houses;
- **Facilitating direct contact between writers and translators**;
- **Supporting translations and publishing the most representative literary works** of the other country;
- **Respecting copyrights.**

Direct or indirect commitments are found in some agreements which favour the participation of parties in international book fairs as well.

In practice, in the fields mentioned, the degree of actual cooperation varies. Most activities focus both on cooperation between libraries and cooperation within the translation field. Translations directly merge with the promotion of books abroad – *promotion* being indeed the key term to understand international cultural cooperation in the books and reading sector, for **most promotional activities undertaken by the European countries in this field overlap with the commitments from bilateral agreements concerning cultural cooperation**. Next are book fairs – also a significant example of the engagement of the state in supporting cultural cooperation. The training and mobility of foreign writers, translators, publishers, printers, etc. is also being actively developed. The issue of the protection of copyright is gaining in importance. This field became a subject of special concern of countries which were signing bilateral agreements in the 1990s. This caused limitations on the scale of piracy although it later proved to be only temporarily. In the past few years, due to the increase in piracy, the issue is again acquiring importance. Apart from those mentioned above, there are areas of the books and reading sector where – although being the subjects dealt with in bilateral agreements – active cooperation is seldom undertaken. As an example there is not much cooperation between publishing houses within bilateral agreements. In practice, it occurs only occasionally and usually concerns the publication of highly significant books from the point of view of both countries.

¹²³ See, for example, "International cooperation in the field of culture. List of bilateral agreements signed by Poland." (Radom: WSH, 2002).

To present international bilateral cooperation in the field of books and reading in Europe those fields seen as encompassing the most significant activity will be described. These are the following:

- Translation
- International book fairs
- Library cooperation

This order of presentation has been chosen as it follows the book process from creation, through production and distribution to its contact with the reader-recipient. Cooperation in the field of training and the direct international exchange of authors, translators, publishers, librarians, etc. or related training and mobility schemes has not been singled out as a separate section of the presentation. This decision is not due to it having little importance but, on the contrary, to its being perceived as part and parcel of each of the fields chosen - translation schemes, international book fairs and library cooperation. Thus, training and mobility will be presented as an integral element of cooperation in the three fields.

The following presentation of the chosen fields is based on activities performed in recent years as a result of bilateral agreements and the executive programmes unfolding from them. Special attention is devoted to the mechanisms and practices characteristic of international cooperation in the sector of books and reading. A special emphasis has been placed on international book fairs, given their particular position within international cooperation in the field of books and reading. Without getting to know its specifics, it is difficult to discuss the cultural cooperation undertaken during them. Because of this in the subsection dedicated to international book fairs a relatively extensive presentation of their general character and the range of the phenomenon in Europe has been given.

3.2. Areas of cooperation

3.2.1. Translation

Along with those schemes in support of translation at the national level which have been presented in the previous section, bilateral cooperation operates in this field through a range of **exchange visits, bursary programmes, training and all other forms of cooperation geared towards improving translators' language skills. Teachers' or lecturers' exchanges** are also an important element.

Within existing bilateral agreements, **Poland** exchanges teachers with, among others, Spain, Italy or Hungary. Within an agreement with Spain, Polish teachers work in universities in Granada, Madrid and Barcelona, whilst Spanish teachers go to universities in Warsaw, Cracow, Lodz, Wroclaw and Poznan. Six Polish teachers currently work in Italian universities, and the same is true for Italian teachers in Poland.

The **Ireland** Literature Exchange provides a Residential Translation Bursary Program, which invites applications from translators from Bulgaria, Cyprus, the

Czech Republic, Estonia, Hungary, Latvia, Lithuania, Malta, Poland, Romania, Slovakia, Slovenia and Turkey who wish to spend four weeks in Ireland working on the translation of a work of modern Irish Literature.

Within the programmes on cultural cooperation between the Polish and Spanish governments in 2000-2002, nine one-month scholarships were granted to experts willing to specialise in translating Polish prose and poetry into Spanish. Within the programme between the Polish and Flemish governments for 2003-2005, the Flemish side offered to participate in the costs of translating significant Flemish works into Polish and to invite one translator for one month giving accommodation and a €1,250 scholarship.

Cooperation between countries in the field of translation is also realised through a system of prizes. Awards are granted in, among others, Italy, Greece and the Czech Republic. The Greek award for translations (€14,670) is granted to foreign translators. The state award for a translation piece in the Czech Republic equals €3,906.

Progressive globalisation and its consequences - the growing domination of the English language - is becoming a challenge to the translation sector. To face this situation programmes of bilateral cooperation are created between countries wanting to promote the language of their linguistic group. For example the **Dutch and Belgian** governments signed a treaty resulting in the Dutch Language Union (Nederlandse Taalunie), and countries of the Slavic linguistic group aim to combine promotional forces to create joint stands on book fairs (for example a stand of the Visegrad countries at 2002's Prague International Book Fair).

In this framework, calls are made for new tools to support translation in the international context. The ultimate goal of the suggestions and recommendations coming from the translation sector representatives concerning intergovernmental cooperation in the translation sector would be to **provide greater transparency and certainty for translators' funding** across Europe. Albrecht Lempp and Andrzej Rosner¹²⁴ have suggested the following measures:

- Creating a homogeneous information system (unification of information presentation) concerning the possibilities for benefiting from translation funds as well as a presentation of the literary offer for foreign recipients (publishers);
- Creating a clear information system concerning the possibilities for exchanges of translators, writers – strengthening such cooperation;
- Combining forces in creating a literary offer of peripheral languages (for example through joint stands at International Book Fairs, joint websites – such as is being created for Slavic languages);
- Promoting reading habits and national languages (for example through exchange of teachers, etc);
- Financing by EU translation programmes realised within bilateral agreements (covering print and publishing expenses on a 1:1 ratio)

¹²⁴ Albrecht Lempp (Literary Team - Zespół Literacki, Adam Mickiewicz Institute) and Andrzej Rosner (Polish Book Chamber - Polska Izba Książki).

3.2.2. International book fairs

*"Even the global village needs a market place. And that is precisely what the international publishing sector has in the Frankfurt Book Fair."*¹²⁵

International book fairs are one of the basic platforms of international cooperation in the books and reading sector. The importance of such cooperation results from their aims, which primarily are:

- the turnover of copyrights, that is sales and purchases of licences for publishing titles of an author or title;
- professional trade transactions, that is signing contracts between publishing houses, wholesalers, booksellers and library services;
- offering publishing and printing services.

Book fairs are most of all a place to trade copyrights and to present novelties and forecasts for the coming year. According to experts their significance is even greater as it is unlikely that the copyright trade could either be done in a different manner or could be done via the internet.

Besides this, book fairs are also a significant institution of culture, which not only promote books and reading but also provide an occasion for the exchange of ideas within the books and reading community. **International book fairs contribute to the cooperation between countries and their regions** and have a positive influence on the growth of competition; the accompanying conferences, seminars, workshops and encounters being a chance to exchange information on the market, its trends, expectations and the development of joint programmes. As an example, at the 2002 Frankfurt Book Fair, representatives from Central and Eastern European countries initiated a programme aimed at creating a joint Internet portal on the literatures of countries of so called "little languages". In 2003, during the Bologna International Book Fair an international programme from publishing houses, the Global Learning Programme, will be presented.

International book fairs can be divided into several groups according to their size and range of influence. The tables below show some figures from a number of selected book fairs and a calendar of the most important international book fairs in Europe.

Table 3. Profiles of selected international book fairs in 2002

	Leipzig	Vilnius	Warsaw	Goteborg	Prague
Number of publishing houses	2,000	180	503	918	485
Foreign publishing houses	-	98	311	-	250
Exhibiting countries	27	-	-	-	28
Area in thousand m²	40	3,5	10	12	3,3

¹²⁵ Taken from the Frankfurt Book Fair website.

Number of visitors (in thousands)	77	40	35	109	23
Source: own study based on Polish Book Chamber's information					

Table 4. Foremost international book fairs in Europe

Annual events, per city and month

City	Fair	Date
Paris	Expolangues	January
Vilnius	Vilnius Book Fair	February
Cologne	Bildungsmesse	February
Paris	Salon du Livre	March
Riga	International Trade Fair for Books	March
Leipzig	Leipzig Book Fair	March
London	London Book Fair	March
Budapest	International Book Fair	April
Bologna	Bologna Children's Book Fair	April
Geneva	Salon International du Livre et de la Presse	May
Lisbon	Expolingua Portugal	May
Bucharest	Bucharest International Book Fair	May
Prague	Book World	May
Turin	Salone del Libro	May
Warsaw	Warsaw International Book Fair	May
St Petersburg	Petersburg International Book Fair	June
Göteborg	Göteborg International Book Fair	September
Moscow	International Book Fair	September
Belgrade	International Book Fair	October
Frankfurt	Frankfurt Book Fair	October
Santiago	Santiago International Book Fair	October
Bratislava	Bibliotheka	November

International book fairs are mostly events of a commercial character organised by private companies such as, the Leipziger Messe GmbH, the Hungarian Publishers and Booksellers Association (Budapest), Reed Expositions France (Paris), the Association of Czech Booksellers and Publishers (Prague), Reed Exhibitions Ltd (London), the Frankfurt Ausstellungs- und Messe-GmbH des Börsenvereins des Deutschen Buchhandels and Ars Polona Polska (Warsaw).

Book fairs are mainly financed through participants' fees. **The engagement of public funds and the governments of the countries is done through the creation of national stands, as a consequence of signed bilateral agreements or more often their executive programmes**, wherein parties declare that they favour the organisation of exchanges of exhibitions and book fairs as well as taking part in international book fairs held in both countries. Such a statement for example was included in the XIIIth programme of cultural cooperation between Poland and Italy (1999-2002).

Invitations for countries to participate in book fairs are addressed either directly by the minister of culture of the host country or, through the initiative of organising companies, by embassies or by foreign ebranches of the company.

The decision to take part in one particular fair is determined by the renown of the event and the strategic directions of the foreign policy of the invited country. As an example Poland will organise a stand for the first time in the International Book Fair in Gotheborg in 2003, the Polish Year in Sweden.

To promote the literature of poorer countries, both the governments of some countries and the organisers themselves, co-finance their participation. Such support is usually realised by covering part of the costs of organising national stands – by offering lower costs for hiring the space, the return of personal costs, etc. The table below shows the expenditure from the budget of the Czech Republic, Lithuania and Poland for organising national bookstands in recent years.

Table 5. Public expenditure on International Book Fairs

Country	Year	Expenditure (in €)
Czech Republic	2002	94,187
Lithuania	2003	20,500
Poland	2001	439,000
Source: National Reports ¹²⁶		

Selected works are presented on the national stands, literary programmes are realised and other actions related to the book sector of the country. For example on the Polish national stand during the International Book Fair Frankfurt 2002, 200 Polish children and youth literature novelties were presented and the catalogue *Rights from Poland 2002 Publisher's Choice*, which was created through applications from publishing houses and a catalogue of Polish novelties was produced in English and German: *New Books (and even more) from Poland 2002 / Neue Bücher (und viel mehr) aus Polen*. This catalogue contains fragments of 35 translations from the books presented, and interviews with celebrities of the Polish literary scene. The promotion was led by the Translatory Programme ©POLAND.

International cooperation within book fairs is also realised through the “honorary guests” formula. It is then that governments devote exceptionally large funds to organise their appearances. For example at the 53rd Frankfurt Book Fair in 2001, **Greece** appeared as the Honorary Guest. Its programme included a series of lectures on contemporary Greek literature and art, concerts and exhibitions, which took place in 40 cities in Germany, Austria and Switzerland. Encounters with authors were organised by the Greek National Book Centre (EKEBI) in cooperation with German, Austrian and Swiss institutes. In 2002 **Lithuania** was the Honorary Guest at the Frankfurt Book Fair. Within its considerable budget of about €1,500,000, Lithuania created a varied programme presenting new Lithuanian literature. Similar funds – approximately €1,575,000 – were set aside by the Polish Ministry of Culture when **Poland** was the Honorary Guest of the Frankfurt Book Fair in 2000.

Book fairs provide a forum for representatives of the book sector from different

¹²⁶ See Annex I for further details.

countries to meet and to produce recommendations. The proposals quoted below concern perspectives for regional cooperation in book fairs in Central and Eastern Europe, which were discussed at the Frankfurt Book Fair in 2002:¹²⁷

"What can be done?"

Regional cooperation

Information exchange (market size and trend analysis, rights databases, local contact facilitation)

Packaging (e.g. select book fair, offer joint promotional terms to exhibitors – joining forces to seek competitive advantage)

More attractive and jointly organised programmes (seminars, workshops, cultural events)

Macro-regional themes (e.g. Baltic, Caucasus, Danube River etc.)

Possible next steps – discussion topics

Creation of an informal association of Book Fair organisers in Central & Eastern Europe and FSU countries.

Internet-based newsletter

A follow-up discussion meeting of key executives in 2003

Expert work, exchange of ideas and proposals

Creation of a unified information-exchange template as well as customised for regional use

Cooperation with global/major market book fairs (Frankfurt, London, ABA)

Understanding strategies

Seeking mutual interests / common ground

Sharing know-how

Increasing traffic in copyrights

Adding local capabilities to global/major market offerings

EU accession factors

In 2004 some countries from the post-Soviet bloc will enter the European Union

Access to resources can be shared

Ability to use EU funds to improve infrastructure

New channels of information."

Another interesting proposition concerning international cooperation in the field of book fairs was made by A. Nowakowski, the chairman of the Polish Book Chamber:

"The most important factor in building healthy cooperation between countries in the field of international book fairs should be creating conditions for the participation and promotion of publishing houses from countries with a low level of GDP through financing scholarships, training and information programs, mainly for partners from Central and Eastern Europe, as well as organising discussions, sessions and panel discussions on the turnover of copyrights and systems of book and magazine distribution. The programme of such an event would be the subject of a separate partner agreement with The International Book Fair in Frankfurt ("East-West Platform"). At the same time it would be a programme going beyond the timeframe of The International Book Fair in Frankfurt."

¹²⁷ Taken from STĘPIEŃ A., *Perspectives for Book Fair Regional Cooperation*, (Metapress: 2002).

3.2.3. Library cooperation

International cooperation among libraries as a result of bilateral agreements is widespread, and primarily refers to national and university libraries. In all the countries covered by this survey, examples are found of agreements concerning cooperation between national and university libraries. This section focuses on examples showing the cooperation between national libraries.

Bilateral agreements and cultural cooperation programmes tend to refer to library cooperation in a general way, mainly committed to encouraging and supporting:

- Exchange of bibliographic information, publications, periodicals and electronic publications;
- Exchange of reproductions and microfilms of books;
- Exchange of information, experiences, specialist advice concerning programmes of a bibliographic character;
- Cooperation in working on old prints;
- Organisation of conferences, and the organisation and exchange of exhibitions;
- Exchange of librarians and specialists in the field of information, preservation, conservation of books and cataloguing of historical collections.

Concrete examples of actions are rarely specified in bilateral agreements. If they appear they usually concern unusually large projects which require large expenditure (i.e. events, conferences). In programmes on cultural cooperation, issues concerning the exchange of librarians are specified in detail, but such cooperation is realised as consequence of direct agreements between the libraries themselves. Fundamental decisions about the form and range of cooperation are in most cases the result of bilateral agreements between libraries. National libraries have such agreements signed with several libraries, which does not exclude cooperation with those with whom agreements are not signed.

Apart from governments, professional associations take an active part in supporting such cooperation. As an example, in 2002 the Executive Board of the Association of Polish Librarians (SBP) established a Working Group for international cooperation, whose essential focus is on analysing needs, trends and forms of the SBP's international cooperation, initiating and working out proposals and projects for SBP's international cooperation with other library organisations and institutions acting on the part of librarianship, taking part in international assignments and promoting cooperation among librarians in Poland.

The most common form of bilateral cooperation is the exchange of publications and librarians. The exchange of librarians, conferences, and training in libraries abroad is particularly significant for Central and Eastern European countries,

which are still struggling with the necessity of modernising the library infrastructure. Implementing the majority of new information and communication technologies as well as scientific work concerning new technologies and new approaches to modern librarianship is one consequence of the knowledge and abilities acquired during visits to foreign libraries.

"In the case of exchange of publications governments or libraries sign agreements in which they usually specify the terms and type of exchange and the titles of the publications to be exchanged. The bodies, which sign an exchange agreement, can directly deliver the types of documents or titles agreed upon or send lists of bibliographic materials so that each body may select and choose the publications which it requires. By means of this process, it is possible to acquire publications which do not have a very wide circulation, are inadequately distributed or are unavailable on the market, in order to complete library collections. Exchange helps to rationalise the budget established for purchasing bibliographic materials and enables libraries to obtain works published by bodies with which an agreement exists¹²⁸".

Different practices concerning the exchange of publications exist. For example the **Polish** National Library exchanges publications with 149 foreign libraries, yet none of these exchanges is undertaken as a consequence of governmental agreements or their executive programmes. 19 cooperation agreements with foreign, mainly national, libraries have been signed, but they differ from standard bilateral agreements in the field. The situation is slightly different in **Spain** where the National Library (*Biblioteca Nacional de España*) concentrates on two main fields within publication exchanges:

- A Exchange of official publications by means of bilateral agreements. The Library receives official publications from countries like Germany and Belgium.
- B Bibliographic exchange of publications produced or co-produced by the library in order to obtain the corresponding publications of foreign institutions which enrich the National Library collection. Multiple publications are also exchanged and the acquisition of certain works which are of interest to institutions is arranged in exchange for quality publications or publications of special interest to the library.

Most national libraries have specific priorities regarding international cooperation. The activity of the **Hungarian** National Library - Országos Széchényi Könyvtár (OSZK) focuses on points of contact with Hungarian cultural history. Consequently the libraries of neighbouring countries are strategic partners. Joint work will also continue on the *Bibliography of the history of books in the Carpathian Basin* and *Clavis typographorum Regionis Carpathicae 1473-1948*. OSZK also plans to expand bilateral relations in conjunction with various joint work programmes. It is the task of the Hungarian National Library to locate and record documents of Hungarian relevance existing anywhere in the world. Such documents are found principally in the Carpathian Basin, Austria, the German-speaking territories, Italy, and the Netherlands, because of the allegiances of the Protestant churches.

¹²⁸ source: website of The Spanish National Library

The National Library of **Greece** participated in the Greek and Bulgarian librarians' meeting, which took place in Athens in 2001, to contribute to the development of cooperation between libraries of the two countries.

The **Polish** National Library places its priority on the countries of Eastern Europe, particularly with cooperation related to documenting the so-called "displaced collections" (i.e. Polish collections that have not been repatriated and collections that belong to the cultural heritage of neighbouring states, but which are currently held by Polish libraries). Valuable Polish book collections held outside the country are being researched and documented, including the Zaluski collection in St. Petersburg, the Stanislaw August Royal Library in Kiev and the collection of the Jesuit College of Braniewo in Uppsala. An international programme is under way to microfilm library materials held in Polish libraries originating from the Polish-German cultural borderlands. These actions, although financed with public funds, are not a direct consequence of bilateral agreements. Lately there have been new developments in the bilateral cooperation of the **French** National Library with countries in Central and Eastern Europe, including Romania and Slovakia, in areas as diverse as indexation, reproduction, digitisation and buildings.

Over the past few years, bilateral library cooperation activities have also been undertaken in the field of the **promotion of reading and the organisation of exhibitions**. An example of such a project is the cooperation of the **Bulgarian** National Library - Narodna biblioteka Sv. Sv. Kiril i Metodii" with the Royal Library of **Belgium**, in order to prepare an exhibition on Emile de Laveleye.

Very large projects are rarely realised within bilateral agreements. An example of such initiatives would be a joint project of the **British Library and the Koninklijke Bibliotheek in The Netherlands**, which aimed to digitise two atlases; the Atlas Van der Hagen (Koninklijke Bibliotheek) and the Atlas Beudeker (National Library). The project was initiated in April 1997 with the digitisation of the Atlas van der Hagen (450 images), and finished in August 1998. The aim of the project was to enable the repeated enlargement of maps on a computer monitor to make comparison of maps and other information possible. The atlases were rendered accessible via the network services of both libraries, forming a rich resource for researchers in various disciplines.

International cultural cooperation of academic and public libraries at the local level is more limited but not necessarily any less dynamic than that of national libraries. Cooperation between Euroregions is significant here – within the Odra Nysa Euroregion Polish, German and Czech libraries cooperate, within the Carpathian Euroregion Polish, Slovakian, Hungarian and Ukrainian libraries cooperate. Cooperation between partner cities is also significant. In all the 31 countries covered by our survey, numerous examples of international cooperation among academic and municipal libraries are to be found.

The recommendations and proposals declared by the librarian community concerning international cooperation mostly focus on the **need to equalise opportunities between accession countries and the EU member states**. Also mentioned is the necessity of **creating regional programmes embracing larger groups of countries** (for example concerning Slavic sources). Most of the

librarians' associations in the 31 European countries identify themselves with the recommendations and proposals put forward by EBLIDA:

- The urgent need for preferential treatment to projects for the construction of and facilities for public libraries in the least-developed regions of Europe where such facilities are poor;
- To encourage and extend the existing systems of interlibrary loans and document delivery within the Member States and with accession countries;
- To encourage and extend access in public libraries to foreign literature in the original language and in translated form, which demonstrates the diversity of cultures in Europe, promotes language learning and preserves and fosters lesser-used languages;
- To strengthen cooperation between countries in the field of reading promotion, especially concerning children. Storytelling, children books' promotions and festivals are excellent examples. The European Theatre Reading Day and the Hans Christian Andersen Day are good examples of multidisciplinary cooperation in a European setting.

The following aims of the Association of Polish Publishers in the field of reading and literature promotion can also be mentioned:

- Creating a canon of European books – a collection of books to be known by all Europeans. Such books should be available in every larger library;
- More cooperation between countries in a contest for the most beautiful book of the year;
- Creating a series on a family of languages, for example Slavic, which would increase information on source materials, especially important for institutions teaching languages.

4. Case studies

4.1. International cooperation activities of the Bibliothèque nationale de France (BNF)

Aside from active participation in the workings of professional bodies, such as IFLA, for which the BNF hosts the fundamental Preservation and Conservation programme (PAC), the ISO and the ISSN, the BNF contributed to UNESCO's programmes by taking on the presidency of the French National Committee for the Mémoire du Monde programme, created in July 2001 and by being a member of the French delegation to the UNESCO General Conference in October-November 2001.

In the field of multilateral cooperation, the BNF participates in CENL and CoBRA Forum meetings and invests in the works carried out by the GABRIEL technical committee (Gateway to Europe's National Libraries), for the presentation of the new version of its web site. Another aspect of BNF's involvement is its participation in European projects which aim to facilitate the public's access to information and documents. These projects take into account indexation and classification systems and multilingualism (Multilingual ACcess to Subjects – MACS; RENARDUS) and provide assistance for managers of electronic documents (METAe). BNF also continues to take part in the various CERL efforts to make a collective catalogue for works printed prior to 1830 in Europe. Moreover, during the first half of 2002, the Bibliotheca Universalis programme, piloted by the BNF, led to the creation of a common access portal on the dedicated web site hosted by GABRIEL. This portal provides access to the partners' different digitised collections on the theme "Exchanges between people".

Concerning bilateral cooperation, the BNF's most natural partners are national libraries and major foreign research libraries. BNF also maintains regular working relations with its European and North American counterparts, as well as developing privileged cooperation relationships with French-speaking foreign countries, carrying out expertise actions and offering technical assistance or training for the modernisation and professionalisation of national libraries. There have also been new developments in bilateral cooperation with countries in Central and Eastern Europe such as Romania, Moldavia, Slovakia and Russia, in areas as diverse as indexation, reproduction, digitisation and buildings.

4.2. The Netherlands Fund for Literary Production and Translation and The Literature Fund¹²⁹

The Netherlands Fund for Literary Production and Translation (NLPVF), financed from public money, was established in 1992. The NLPVF subsidises publishers to help them produce special, high risk-bearing publications of original Dutch and Frisian literature whose availability at affordable prices is deemed of

¹²⁹ Source: Cultural Policy in The Netherlands, The Hague.

importance. These can be classic works or special editions of collected works, literary historical topics and literary works whose sales are not expected to be cost-effective due to the limited market. The NLPVF also promotes the export of literature by encouraging the foreign publication of Dutch literature in translation. It provides foreign publishers with subsidies to cover translation costs. Its Vertalershuis (Translators' House) in Amsterdam helps translators who translate from Dutch to refine their skills.

The NLPVF also promotes Dutch literature abroad, for example by recruiting and supervising writers in residence, by setting up collaborative partnerships with teachers of Dutch literature in foreign countries, and by attending large foreign book fairs. It focuses mainly on presenting Dutch and Frisian literature at large international events such as the Frankfurt Book Fair, Spain's Liber, and the Göteborg Book Fair in Sweden. The NLPVF cooperates with the Flemish government within the framework of "an active language policy". The 1993 Flemish-Dutch Foundation Frankfurter Buchmesse (Vlaams-Nederlandse Stichting Frankfurter Buchmesse '93) is responsible for organising international promotional activities. The Netherlands and Flanders each contribute half the necessary funds on an ad hoc basis. The ongoing encouragement given to the export of literature appears to be bearing fruit.

According to figures provided by the NLPVF, in 1996 274 translations of original Dutch language works were published in 27 languages, mostly with financial support from the fund. Judging from the reviews, rising sales and publications of reprints and paperbacks, the international reputation of Dutch literature has undeniably grown. Help for translators also comes from The Literature Fund. The Literature Fund was founded in 1965. The Literature Fund encourages Dutch-language literature by offering literary writers and translators of quality the opportunity of devoting themselves to their profession on a full-time or part-time basis. The fund gives financial backing to more than 300 literary writers and translators. It is available to all Dutch and Frisian writers and therefore also provides for the Flemish part of Belgium.

4.3. The Polish national book stand on the International Book Fair in Frankfurt, 2001¹³⁰

In 2001 the Polish Book Chamber and The Literary Team of The Adam Mickiewicz Institute were commissioned by the Ministry of Culture to organise the Polish stand at Frankfurt's International Book Fair. The stand was financed both by the Ministry of Culture (which appointed 797,000PLN, or €199,000) and by Polish participants. In a joint exposition of a surface of 300m², publishing houses, printing houses, institutions and organizations related to the Polish publishing market took part.

The most important element of the national stand was a presentation entitled "The Polish language – a language not-foreign", within which published works about the Polish language (textbooks, dictionaries, spelling-books, linguistic publications, works on language history, etc.) were presented. Almost 500

¹³⁰ Source: Polish Book Chamber.

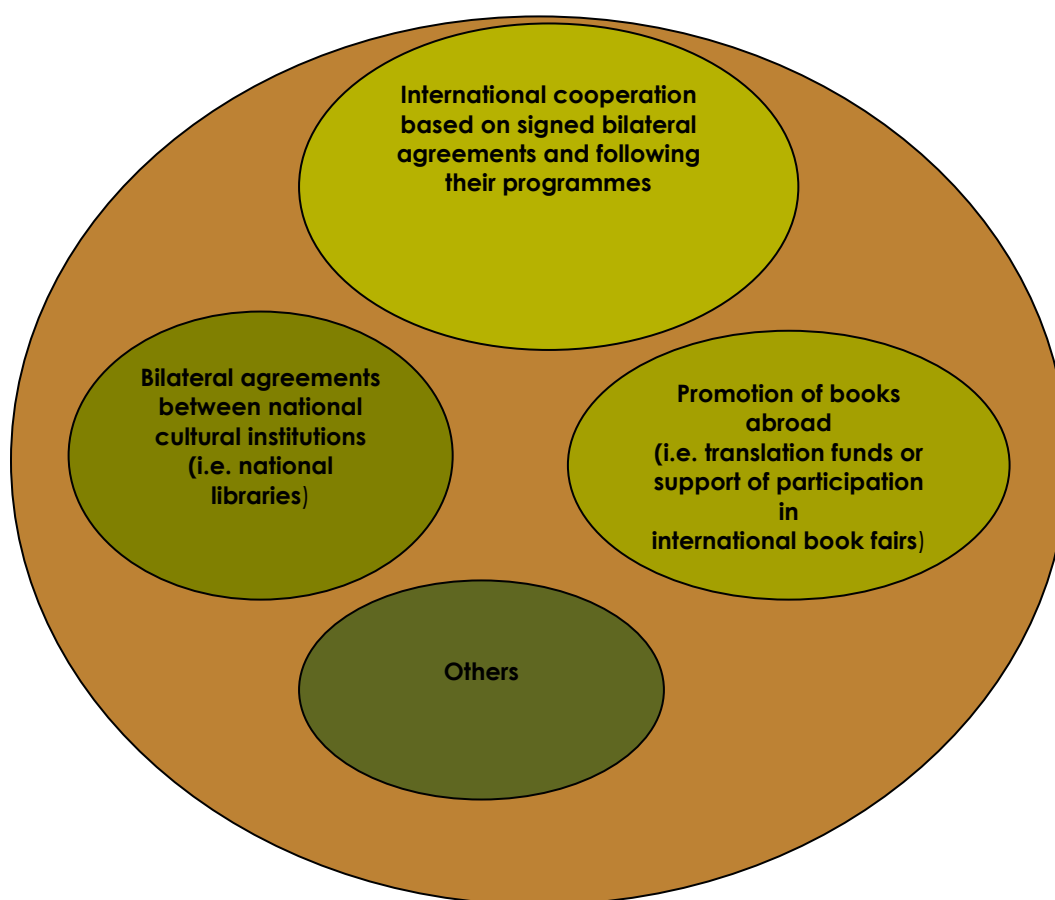
publications of 26 Polish publishing houses concerning teaching of the Polish language in Poland and abroad were presented. Among these, publications prepared by the Ministry of National Education concerning the introduction of a certification system of knowledge of the Polish language as a foreign language were also presented. This activity was undertaken in the framework of 2001 – the European Year of Languages, jointly promoted by the Council of Europe and the European Union.

During the fair a programme promoting Polish literature was addressed to foreign publishing houses. For this purpose a bilingual catalogue of novelties, materials about the Polish Literature Fund and a presentation of books from the catalogue of novelties were produced. The catalogue also contained a database of Polish publishing houses. Materials concerning the books presented by publishers were prepared in an electronic version, which facilitated title searches. It was also possible to print out Internet databases of the Book Information Centre (CIOK), the National Library and Poland 2000 (a catalogue of Polish literature).

5. Conclusions, trends and recommendations

When approaching the elaboration of the report we were aware that state-level international cooperation in the field of books and reading is only a part of international cooperation in this field. The analyses carried out not only confirmed this presumption, but also brought a new important conclusion. State-level international cooperation goes considerably beyond the framework of bilateral cooperation in the books and reading sector, that is cooperation realised within signed bilateral agreements. Bilateral agreements are incentives for states to finance initiatives related to the realisation of state cultural policy, within which are actions aiming to promote culture. Networks of funds and translation centres throughout Europe are examples of this, which, although not directly the subjects of bilateral agreements, enable their executive programmes to be realised. The principal forms of state-level international cooperation in the books and reading sector, financed by public funds, are shown in the diagram below.

Figure 1. State-level international cultural cooperation in the books and reading field



Books and reading in contemporary Europe form a broad, diversified sector, and one full of contrasts. It embraces fields that are subsidised such as literary creation, translations, libraries, as well as cultural industries, which are regulated by market laws.

Intergovernmental cooperation in the books and reading sector happens at different intensities. In the lead in terms of activity are both **cooperation between libraries and cooperation within the translation field**. Translations are directly linked with the promotion of books abroad – promotion is the key word in considering the subject of international cultural cooperation in the books and reading sector, as most promotional activities undertaken by European countries in this field overlap with the commitments from bilateral agreements concerning cultural cooperation. Next, after the translation field, are book fairs – also a significant example of the engagement of the state in supporting cultural cooperation. Also actively developing are training and mobility, examples of which are an integral part of cooperation in the three fields mentioned.

Translating books into foreign languages has a fundamental meaning for international cooperation in the book sector. In most bilateral agreements references are found to the necessity of cooperation in this field. **In the agreements parties usually commit to supporting initiatives aimed at the popularisation of the literature of the other country** mostly by:

- Supporting initiatives connected with translating literary and scientific works;
- Exchanging writers, translators, publishers and teachers;
- Awarding translators and translation publishers state prizes;
- Exchanging published translations;
- Updating and disseminating information on translations.

European states implement a wide range of support measures for publishing their national literature abroad, which generally takes the form of translation subsidies. Often translation prizes are also awarded by states.

International book fairs are another of the basic platforms for international cooperation in the books sector. The engagement of public funds and the governments of the countries is done by the creation of national stands. They are created as a consequence of signed bilateral agreements or more often programmes on cultural cooperation. International cooperation within book fairs is also realised through the “honorary guests” formula.

International cooperation between libraries realised through bilateral agreements is widespread. It primarily concerns national libraries and university libraries.

The most common form of bilateral cooperation is the exchange of publications and librarians. The exchange of librarians, their participation in conferences, and training in libraries abroad is important from the point of view of Central and Eastern European countries which still struggle with the necessity of modernising the library infrastructure.

Modern bilateral cooperation in the books and reading sector has changed its character only slightly over the last decades. Small-scale projects still dominate, coming down to the exchange of experts, publications and translated works. There are only a few large-scale projects devoted to new technologies - for example the digitisation of collections, support for the creation of electronic books or large bilateral undertakings promoting reading habits. In other words in bilateral cooperation undertaken in the field of books and reading few visible links are found to the three general phenomena - convergence, globalisation and new information technologies - which are more and more embracing this sector.

The character of the cooperation undertaken is largely determined by the volume of funds devoted by the countries to cooperation in this field. Here there is a distinct difference between accession countries and current EU member states.

Although on the basis of the examples presented, the mechanisms and the practices applied, it is possible to determine the specifics of international state cooperation in the field of books and reading, estimating its financial dimension is impossible. Expenditure on such international cooperation includes budgets from different offices such as the Ministry of Culture and its departments, the Ministry of Foreign Affairs, the Ministry of Education, etc. The obligatory budgetary accountancy of state offices does not anticipate devoting a specific line for expenses incurred by the various forms of cooperation, including bilateral cooperation. Consequently the composition of expenditure on bilateral cooperation at state level is not analysed. Unfortunately no generalisations can be made on the basis of public information about funds devoted to individual projects. Separating general budget expenditure from the promotion of books could be the track to follow. However there are two essential limitations or restrictions. Firstly, they do not represent all the funds related to international cooperation from state expenditure in the field of books and reading and they do not only refer to bilateral cooperation or to the group of countries covered by this report. Secondly, data on this subject comes solely from the national reports produced in the framework of this Study and is not complete.

However we can try to generalise from the examples of financing projects and actions in the books and reading sector. The expenditure on translation funds is not very high. Within them translations are financed on average by between €100,000 and 200,000 annually (Ireland, Poland, Sweden, Finland). There are naturally exceptions such as Norway's NORLA, whose budget exceeds €800,000, or the Dutch Language Union, which administers funds of almost €2 m. Literary awards for translations are diverse. They can amount to €14,000 in Greece or about €4,000 in the Czech Republic. How many awards in total are granted and whether the award formula in the country is widespread is an important issue here. Interesting examples of such direct support to translators and authors are provided by Germany. Usually we come across greater expenditure, and in the case of translations, in cofinancing by the state national presentations during international book fairs. Poland assigned €439,000 in 2001 solely for the organisation of its Frankfurt national stand. Exceptionally large public funds are devoted to book fairs when a country is a so called

“honorary guest”. Then sums exceeding €1 m are spent, even by smaller and not rich countries – hence Lithuania's €1.5 m at 2002's Frankfurt International Book Fair. Financing of the honorary guest formula in international book fairs is the financial leader in the field of books and reading. It should however be noted that these expenditures and events are only occasional.

Recommendations and proposals of the books and reading sector community representatives concerning international cooperation relate in large degree to the necessity of equalising the opportunities between the accession countries and the EU member states. Simultaneously, petitions are made concerning the following:

- the need to create regional programmes embracing larger groups of countries is stressed (for example concerning the Slavic origins);
- the creation of a canon of European books;
- funding by the EU of activities in the field of training, mobility and translation which are not covered by bilateral cooperation;
- the establishment of a homogeneous information system concerning the possibilities for translators of benefiting from translation funds as well as from exchange programmes.

While working on the report it has also become clear that it is crucial for state departments, ministries of culture and other institutions related to the books and reading sector to create English versions of their websites in order to enable foreign publishing houses to get acquainted with their offer and in consequence to interest them in promoting their literature abroad.

National cultural policies in Europe provide a wider context to the analysis of cultural cooperation in the field of books and reading within interstate bilateral and multilateral cooperation. The effects of the **countries' cultural policies directly influence the possibilities for the development of international cooperation** for all the agents, whether public or private, relevant to the books and reading sector in one given country. At the same time cultural policy itself can be formed by cultural cooperation, an example of which is the creation of the translation funds network.

The analysis of state-level cultural cooperation in the field of books and reading in modern Europe proves the existence of many institutional forms of such cooperation and the entities engaged in it. **The blurring of rigid role boundaries between entities that initiate the cooperation and its implementers is noticeable.** It is too early to evaluate which forms of activity dominate or which entities are most active. In order to do so a detailed analysis of the whole area, also including the countless non-institutional examples of cultural cooperation, would be needed. This analysis of the area of cultural cooperation in the sector of books and reading realised at the state level, resulting at a large degree from bilateral agreements, could serve as the first step towards such general research.

6. Events 2003-2006

This list has been compiled with indications from the national reports and from other experts participating in the Study. It does not intend to be a selection of the best or richest events to take place in Europe in the forthcoming years. It should be read in conjunction with the rest of the document, where further information is given for some of these events. Internet addresses are correct as of May-June 2003.

BELGIUM

Flanders Book Fair (Antwerp)

- An annual event held in late October and early November, since 1929.
- Readings, children's literature and poetry days complete the programme.
- www.boek.be

CZECH REPUBLIC

Prague Writers Festival

- An annual event held in April since 1991, though its roots date back to 1980, when regular debates with Central and Eastern European writers started being organised at Keats House in London.
- The programme includes debates, performances, readings and signature sessions, with most authors coming from other European countries and from elsewhere. Several foreign companies and national cultural institutes support the event.
- www.pwf.pragonet.cz

Bookworld Prague

- An annual book fair in April, with an honorary guest country every year.
- Its 9th edition, in 2003, was entitled *Dialogue between Continents* and had the whole of Africa as a guest. This notwithstanding, several European authors also took part.
- www.bookworld.cz

DENMARK AND OTHER COUNTRIES

Hans Christian Andersen 2005 (several locations)

- To mark the 200th anniversary of Hans Christian Andersen's birth in 2005, celebrations are being prepared all over the world.
- The Hans Christian Andersen 2005 Foundation is jointly funded by the Danish Ministry of Culture and private organisations.
- www.hca2005.com

FRANCE

Salon du Livre (Paris)

- An annual event in March, which reached its 23rd edition in 2003.
- With several styles in focus (thriller, children and youth, theatre, art books, etc.), the programme has annual guest countries and also includes film sessions.
- www.salondulivreparis.com

GERMANY

Frankfurt Book Fair

- A renowned, annual event held in October.
- Participants come from over 110 countries. The Fair has six offices abroad and takes part in takes care of organising the German delegations at over 30 international book fairs each year.
- www.frankfurt-bookfair.com

Berliner Märchentage – Days of Fairytales

- An annual event on children and adult literature, held in the early autumn since 1990.
- The programme includes over 600 activities in 11 days, ranging from readings and seminars, through music and film, to theatre. Over 200 venues in Berlin are used.
- www.berliner-maerchentage.de

Leipzig Book Fair

- An annual event held in March.
- EU-related themes have been subjects of focus in recent years. Children and travel books are other permanent issues of interest.
- www.leipziger-messe.de

GREECE

Scripta (Thessaloniki)

- A new annual, international book and graphics fair, first held on 28 May – 1 June, 2003.

- With a focus on the Southern Mediterranean countries, the Balkans and the Middle East, Scripta intends to become a bridge between these countries, Europe and the United States.
- www.ekebi.gr

HUNGARY

Budapest International Book Festival

- An annual event held in April since 1994.
- A programme of conferences and debates, with an extensive list of guest writers, complements the fair.
- www.bookfestival.hu

IRELAND

Bloomsday Centenary – ReJoyce (Dublin and other locations)

- June 16, 2004, will see the centenary of Bloomsday, the unofficial marking of James Joyce's *Ulysses*.
- Starting in February 2004, a list of events to celebrate Joyce's works is currently being prepared.
- www.bloomsday100.org

ITALY

Bologna Children's Book Fair

- An annual event held in March.
- Bringing together books and multimedia material for children and young people, the fair has a strong international profile, drawing large numbers of visitors from Europe and elsewhere. Its 2003 edition had Poland as a guest country.
- www.bookfair.bolognafiere.it

Turin Book Fair

- An annual event held in May.
- It focuses particularly on children's and learning books.
- www.fieralibro.it

LATVIA

International Trade Fair for Books (Riga)

- An annual event held in March since 1998.
- An international exhibition on education issues is held simultaneously.
- www.btl.lv/rigabook

LITHUANIA

Vilnius Book Fair

- An annual event held in February.
- The 2003 edition was held in conjunction with the Baltic Book Fair, which rotates its site.
- www.litexpo.lt

THE NETHERLANDS

Poetry International (Rotterdam)

- An annual, one-week event in June, which reached its 34th edition in 2003.
- The programme, whose last edition focused partly on Mediterranean poets, also includes film and theatre and has led to a permanent website for poetry exchanges (www.poetryinternational.org).
- www.poetry.nl

POLAND

Warsaw International Book Fair

- An annual event held in May, which reached its 48th edition in 2003.
- Europe-related themes have been covered in recent years, with the fair providing an important meeting place for writers from Central and Eastern European countries. Spain was guest country in 2003. Specific areas are devoted to science fiction and fantasy books, to art books and to children's literature. Literature-related films are also part of the programme.

PORTUGAL

Expolingua (Lisbon)

- An annual event held in October.
- While focusing on language learning and providing opportunities for foreign languages to present their teaching resources (Dutch being the language of choice in 2003), it also holds a forum for debates on translation and a cultural programme.
- www.expolingua.pt

ROMANIA

Bucharest International Book Fair – Bookarest

- An annual event held in May since 1992.
- Each annual edition focuses on one major theme ("Return to Reading" in 2001) or guest country (the UK in 2000, Spain in 2003). Related exhibitions and art events are held in addition to the book fair.
- www.artexpo.ro

SLOVAKIA

Bibliotéka (Bratislava)

- An annual event held in October or November, it reaches its 11th edition in 2003.
- The largest of its kind in Slovakia.
- www.incheba.sk

SPAIN

400th anniversary of Don Quixote (several locations)

- To mark the 400th anniversary of the publication of Miguel de Cervantes' *Don Quixote*, a programme of events is being prepared for 2004 and 2005.
- The autonomous community of Castilla La Mancha and the province of Ciudad Real coordinate the activities.

SWEDEN

Gothenburg International Book Fair

- An annual event held in September since 1985.
- While Nordic literature is always featured, other countries may be the subject of annual editions, Poland being guest country in 2003.
- www.bok-bibliotek.se

UNITED KINGDOM

London Book Fair

- An annual event in March.
- With a strong international profile, this professional-oriented event has about 20% of foreign visitors.
- www.lbf-virtual.com

PART III

CONCLUSIONS AND RECOMMENDATIONS

1. Trends

1.1. A sectors' overview

Intergovernmental cultural cooperation involving 31 European states is a vast field of practices, motivations and results. Summing up trends, conclusions and recommendations demands a synthesis effort that cannot always take into account the variety of diplomatic styles, resources and arts or heritage sectors involved. The sector-by-sector analysis (part II of the study) offers numerous insights into the particular plight of each art form or heritage field of cooperation; however, the severe specificities of each discipline prevent the identification of particular trends or recommendations reasonably common to all of them. Arts-related topics where intergovernmental common action might be appraised in a general framework tend to concentrate on issues like copyright practice, VAT, tax incentives, cultural industries, visa requirements or protection against illegal arts exports. Areas, all of them, out of the scope of this report.

As intergovernmental arts exchanges tend to be based on national institutions and agencies, their mobility costs tend to be significantly higher than those incurred in by private or independent projects. Such financial pressure coupled with the protocol imperative make intergovernmental cultural traffic very much a function of political and diplomatic decisions. All in all, cultural goods travel but cultural audiences do travel as well and this is why many governments do prefer today attracting audiences to their own home-based arts supply through tourist circuits rather than engage in complex and costly operations abroad. This seems to be a common feature shared by all arts forms.

In recent years, intergovernmental cultural cooperation has increasingly tended to address general audiences where previous targets had been specific intellectual or diplomatic elites. An improvement in the integration of technical, logistic and managerial expertise into the external cultural activities, promoted by national governments, can also be perceived, with the result of a more professional standard of programming and presenting, often borrowed from the experienced cultural institutions and their staff.

The aesthetic trends and contents of intergovernmental cultural cooperation tend to lean on the traditional art forms and to favour the artistic dimension of cultural heritage. Exceptions could be found in the visual and performing arts, and chiefly whenever less classical forms could be endowed with much prestige.

A willingness to transfer a certain desirable national image rather than to explore and engage in true collaboration is shown by the fact that, in intergovernmental music cooperation, there tends to be a lingering emphasis on the styles, institutions and composers of the 19th century – the period that also coincided with the emergence of modern nationalism throughout Europe.

Heritage, music and books are the classic stronghold of intergovernmental exchanges and presentational activities. Links to educational programmes and cultural institutions facilitate the continuity of those forms of exchange.

Some sectorial practices and trends emerge and might be singled out as examples of the complexity of their interrelation:

1.1.1. Visual arts

In the visual arts system, states mostly operate on the basis of their national museums and collections. The selection of exhibitions and artists to be transferred temporarily abroad tends to be the object of a decision made more in terms of the receiving audience's alleged tastes than as a result of a genuine search of creative patterns significant to the home context.

Often the costs of prestige touring exhibitions in the diplomatic circuit turn out much higher than other posts in the domestic visual arts budgets. This is likely to provoke much dissatisfaction in the subsidised arts sector in a particular country. Touring within the states studied in this report costs, however, much less than the same exercises outside Europe.

Although state collections in different countries might be complementary to each other and able to produce joint exhibitions covering in a common effort a complete panorama of a period, a style or an artist, such forms of cooperation are not frequent. Intergovernmental joint efforts in the visual arts tend to project single label products on the basis of circuit reciprocity rather than content and production logistic sharing.

With regards to contemporary visual arts, some exhibitions are taken abroad through intergovernmental circuits when an emerging home artist or style are likely to capture a high degree of visibility in another country. On these occasions there might be a miss-match of circuits since emerging artists, comfortable in their gallery circuits at home, do not always benefit from being presented in "national institutions" abroad where potential audiences for their art might be missing.

Most visual arts exchanges are based on the classics (ancient or modern), following the logic of image-building and consolidating audiences for known products and established artistic trends. As new art forms do not easily become part of states collections, their presence in the intergovernmental circuits follows a slower cycle.

Such observations and others expressed in the report prompt some suggestions as to how can states best utilise their enormous potential in the visual arts. Amongst them, an encouragement to engage into more cooperative content-building by complementing their collections, widening the exhibition circuits according to the needs of particular art trends or engaging more decidedly in the presentation of new arts forms.

1.1.2. Performing arts

As governments tend to streamline their performing arts institutions (national theatres, operas and ballets) as part of a general process towards de-regularisation and privatisation or more autonomy, the budgets for presenting their work abroad have substantially diminished. Also, the performing arts have lost some of their “national label appeal” and seem to be seen as less attractive ambassadors. This is due partly to the transfer of “glamour” to film and television but also due to strong experimental drifts, the language-based nature of much of theatre and the relatively reduced audiences that attend such performances in partner or target countries.

Performing arts travel less well than visual arts, with the exception of dance. The costs of displacing “national theatre” companies tend to discourage frequent activities in this area and yet state repertory companies, often from accession countries do visit regularly stages abroad with support from their ministries and with the help of the receiving governments. However, reciprocity there is skewed both in terms of the professional contingent on tour as well as in terms of the quality of the venue offered for the presentation.

The field of dance does not lend itself easily to interministerial direct cooperation as contemporary ensembles tend to be non-governmental, with the exception of some national ballets whose mobility complexities and costs are as great as in national theatre tours. However, some dance events have featured in the last decade as part of intergovernmental agreements mostly in the context of festivals. Ironically, most national dance companies today have a truly international ensemble.

Performing arts and mobility seem to be regularly related issues in the intergovernmental agenda, especially in what concerns extra Schengen countries. Although visa complications are not part of this report's remit it must be underlined that states have the authority to facilitate those exchanges as part of their cultural cooperation system.

The training aspects of performing arts, often bound to national educational institutions and public universities should also be brought to the fore of intergovernmental cooperation, especially in the perspective of the Bologna process. Few exchanges take place in this field involving national institutions and agencies and there is room for ambitious schemes that can only develop if there is substantial interministerial involvement.

1.1.3. Cultural heritage

Whereas visual arts or performing arts are cultural areas where governments seldom play a central role in everyday professional and artistic processes, ministries and central administrations are key players in the field of heritage. National museums of history, archaeology and ethnology enjoy a privileged position due to the uniqueness and symbolism of their collections but also because they themselves, as cultural institutions, are part of the heritage they contain.

In this sense, national heritage institutions and sites tend to involve state-of-the-art techniques for data processing, conservation and presentation, which other private or local structures cannot easily afford. It could be argued that national heritage institutions, including archives and some library collections, represent the backbone of a state's culture depending quite largely on the public sector.

However, the state's central position in the organisation, conservation and presentation of heritage collections does not necessarily translate itself into intergovernmental cooperation ventures. Modern museological trends value the appreciation of heritage in its geographical and historical context thus discouraging the travelling of museum pieces.

Once again some states prefer to attract international audiences to their home museums as part of the tourist trade rather than promoting exhibitions abroad with all the incumbent costs and risks. Also the new availability of travelling collections from Russia, the Far East or Africa have encouraged governments to engage in extra-European heritage exchanges to the detriment of intra-European partnerships.

As the value of heritage is very much related to its interpretation, intergovernmental cooperation is active on research, expert task forces, technical exchanges and multilateral educational activities (such as the European Heritage Days). This is in its turn related to placements and training activities which seem to be making regular progress across intergovernmental circuits whether specific part of bilateral agreements or not.

Much intergovernmental exchange takes place in the area of agreements for the repatriation of illegally exported or stolen works of art and the implications of that surveillance in the context of a new European police space.

1.1.4. Music

Intergovernmental cooperation in the field of music shares some of the elements identified with regards to the visual arts. An art form that travels well, with a strong private sector and a trend towards the classics. However, the music sector has a specific area of intergovernmental concern: the national and European broadcasting institutions.

The areas where governmental institutions seem to be more active in cooperating amongst themselves in the field of music include training schemes through national conservatories, broadcasting exchanges and the occasional visits of national orchestras.

The visit of national music ensembles (like in related areas of the performing arts) takes often more cooperative spirit and effort on the side of the receiving ministry than on the side of the sender. Interlocking a particular performance into a seasonal programme on account of diplomatic imperatives can be damaging to the local concert hall or auditorium's programming.

Conversely, when the bilateral operation responds to thoughtful artistic criteria, the contribution from a visiting national orchestra or chamber ensemble can lead to outstanding artistic achievements both for audiences as much as for professionals.

- The exchange of radio material has been operating regularly amongst all sorts of national broadcasting companies and provides a well-knit network of music distribution, recorded live and with the best European soloists. It must be said that this is a field of true cooperation where today's accession countries have been active during the bitterest Cold War periods.

National conservatories, music competitions and young musicians exchanges present a fertile area for intergovernmental agreements in need of modernisation and new multilateral schemes.

1.1.5. Books and Reading

The complicities between states and national publishing industries make intergovernmental cooperation in the field of books and reading an exercise in undiluted promotion. The publishing industry sells more books and the state reaps the benefit of language prestige and creative prowess.

Intergovernmental interaction in this area tends to concentrate on the commercial, copyright and fiscal aspects of the book trade. Though outside the remit of this report, it must be pointed out that these "industrial issues" prevail over cooperation issues in this field.

Moreover, the multimedia nature of large publishing houses extends their interests to the press, magazines, radio, TV and Internet. To this multimedia reality there must be added the multinational nature of those concerns. The joint effect of such ownership concentration limits greatly international governmental initiative.

However, states attach great importance to their international book profile and invest important sums in book fairs and translation subsidies.

Library exchanges take place rather at the technical level, where official multilateral organisations promote software research, educational innovation and architectural reflection on the basis of permanent professional exchanges.

1.2. Geographic priorities and patterns

The presence of expatriate communities of European origin is often considered in intergovernmental cultural traffic. Greek, Portuguese and Spanish governments take into account their communities in planning some cultural actions in countries like Germany, Luxembourg or Belgium.

The governmental cultural diplomacy of some countries increasingly concentrates on extra-European partnerships, whilst addressing EU relations often from domestic ministerial departments or central cultural institutions. The emergence of markets in Asia, Latin America and some Arab countries has prompted renewed national cultural activity. German, French and British institutes lead the way followed by Italian, Spanish, Portuguese and other delegations, some of them responding to former colonial responsibilities.

Recently, greater budgetary means and more political effort have been prompted by the accession process of new member countries. In fact, the present needs of those countries to make themselves better known in the EU framework and to assert their own cultural richness and specificity make them particularly active in promoting cultural exchanges.

Simultaneously, the international cultural cooperation among the EU candidate countries has been sharply reduced. Instead more EU-centred promotional engagement predominates since accession countries strive to introduce their national culture in the major EU capitals.

Despite some formal agreements and informal political declarations, the effects of regional intergovernmental cooperation have been limited, except in the Baltic states, where the Nordic Council and related initiatives have a substantial impact.

1.3. Bilateral and multilateral agreements

Even though current priorities may point elsewhere, all European governments are bound to each other by a web of bilateral cultural agreements, some of which date as far back as the 1930s. This study has identified over 300 bilateral cultural agreements valid today amongst 31 countries under scrutiny. Some of them have been inherited by newly-created states (for instance, those of former Czechoslovakia adapted to Czech and Slovak treaties). In other cases, agreements between some of the European democracies in the 1930s were suspended due to regime changes and loss of independence and reinstated in the 1990s (for instance the Estonia/Finland "Spiritual cooperation agreement").

The contents of those agreements tend to follow a common standard of general mutual commitment and they are used primarily as a box where to place cooperation ventures which emerge at any point in the course of diplomatic relations. Most agreements that result in projects appear to be between immediately neighbouring countries and often the projects are driven by the need to demonstrate the agreement itself.

Those agreements therefore do not carry specific purpose-oriented content but serve as a diplomatic and bureaucratic framework, often necessary in order to reserve and make available the necessary means from a variety of earmarked budgets. In the field of books and reading, translation funds and translation

centres throughout Europe are an example. They are not directly the subjects of bilateral agreements, but they are realised as a consequence of them.

Intergovernmental cultural cooperation has grown out of the narrow framework set by the bilateral or multilateral agreements, and has made its decision-making and implementation processes more flexible and ad-hoc, in proportion with the increase of the number of autonomous and semi-autonomous players. So it is perfectly possible today that some managers of certain cooperation activities are in practice unaware that they are carrying them out as part of an international agreement.

National cultural institutions are often mentioned in the proposals for international cultural cooperation contained in bilateral agreements and their executive programmes, thence being expected to engage in transborder mobility. Performing arts tours and exhibitions abroad feature in their subsidy contracts, mission and programmes. National cultural institutions often see this obligation as an interference with their own artistic planning, yet it compels national operas, orchestras, theatres and museums to break their tendency to concentrate solely on national audiences.

There is not much evidence, particularly in sectors like the performing and visual arts, for the assumption that national arts and heritage institutions maintain international links of a substantially different nature from those involving private or non-profit organisations in their same field of action.

On the other hand, governmental cultural action directed abroad tends to look for private partnerships or joint ventures with non-profit organisations rather than with the host country's government exclusively.

Actions derived from bilateral cooperation agreements have gradually shifted from capitals to other cities, in an effort to establish more evenly a broader strategic cultural presence although there is still a large concentration of institutes and events at the host state's capital city. Unlike the embassies' cultural attachés and national cultural institutes, consular representations continue to play a small role in cultural initiatives.

1.4. National institutes

Cultural institutes tend to organise fewer events on their own and in their own premises nowadays, preferring instead to seek partnerships in the institutional or independent environment of the host country. They increasingly play the role of service agencies to their own national cultural projects. This includes lending of facilities, information about partnerships and press and publicity services.

There has been a growing trend for the national cultural institutes to cut some overhead costs by sharing premises and services as well as engaging in some places in strategic alliances with regards to European programmes and other joint ventures on issues of cross-European interest (i.e. initiatives in relation to cultural dialogue with Islamic communities or the cultural consequences of migration).

A willingness to affirm a tentative European identity rather than assert only a national identity has helped the establishment of multilateral alliances for cultural cooperation abroad, as can be seen particularly in some joint ventures entered into by national cultural institutes both in and outside the EU. Nevertheless, this attitude has not yet entered the mainstream of intergovernmental actions.

Of the 20 states surveyed that appear to have cultural institutes outside their own country, as distinct from cultural attachés or cultural counsellors located within embassies, most have representation in London and Paris. The cities of Berlin, Brussels and Rome also feature quite frequently as hosts of cultural institutes.

The teaching of the state's official language abroad and its related activities continue to play an important role in cultural promotion as organised by the governments and their specialized agencies. In contrast, only a few transborder partnerships and activities as well as some bilateral relations are based on a common language or connected educational traditions.

1.5. The impact of the EU

Non-EU intergovernmental schemes, promoted by the Council of Europe, or UNESCO, have reduced their scope of cultural activity in general but more specifically with regards to "EU Europe". However, they still invite European governments to exercise cooperation activities to the benefit of extra-EU cultural processes (in the case of the Council) and extra-European (in UNESCO programming).

EU programmes have been instrumental in promoting cooperation activities at levels below the governmental remit although some heritage protection schemes, originating from ministries, have also occasionally benefited from EU funds. Some of the sectorial chapters contained in this study also point out to the fact that bilateral agreements are at times signed with a view to developing projects which may receive EU funding.

National governments have also promoted or facilitated or at least authorised the use of EU funds; this is the case of Interreg for cross-border cultural cooperation purposes, ERDF for transnational initiatives in regional development or the European Social Fund for other transnational, local development-oriented initiatives.

1.6. Future trends

An analysis of the present dynamics and trends leads towards an extrapolation of probable future trends, based on an assumed continuity in the patterns of the international cultural cooperation as initiated by the national governments :

- Governments will continue to play a cooperation role through cultural actions according to the needs of their domestic or international political agenda.
- It is expected though that such activities will be planned with a wider examination of their effect on the particular sector both at home and abroad. It is also likely that more governments will choose to entrust their ministries of culture only with the task of monitoring their bilateral agreements in the field of culture, as some (eg Finland) have already done, rather than maintaining the combined model involving the ministries of foreign affairs as well.
- The diversity of scenarii and motivations makes it difficult to try and coordinate such actions on an intergovernmental basis. And yet governments might try and find ways to improve their mutual information (and common research) in order to avoid planning dysfunctions, sectorial and geographic misbalances and calendar overlaps.
- Advantages drawn from such collaboration might prompt the national governments to entrust to an agency the task of monitoring international cultural cooperation in Europe, with special reference to intergovernmental actions.
- And yet, governments will tend to engage in cultural interaction on the basis of promotional goals and economic and political interests but leaving increasingly to the professional agents the task of organising and managing the specific activity.
- Europe's cultural boundaries will remain shifty and oblique even after the Enlargement of the EU in 2004, with constant pressures from the periphery to the centre to be recognised as European. While the new member states included formally in the EU in 2004 will be able to shift gradually from promotional to more cooperative objectives in their international cultural policies, the remaining candidates and the adjacent non-candidates will continue to operate in the representational and promotional logic, focusing on the decision-making centres of the EU.
- As the national governments will realize that the effectiveness of their international cultural cooperation depends on the quality input and engagement of the cultural organisations themselves, they will make their policies and planning procedures more flexible and participatory so as to involve the arts and heritage sector in the planning and not only in the implementation stages.
- Besides diplomatic action, driven chiefly by promotional and economic motivation, national governments might decide to support stable long-term alliances and partnerships between and among cultural organisations since they bring an important learning experience and strengthen the professional qualities of the sector.

- Governments might consider new ways of merging their cultural visibility needs abroad, more connected with the orchestrated enhancement of European cultural "identity" than with the promotion of own country and its culture as a brand. This collaborative, synergy-seeking engagement will occur particularly in the new member states of the EU and in third countries, where pooling resources may bring more impact.
- Intergovernmental cultural cooperation system will increasingly absorb those values and engagement modes that rest on the notions of European diversity, solidarity and "people to people" cooperation. This should pave the way for a better representation of minority cultures within states, which have so far played a tiny role in the external image presented by most European states.
- Linguistic diversity and the effects of increased migration are other issues that will most certainly acquire a stronger position in the intergovernmental cultural agendas and in European cultural debate.
- The proliferation of festivals as one of the most popular forms of international cultural cooperation will continue but festivals will increasingly seek legitimization in the creation of new artistic value and new social capital, in adding extra qualities to the usual cultural production throughout the season and in merging the artistic, cultural, economic and civic energies of a city. For the success of the festival their ability to negotiate the complex dialectic of the local and international expectations and interests will be crucial.

2. Conclusions

The notion of cultural diplomacy has been changing steadily over the past 25 years and particularly fast since the fall of the Berlin Wall in 1989. It has evolved in many different directions on the basis of some common patterns:

- Direct government-to-government arts and heritage cooperation has lost some of its political, historical, diplomatic and cultural importance in a context of intense multi-directional cultural traffic, facilitated by the end of the Cold War tensions and animosities, the Enlargement of the EU and the socialisation of electronic communications tools in an increasingly interconnected world.
- Intergovernmental cultural cooperation has gained its autonomy in the context of bilateral and largely educational and scientific agendas. It has been acknowledged as a strategic "third pillar" (besides politics and economy) in some international negotiations.
- Resources for intergovernmental cultural cooperation in Europe have diminished steadily since the end of the Cold War. This has affected particularly budgets of cultural attachés and of the national cultural institutes located abroad.
- Large or rich European countries engage in cultural diplomacy in a way that can hardly be reciprocated by smaller or poorer nations. The disproportion has been growing in the last decades. This is particularly noticeable in, for instance, the support that governments extend to translation and publishing of their own national literature abroad.
- Generally speaking, ministries of culture tend to engage in more cooperation-oriented processes whereas ministries of foreign affairs tend to favour activities of a stronger promotional nature.
- Cultural presence abroad with an obvious display of nationality as a label is no longer the exclusive precinct of national governments and their facilitating agencies. It occurs widely and frequently, driven by all types of transnational interests, emanating from politics, economy, education, science, culture and segments of the civil society, in a great diversity of exchanges and collaborative forms.
- Cultural cooperation has shifted from political aims to branding and promotional goals, with the effect that the dividing line between cooperation and promotion has become blurred. International cultural cooperation sometimes displays certain not so cooperative features such as competition in influence, prestige and visibility. National and institutional interests compete and sometimes clash and, in addition, the individual personal traits of players also play a role. Much of the motivation and many of the aims remain implicit, hidden behind the rhetoric of friendship, tradition, political and/or cultural affinity.

- The targeting of countries, special opportunities and strategic planning has gained new ground in cultural diplomacy over the last few years. Budgets and actions can increase substantially according to the governmental interests if a proper opportunity arises. The EU candidate countries – as desirable partners of current EU member states – and special events (international exhibitions, Olympic Games, European Capitals of Culture) have benefited from such strategic choices.
- Indeed, states often gladly subsidise events with high visibility and a promotional impact, but are generally less eager to assist where activities that cannot promise immediate, visible effects are concerned.
- Governments seek to extract promotional benefit from clustering their activities abroad, packaged as "Days of...", "Weeks of..." or "Months of..." with arts, culture or a specific artistic discipline, originating from their own country, hoping that this packaging will bring more visibility and will provide some context of individual programme points.
- This lack of long-term planning and culture-inspired priorities notwithstanding, language teaching, an occasional exhibition or a tour of an orchestra or a dance company, a visit of an author whose books are translated and published and other forms, simple or more complex, initiated in a diplomatic or tentative economic context, might create sensitivity and curiosity, and these could eventually lead into more sophisticated forms of cooperation.
- European cultural cooperation has in recent years shifted from direct governmental action to governmental support for activities proposed and carried out by private or non-profit cultural organisations. Support to those non-governmental activities is seen increasingly as the preferred form of indirect cultural diplomacy, benefiting the governments as funders, the cultural operators and the audiences.
- European cultural cooperation is increasingly led by the non-governmental players, whether in the form of business alliances or activities in the non-profit community and in some instances linking commercial and non-commercial operators.
- Europe has to unleash its cultural potential by engaging its internal cultural diversity in trans-border activities. Cultural cooperation policies are essential for the dynamism and mobility of cultural values and resources in Europe.
- Strategic needs of European cultural cooperation are not catered for by intergovernmental action or by the EU or by the private and non-profit sectors separately but might be met by their merging synergies.
- Traditional diplomatic action is losing its political impact since cultural interests in Europe can be pursued better through other cheaper, less bureaucratic and more professional means, stimulating and enabling direct cooperation among cultural organisations.

- As European cultural cooperation is increasingly perceived as an extension of domestic governance, a gap between diplomatic and domestic mechanisms needs to be closed, between ministries of foreign affairs and culture, between the advisory bodies on international relations and culture.
- Governments should assume responsibility for bridging this gap, as they are the key to the new cultural balance that needs to be achieved between the domestic and international priorities. This effort might place intergovernmental action at a more strategic and multilateral level, leaving day-to-day actions to the professionals in the private and the non-profit sectors
- International cultural cooperation will be strengthened by more investment in the systematic processing of relevant information and free, easy access to it.
- In fact, governments often take initiatives on the basis of the success of a particular artist in another country, seeking to profit from his or her visibility and to associate the prestige and interest which it generates with some other cultural activities originating from the same country.
- Governments increasingly make promotional commitments to their artists and cultural industries in order to help them enter and advance on the European markets. Therefore, the promotional logic and economic interests pervade governmental thinking and practice with regards to European cultural relations.
- The existence of cultural minorities or internal nationalities in a particular state does not permeate easily the "national cultural image" that a particular government wants to project in other European countries but such groups are regularly invoked in bilateral agreements as regional or community "bridges" facilitating cooperation.
- Local and regional authorities in the EU member countries have increased their own cultural exchanges and cooperative ventures on the basis of autonomous political and professional decisions and with little reference to the state's diplomatic system. Evidence of such traffic is found in all five sectorial chapters in this study. In some of them, such as cultural heritage, it becomes rather obvious that the most up-to-date forms of transnational cooperation are not those initiated by national governments.

3. Recommendations

Based on the analysis of recent and ongoing trends in intergovernmental cultural cooperation and on the expected future trends, the following set of recommendations has been made. They have been grouped on the basis of the institutions and bodies which should be responsible for their implementation.

To national governments, national cultural institutions and to the other relevant bodies

1. Intergovernmental cultural cooperation should be understood not so much as what governments do amongst themselves but as a sum of joint policies that they articulate in order to ensure the best dynamics of European cultural diversity and its cultural resources.
2. Intergovernmental cultural cooperation should shift from the event-oriented, bilateral practice to a more strategic and multilateral level. It ought to opt for the continuous, complex forms of cooperation that foster partnerships of professionals and cultural organisations and thus ultimately also better serve the public.
3. The enhancement of European cultural diversity should be at the heart of cooperation initiatives, stressing the overall common context in which our cultures are developing, their shared challenges and opportunities.

To national governments

4. The cultural dimension of international cooperation needs to gain more place in the curricula of academic programmes and departments preparing future civil servants, diplomats and experts. It should also gain a place in lifelong learning programmes of current diplomats. While academic departments and institutes of European studies need to enhance their cultural perspective, cultural studies' departments and programmes need to focus on the specific European features, dynamics and resources. Both in education and in research, a Europe-wide perspective needs to be affirmed and shaped through the consortia of collaborating universities, institutes and agencies.
5. Shifts in the cultural production and distribution and expanded opportunities for international collaboration, made possible by networks and consortia, demand that national governments organise regular trainings for their civil servants and diplomats so as to clarify the intertwining interests of politics and culture in the international arena and especially in the emerging European cultural space.

To national governments and the bodies involved in cultural cooperation policymaking and in cultural diplomacy, including the negotiation and signature of cultural cooperation agreements and the organisation of bilateral events

6. While understandably much international cultural cooperation seems to be inspired by the sense of history, national governments should face the problematic aspects of the common future of the humankind - the growing zones of deprivation and prolonged turbulence and conflict where cultural diplomacy plays a role side by side with the humanitarian aid and developmental work.
7. Despite the communication revolution and new channels of digital communication, mobility of professionals, works and artefacts remains the essential part of international cultural cooperation. National governments should develop mobility-enhancement schemes in order to enable their cultural operators to go abroad and to host foreign cultural operators, in short-term visits, stages, internships and longer residences.
8. Traditional definitions of culture that still prevail in the programmes of intergovernmental cultural cooperation should be revised so as to include new cultural phenomena, emerging fields of creation (digital arts) and notions of culture that fuse disciplines and sectors and emerge as patterns and preferences of life styles and as symbolic renderings of values and beliefs. Governments could also rely on the fact that they are likely to gain visibility by opting for richer, artistically-riskier projects.
9. The mutual fostering of the arts and the interpretation of heritage should not be an item in diplomatic protocols and agreements any longer. Cultural diplomacy within Europe should become obsolete as much as the logic of a common European cultural space prevails and in the measure that cultural organisations are integrating their international engagement, at least within Europe, in their daily work.
10. National governments need to renew the rationale of international cultural cooperation and surpass the Cold War remains, making the language of their declarations, policy papers and agreements reflect the new political realities in Europe and the world and new cultural trends, especially in the interaction of artistic creativity and cultural industry.
11. National governments should surpass the understanding of international cultural cooperation as primarily exchange and encourage and enable cultural operators to develop complex forms, including information-processing, training, professional debate and reflection, technical assistance and overall development of professional expertise among culture professionals.
12. Migrants and communities issued from migration processes should be seen not only as a reason for international cultural cooperation with their countries of origin but as a primary resource in developing this collaboration,

setting its priorities and directions and facilitating the development of intercultural competences of all involved.

13. Also, migrant communities from extra-European origin should be valued as a network of cultural cooperation amongst European Union members, and the object of intergovernmental cultural action.
14. Governments, their cultural attachés and cultural institutes abroad should trust the local presenters to make the most suitable choice from their country's cultural offer, the one that fits the receiving audience the best. Rather than bestow their cultural goods on audiences abroad, governments and their agencies should invest in the information flow about their cultural production and enable local presenters from abroad to make a qualified choice and then support the realisation of the programme.
15. Cities and regions are increasingly becoming subjects of international cultural cooperation. National governments should stimulate this role, ensure the transfer of expertise and provide necessary coordination and coherence on the strategic level.

To national cultural institutes

16. National cultural institutes as systems should debate and clarify their respective models, strategies and modes of operation before the collaboration among individual institutes situated in one country or the same foreign city can become smooth and productive.

To national governments, national cultural organisations and other relevant bodies active in cultural cooperation in Europe on a multilateral stage

17. Intergovernmental cultural cooperation in Europe should be based on common principles and values regarding ethics and its overall political implications. Governments should be seen to lead the way to the best standards of cooperation.
18. National governments should combine their resources and synchronize their objectives in order to boost international cultural cooperation outside the expanded European Union, primarily with the countries of first proximity in Eastern Europe, South-eastern Europe and the Southern Mediterranean. In those zones, cultural diplomacy could play a major role to weaken ignorance and prejudice, dispel hatred and intolerance and stimulate mutual respect, trust and understanding.
19. Effective international cultural cooperation can enhance the emergence of the European Union as a community of states, nations and citizens, but requires a major and systemic commitment of public authorities to developing intercultural competences and especially to multilingualism.

20. International cultural networks deserve special support of the governments and multilateral organisations since they provide the rudimentary infrastructure for information flow, communication and partnership development among the cultural operators.
21. Intergovernmental cultural cooperation should be placed as much as possible in a multilateral context with regard to the dissemination of intellectual and creative benefits of activities. Multilateral arrangements should further the dissemination of information and good and innovative practices.
22. Multilateral consensus should be achieved in order to ensure equity between all European countries in the scope and intensity of their international cultural engagement and in order to avoid unbalanced presence of strong cultures in small nations without prospects of reciprocity.
23. Multilateral commitment is needed in order to set clear standards of non-state and minority cultures and languages to be adequately involved in intergovernmental cultural cooperation.
24. East-East collaboration within an expanded EU and beyond its new borders deserves much attention because it has been neglected recently in the drive of the candidate member states to affirm their national culture in the West, in the decision making centres of the EU member states.
25. Bilateral and multilateral cultural collaboration in cultural heritage should be seen as investment in the emergence of a strong sense of European citizenship that should complement and not replace the sense of municipal and regional identity and national citizenship.