

THE **RIGHT TO**  
**CULTURE** IN  
TOMORROW'S  
**EUROPE**

**RECOMMENDATIONS**

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*"Culture is the embodiment of the dreams and works of humankind which trend towards its ultimate expression. Culture requires a paradoxical agreement: the acceptance of diversity as the principle which leads to unity; and the scrutiny of differences, not to divide but to augment enrichment of culture. Europe does not exist unless it has a culture."*

*Denis de Rougemont (1906–1985)  
Architect of the Construction of Europe.*

**CULTURE MUST BE  
ADMITTED ITS PROPER  
PLACE IN EUROPEAN  
SOCIETY**

**ONCE UPON A TIME...  
THE EUROMEDINCULTURE(s) Citizenship  
PROJECT**

Since January 2009, a number of member organisations of the EUROMEDINCULTURE Network have been conducting a huge citizen consultation process in Europe on the challenges for culture in the construction of Europe and the place that should be accorded to culture in future European policies.

Supported by the European Commission within the framework of the 'Europe for Citizens' Programme, this consultation process took A European Agenda for Culture in a Globalising World as its starting point, a Communication from the Commission presenting an outline of European cultural policy in relation to the promotion of cultural diversity and intercultural dialogue; the promotion of culture as a driving force of creativity within the framework of the Lisbon Strategy on growth and employment; and the promotion of culture as an essential element in the European Union's external relations.

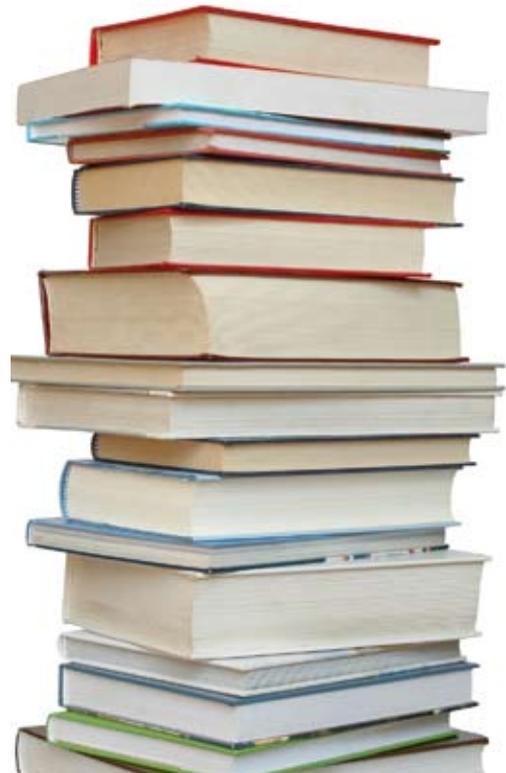
**In 2009**

Ten regional public forums were organised (in Spain, Portugal, England, Belgium, Germany, Greece, Malta and France), more than 23 000 questionnaires were distributed and recommendations were made and submitted to the European institutions.

**In 2010**

Twelve regional organisations and members of the EURO-MEDINCULTURE Network (from Albania, Germany, Belgium, Bulgaria, Spain, Finland, France, Italy, Malta, Portugal and Slovenia) renewed this process of collective reflection with the objective of developing operational proposals which could be translated into Community policy from 2013.

Therefore, to ensure its voice was heard by as many people as possible, numerous debates and public meetings were organised and questionnaires adapted for different target audiences (artists and cultural professionals, policy-makers, young people and citizens in general) were created and made available on the Network's Internet site and distributed widely during public events. The main focus of the reflection concerned the mobility of artists and cultural professionals, the enhancement of the economic potential of the fields of culture and art, the integration of cultural aspects into education policies, and the place of culture in the European Union's external relations.



# CULTURE : EVERY ONE'S BUSINESS

The EUROMEDINCULTURE Citizenship Project was launched in 2009 by ADCEI and the EUROMEDINCULTURE(s) Network on a Europe-wide level. This consultation process has already involved thousands of people..

In 2010, phase two of the survey started in order to examine and explain the need for making art and culture driving forces in the construction of Europe.

## THE SURVEY

Thousands of people across Europe agreed to take part and to help shape the basic outline of a policy that would give culture pride of place at the heart of a shared Europe.

Whilst developing our conclusions, we are aware that this project opened a process that was far-reaching but inevitably limited (by the number and scope of the partner organisations involved in the project, the difficulty of engaging with the general public on these questions during a crisis period, etc.). This introduction aims to provide a brief summary of the ideas and areas for reflection which arose repeatedly amongst the concerns of the public within Europe and outside its borders.

Generally, the Project's activities caught the interest of the cultural and artistic sector, a segment of the population naturally responsive to discussions concern-

ing cultural policies. Consequently, one third of those responding to the EURO-MEDINCULTURE questionnaire reported they belonged to the cultural sector. In this respect, it has to be noted that the surveyed population is neither impartial nor representative of the extreme diversity of European citizens, and what is more it would be over-ambitious to pursue such an objective. Rather, we believe that the presence of the cultural sector in the debates, besides demonstrating the commitment of artists and professionals in this sector to the process of the construction of Europe, constitutes a real asset.

'National governments as well as the European Commission must provide far more support for cultural initiatives. If we believe that one of the es-

sential elements of European identity is our common cultural heritage, it is surprising that European institutions focus almost exclusively on economic and commercial cooperation. The recent crises have demonstrated quite clearly that we need to gain a better understanding and greater cultural knowledge to understand the social realities of different European countries.'

This quotation taken from the answers to the questionnaire more-or-less sums up the main concern of citizens who voiced their opinions, which we outline below:

## THE STRONG VALUES OF EUROPEAN CULTURE AND THE IMPORTANCE OF INTERCULTURAL LEARNING...

The historical heritage, the diversity of European cultures and languages, democracy and human rights were frequently evoked to define European culture. Citi-



*« Los proyectos como EUROMEDINCULTURE(s) 2010 Ciudadanía realizan una labor muy importante en la democratización de la Unión Europea. Al mismo tiempo promocionan el sentimiento de pertenencia a la Europa unida y hacen más visible la actuación de las instituciones comunitarias. Celebro la iniciativa de los socios fundadores del proyecto y desde aquí expreso mi convicción en la necesaria continuidad del proyecto. »*

*Spain*

*« Il y a du travail, alors en avant ! C'est en réalisant des actions et en mutualisant nos réflexions et nos ressources que nous arriverons à faire vivre nos Arts au sein d'une Europe partagée »*

*France*

zens of the different Member States are unanimous in admitting to not knowing other European cultures well enough and an overwhelming majority voted for more emphasis on learning the languages and cultures (civilisation, art) of the Continent (84% and 86% respectively) and compulsory international exchange experiences from primary school level (73%) as the best means of overcoming this shortfall. De facto, citizens advocated that culture, art and creativity should be accorded a position of priority in the education system. If this learning has to be incorporated within the traditional school framework, with greater involvement of artists, it must not exclude informal learning opportunities, such as mobility experiences. In fact, culture is seen as the means of social and personal development most likely to excite a desire for knowledge and excellent oneself whilst seeking a better living environment for everyone.

## THE EUROPEAN UNION AND CULTURE

According to a large number of those consulted during 2010, Community insti-

tutions do not pay enough attention to culture (69%). When questioned about the main actions the European Union should embark on in the cultural field, the overwhelming response of citizens was the promotion of access to culture for all citizens and the development of intercultural skills and dialogue between cultures (62% and 61% respectively). Moreover, many stated that they were not aware of any European or international cultural cooperation programmes (66% of respondents). This result may be interpreted in a number of ways but it should be remembered that European policies must both intensify their action in favour of culture, and communicate more simply and effectively on the subject to ensure that the public benefit fully from them.

## CULTURE AND OPENNESS TOWARDS OTHERS

The act of encouraging cultural relations within Europe should not exclude the forging of ties with other regions of the world. The people sur-

veyed seem very interested in increasing exchanges and soaking up the cultural and historic contributions of other continents. In this regard, these were the results obtained: 54% of people responding to the questionnaire in 2010 would be ready to go abroad as voluntary members of a cultural organisation. Thus, the perception that the fundamental purpose of art and culture is to forge dialogue and knowledge between peoples is confirmed by this result. In contrast, contrary to preconceptions, despite the growing opportunities for cultural exchanges in a professional or personal capacity, and the interest demonstrated in such exchanges, the majority of those surveyed had never had the opportunity to participate in an international cooperation project or an exchange in another country. As for those who had already enjoyed such an



opportunity, they underlined the bureaucracy, the lack of acknowledgement of the positive effects of such an experience and the low level of interest expressed by some local and regional authorities. Lastly, freedom of movement (mobility) and the continuity of measures (sustainability) are further challenges which arise repeatedly in debates on the quality of artistic exchanges and cultural cooperation projects.

## CULTURE, THE DRIVING FORCE BEHIND ECONOMIC GROWTH AND INNOVATION

Based on an analysis of the questionnaires and the debates held in the different countries, the idea that culture constitutes a lever for economic development and innovation is widespread and commonly upheld by citizens. The question of how to make profit from the socio-economic potential of culture was the subject of intense discussions and citizens suggested numerous avenues for action in this regard. Suffice to say that at local, regional and national level, it seems that culture is barely considered as a means of economic development as yet. In fact, it is significant to note the low level of attention devoted to culture in sectors which have traditionally considered themselves to be removed from it (social affairs, health, the environment or employment). The difficulty in creating bridges between these sectors and that of culture remains the prevailing trend of people's mentalities. Consequently, the need to develop concrete partnerships in the cultural sector and other sectors of the economy (tourism, information technologies, research, etc.) is generally well-established but still has to be translated into action.

On the whole, the accounts gathered within the framework of the project confirm that there is a real need to question and renew the definition(s) of European culture as the basis for a model of 'living together', as well as a desire to define, on the basis of our collective imagination, common references and objectives with which to feed Community policy. Based on the main idea that sprung from the consultation, namely that culture must be admitted its proper place in European Society, the EUROMEDINCULTURE Network proposes to guide the European institutions through a strong political objective: **to establish the right to art and culture for all citizens.**

This objective can be broken down into three challenges of major importance:

- ★ **to allow artists, the public and citizens to develop exchanges with other cultures inside and outside Europe,**
- ★ **to formally recognise (and therefore, with significant financial support) culture as the essential driving force behind the economic and social development of the European Union,**
- ★ **and to ensure better integration of art and culture into formal and non-formal education.**



# EUROMEDINCULTURE(s) RECOMMENDATIONS

## POLITICAL OBJECTIVE: TO ESTABLISH THE RIGHT TO ART AND CULTURE FOR ALL CITIZENS

This right must include the following components:

- ★ The right to cultural exchanges inside and outside Europe and access to other cultures from Europe and the rest of the world for artists as much as the public and citizens
- ★ The right to the tangible recognition of culture as an essential driving force behind the economic and social development of the European Union
- ★ The right for art and culture to be integrated into formal and non-formal education

## CONCRETE IMPLEMENTATION OF THESE RIGHTS

- ★ The Charter of Fundamental Rights of the European Union
- ★ Community programmes and policies
- ★ Funding for Culture
- ★ Programme management and technical assistance

## PROPOSALS FOR CONCRETE PROJECTS BY THE EUROMEDINCULTURE(s) NETWORK

## POLITICAL OBJECTIVE

### TO ESTABLISH THE RIGHT TO ART AND CULTURE FOR ALL CITIZENS

*« Culture makes peoples  
better citizens! »  
Albanie*

It is customary to reproach the notion of human rights for being ineffective and utopian. Therefore, first of all, it should be remembered that utopia is one of the building blocks of the construction of Europe; it is largely thanks to its mobilising potential that the reconciliation between European nations has been possible.

We all, as members of the EUROMEDINCULTURE Network, even believe that human rights are a powerful tool for action in so far as they are not only capable of guiding political action towards a common ideal of justice but also, and more importantly, because they introduce the concept of a guarantee and consequently, of responsibility.

In fact, the inclusion of a body of principles and values within the law obliges all governments and political leaders claiming and desiring to observe it, to honour their obligations regarding human rights and to make every effort to ensure that these rights are defended and actually attained.

The integration of the right to art and culture for everyone in Community law is therefore indispensable to properly acknowledging the proper place of culture in European society and thus demanding political institutions and decision-makers to define and implement a policy which assures this right is fully implemented.

## POLITICAL OBJECTIVE

This right must include:

The right to cultural exchanges inside and outside Europe and access to other cultures from Europe and the rest of the world

Citizens expressed that they were hugely in favour of the idea that the promotion of creative work, artists and cultural professionals inside and outside Europe should be one of the EU's priorities in the cultural field (91%).

What is more, Europeans, as art audiences, frequently expressed their need to discover the cultures and artistic works of other nations, starting with those of their European neighbours. Everyone thought that cultural exchanges constituted a factor of open-mindedness and tolerance as well as a means of reducing prejudice, fighting discrimination, avoiding misunderstanding and ensuring peace. This sentiment is felt even more acutely and urgently as the economic crisis prevailing throughout Europe has a tendency to cause introversion and exacerbate xenophobic feelings.

The importance of cultural exchange was also brought up by many artists participating in the consultation process. 88% of them thought that artistic work should be international and intercultural because for them, experiencing the culture of others was a source of creative enrichment and inspiration, as well as a means of increasing their exposure and professional opportunities. Moreover, cultural professionals had numerous ideas for cooperation projects: artistic exchanges, residencies, collaborating on artistic works, festivals, book translations and multilingual libraries, etc.

However, artists underlined the importance of respecting the diversity of cultures. Cultural exchanges in Europe should not attempt to drown out the differences in a 'consensual soup' but on the contrary, assist in fighting against the standardisation of culture on a global scale.

Outside Europe, it was also possible to see the same importance being accorded to cultural exchanges. Thus, one of the primary objectives of the EU's external cultural action according to the citizens surveyed, the promotion of art and culture as a tool for intercultural dialogue and knowledge between peoples, came first (95 % of people considered it as an important or the most important objective).

In fact, throughout all the debates organised on the ground by different partners, the idea that cultural exchanges constituted an essential tool for dialogue, tolerance and communication between cultures emerged frequently. Art and culture are perceived as a universal language, shared by the whole of humanity and capable of building bridges between people and encouraging mutual comprehension and an ability to live together better.

Moreover, if Europe has set itself the objective of making its neighbouring countries an area of peace and stability, exchanges between societies (peoples, civic citizenship organisations, research centres, etc.) in particular represent a concrete

## POLITICAL OBJECTIVE

The right to cultural exchanges inside and outside Europe and access to other cultures from Europe and the rest of the world

*"While cooperation is useful, cultures must retain their identity and not to become a homogeneous one European culture. If the turban evolved in the desert to protect the people from the hot desert sun, this culture must not be invited to proceed to be followed in London or Paris, for it is nature that evolved culture, the natural state of the diversified condition. So not too much amalgamation but an appreciation of the differences where this difference must not be imported to countries which does not suit the country. A Straus waltz does not fit a barren desert!"*  
Malte

way to achieve this. As one French cultural operator involved in cultural cooperation projects in Lebanon said: 'Today we are at the point of no-return, the time to act for future generations is now'. This is why it is especially important for culture to be at the heart of the European project, which was itself born of a desire to end the centuries-old wars that had torn the Continent apart.

The consultations also highlighted the fear of a new Eurocentrism and the importance of not excluding any country from Europe's external cultural policy, both in relation to Europe's neighbouring countries and further afield (98% of respondents). The protection of European cultural works with regard to external influences was only selected by 28% of those questioned as one of the priorities for EU external cultural action.

Furthermore, it should be stressed that the Mediterranean Region features prominently in the desires expressed for discovery and cooperation. The Mediterranean is actually considered as being one of the cornerstones of European culture when, as bemoaned by many, its contribution to European civilisation is all too often neglected. The

Mediterranean, the cradle of three monotheistic religions, is also seen as a key area with respect to the international challenges of our times, torn apart by tragic conflicts and at the same time, a vehicle for aspirations and strong innovative and creative potential. Cultural cooperation between Europe and its Mediterranean neighbours is therefore a considerable political challenge, an essential issue for peace and intercultural dialogue and for determining a new geopolitical order in the face of new poles of power asserting themselves across the world.

But the consultations revealed strong disappointment vis-à-vis Euro-Mediterranean cultural policy. The Anna Lindh Foundation for Dialogue between Cultures, the main tool for cultural cooperation instituted by the European Commission following the Barcelona Process initiated in 1995, is experiencing serious financial difficulties, which makes it unable to actually support cultural cooperation between Europe and its Mediterranean neighbours. As for the Union for the Mediterranean, launched in 2008 with the objective of instilling fresh impetus into Euro-Mediterranean cooperation, it does not even include a cultural component. At the end of the

day, the programmes established by the European Commission within the framework of its regional policy (INTERREG IV), of its external cooperation policy (Mediterranean Sea Basin Programme, Euromed Heritage, Euromed Audiovisual, etc.) or its third countries culture programme (which does not provide for any partnership with the Mediterranean for the next two years at least), are either geographically exclusive (for example, they do not include Northern Europe although 64% of people surveyed thought that a Euro-Mediterranean cultural policy had to include the Southern and Eastern Mediterranean countries just as it involves the whole of Europe), or unsuited to small or medium-size cooperation projects. Furthermore, they often convey a backward-looking and traditional image of the Mediterranean, focusing on the heritage of Mediterranean culture as a priority and not devoting enough attention to contemporary creative work and the performing arts. In short, operators complained of a one-way cultural flow, caused by the numerous barriers to mobility and difficulties in accessing programmes providing European financial support faced by artists and cultural professionals from the other side of the Mediterranean; a situation which clearly runs counter to

## POLITICAL OBJECTIVE

The right to cultural exchanges inside and outside Europe and access to other cultures from Europe and the rest of the world

*Culture is a bridge between past, current and future time, as well it connects people from different «cultures».*  
Slovenia

the objectives indicated by the European Union with reference to intercultural dialogue in the Euro-Mediterranean Region.

In conclusion, the consultations held in the various countries exposed citizens' desire to see themselves with a definite common European cultural diplomacy, based on a consideration of culture as a factor of socio-economic development, dialogue and knowledge between peoples, even of conflict resolution and the reconstruction of post-conflict links. Whilst ensuring that the special interests of the Member States in terms of foreign policy are obser-

ved, Community action should be capable of harmonising national cultural diplomacies of the different countries. Many think that these instances of national diplomacy, aimed more at 'cultural influence' and acting as a 'showcase', could be perceived as a form of neo-colonialism abroad. The soft power of the European Union will be strengthened all the more when disseminating artistic works from the Continent by associating them with the promotion of the values and objectives that form the basis of the construction of Europe.



## POLITICAL OBJECTIVE

The right to the **tangible recognition** of culture as an essential driver of the **economic and social development** of the European Union

« Taide vaatii luovuutta ja ilman luovuutta ei synny innovaatioita. »  
Finland

The idea that culture constitutes one of the principal pillars of development is increasingly widespread and accepted.

Thus, the *European Agenda for Culture in a Globalising World*, which defines the axes of a future cultural policy for Europe, recognises culture as having an important role as a catalyst for creativity within the framework of the Lisbon Strategy for growth and employment\*. It considers creativity as the basis for innovation and accordingly, as an important factor for growth, competition, and employment.

In fact, the Agenda states that 'Europe's cultural richness [...] is an important asset in an immaterial and knowledge-based world. The European cultural sector is already a very dynamic trigger of economic activities and jobs throughout the EU territory'.

In this Communication, the European Commission also underlines the social role of cultural activities. This is even more valid during crisis periods, and many people participating in the consultations emphasised the role of culture as a factor of social cohesion, a tool for dialogue and for going beyond selfish preoccupations, and a means of achieving a common living space and of mobilising citizens. For many of them, culture was not an end unto itself but the cement of a harmonious and ega-

litarian society at a social and economic level. It is the foundation of a citizenship capable of thinking creatively, a place for experimentation, the results of which can be transposed to other areas of society and the economy.

This being said, two major concerns arose from the consultations, which emerged time and again in all countries.

On one hand, there was the sentiment that the economic potential of culture is underestimated. In fact, whilst culture was recognised as a factor for economic development and innovation by 87% of those surveyed - who evoked its ability to create employment and wealth by making a country's image more attractive, having a positive impact on tourism and investment, allowing for the 'human' development of a country, stimulating the imagination, etc. - this potential is not fully exploited in reality, as clearly demonstrated by the low budget allocated by the European Union for culture.

Moreover, even though cultural operators are aware of the usefulness of measuring the economic impact of culture in order to make their contribution to the economic and social development of a territory stand out and thereby strengthen recognition of it, they experience a certain weariness at having to

## POLITICAL OBJECTIVE

The right to the tangible recognition of culture as an essential driver of the economic and social development of the European Union

constantly prove themselves when they see that the numerous studies already undertaken have not as yet brought any real results (limited budgets, failure to include cultural components in national operational programmes implementing European territorial policy\*, etc.).

Rather than carrying out studies, the professionals and decision-makers who were consulted underlined the necessity of making populations and local economic and political actors aware of the economic importance of culture in order to gain acceptance of the idea and the usefulness of significant investments in culture.

If our questionnaire respondents adopted a positive stance (84%) regarding the necessity of strengthening ties between the cultural world and the economic world and its different busi-

ness sectors (tourism, information and communication technologies, etc.) with a view to increasing the social and economic impact of investments in culture, many of them equally expressed their fears over the risks of exploitative influence caused by the two being brought together (for example, private sponsorship was chosen as the best method to finance culture by only 6% of respondents).

Whilst they expressed the necessity of promoting its positive effects on the artistic world - in relation to creation (confronting a new world, everyday reality), project management (professionalisation, sense of responsibility, realism) - and on the corporate world (stimulating the creativity of employees, the team spirit, the sense of belonging to the company, etc.), they stressed that creation must maintain its independen-

ce and must not give way to profitability criteria or utilitarian requirements. Therefore, it is necessary to remember that culture is not 'a commodity like the others' and that if economic impact becomes an end unto itself, we run the risk of witnessing the disappearance of art forms that are original but not financially viable.

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\* The objective of this strategy for economic development established by the Lisbon European Council in 2000 is to make the European Union 'the most competitive and dynamic knowledge-based economy in the world, capable of sustainable economic growth with more and better jobs and greater social cohesion.'

\*\* The French Government, for example, opted in 2007, contrary to the previous programme (2000-2006), not to include culture in its National Strategic Reference Framework, perhaps considering that it was not an important competition factor for territories.



## POLITICAL OBJECTIVE

The right to the integration of art and culture in formal and non-formal education

*« Only diversity of the today cultures makes Europe the only ONE! »  
Albania*

The improvement of access to culture for everyone is considered to be an essential objective for Europe's cultural policy by 92% of citizens.

For the European citizens who voiced their opinions in our public consultation, access to culture was understood both in the traditional sense of cultural democratisation, that is to say access to culture as a consumer/spectator (access to cultural places and products), and in practical terms, implying their own active participation as actors (possibility of trying an artistic activity).

Art and cultural education was, in this respect, seen as the best way of ensuring the democratisation of art and consequently, the real achievement of the right to culture.

Moreover, 86% of respondents thought they needed to improve their knowledge of other European cultures. 93% of them considered that the promotion of intercultural skills should be counted as one of the most important courses of action that the EU could undertake in the cultural field, and that it should do so from primary school.

However, many considered that culture and art practice are not sufficiently catered for by educational policies in Europe. It is therefore time that Europe adopts a real Community policy capable of bringing together culture and educa-

tion, formal and non-formal learning, and theoretical teaching and art practice.

Actually, whilst practice is indispensable to forming a desire to learn, knowledge is necessary in order to be able to truly appreciate art. Cultural and art education must therefore combine the three modes of expression: the aesthetic mode (to experience, to consume art), the artistic mode (to create, to produce, to practise) and the symbolic mode (to reflect, to interpret).

Furthermore, if school remains a bastion of democracy, informal learning, achieved in particular through the international mobility of young people and cultural exchanges between countries, was considered as a particularly effective means of strengthening intercultural capabilities and access to art. We observed the same degree of desire to decompartmentalise the cultural and artistic milieu from the scholastic milieu amongst those surveyed.

Artists are probably best placed to re-establish this link between formal and informal education. It is therefore necessary to strengthen their presence in all places of formal education: primary, secondary, higher, and lifelong learning (important or very important for 91% of those questioned). This being said, those participating in the consultation highlighted that artists must be able to maintain their independence, which

means they must define their projects in connection with the objectives established by national education authorities but in an autonomous fashion.

Lastly, the articulation of both 'art' and 'culture' signifies that it is important not to limit ourselves to the field of artistic expression in the strict sense of the term but must also incorporate everything that constitutes culture in a society in the anthropological sense of the term (its language, traditions, history, etc.). An effective Community policy in this field must take this dimension fully into account.

Very often, people who participated in the consultation process underlined the essential nature of culture and art for the development of competencies, know-how and self-management skills that are transferable to professional life. This is even more so for young people, these citizens of the Europe of tomorrow who can, by their creativity, open-mindedness and dynamism, make an essential contribution to the construction of Europe. It is thus fundamental to encourage a sentiment of European citizenship in them which is respectful of other cultures and to multiply their opportunities for realising their personal, social and professional potential by ensuring that art and culture are more fully integrated into their educational pathway.

## CONCRETE IMPLEMENTATION

# FOR A RIGHT TO ART AND CULTURE FOR ALL CITIZENS

*« Everybody should engage in culture and creativity for a year. A culture year should be obligatory for everyone. »  
Germany*

In order to translate the aspirations of European citizens into reality, amalgamated through the demand for a right to art and culture for everyone and the corollaries of this right in the socio-economic and educational fields and in relation to cultural exchanges, the EUROMEDINCULTURE Network hereby proposes a series of recommendations designed to guide Community action with regard to culture.

Logically, this starts with the formal integration of the right to art and culture for everyone in European instruments for the protection of human rights, and the Charter of Fundamental Rights of the European Union in particular.

Then, it would be necessary to ensure these rights were fully realised by significantly improving European policies and programmes concerning culture, increasing the financial support for culture, making programme management more fluid and strengthening technical assistance for setting-up projects.

THE OBJECTIVE SOUGHT BY THE EUROMEDINCULTURE(s) NETWORK IS THAT THESE OPERATIONAL PROPOSALS BE TRANSLATED INTO CONCRETE ACTIONS IN COMMUNITY POLICY FROM 2013.

## CONCRETE IMPLEMENTATION

### GREATER INCLUSION OF CULTURE IN THE CHARTER OF FUNDAMENTAL RIGHTS OF THE EUROPEAN UNION

*Kultura je most med preteklostjo, sedanostjo in prihodnostjo, prav tako pa povezuje ljudi različnih «kultur»*  
Slovenia

For the first time, the **Charter of Fundamental Rights of the European Union** reaffirms all the civil, political, economic and social rights of European citizens as well as any person living on the territory of the European Union in one single law.

Even though the legislation does not form part of the Treaty of Lisbon (contrary to the provisions of the Treaty establishing a Constitution for Europe), the Charter of Fundamental Rights of the European Union is of a legally binding character and is therefore at the foundation of the European Community with regard to citizens' rights.

The only reference to the issue of cultural rights laid down by the Charter is in Article 13 entitled 'Freedom of the Arts and Sciences', which stipulates that 'The arts and scientific research shall be free of constraint. Academic freedom shall be respected.'

On the subject of the promotion, protection and defence of cultural rights, the Charter of Fundamental Rights of the European Union thus falls visibly short of the standards established by other international laws on human rights.

This is especially the case in relation to Article 27 of the Universal Declaration of Human

Rights which states: '1. Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits. 2. Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author'; and Article 15 of the International Covenant on Economic, Social and Cultural Rights which stipulates that: '1. The States Parties to the present Covenant recognise the right of everyone: (a) To take part in cultural life; (b) To enjoy the benefits of scientific progress and its applications; (c) To benefit from the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author. 2. The steps to be taken by the States Parties to the present Covenant to achieve the full realisation of this right shall include those necessary for the conservation, the development and the diffusion of science and culture. 3. The States Parties to the present Covenant undertake to respect the freedom indispensable for scientific research and creative activity. 4. The States Parties to the present Covenant recognise the benefits to be derived from the encouragement and development of international contacts and co-operation in the scientific and cultural fields.'

## CONCRETE IMPLEMENTATION

### EUROMEDINCULTURE(s) Recommendations

- ★ The Charter of Fundamental Rights of the European Union must therefore, at the very least, be supplemented by adding the provisions stipulated by the other international laws on human rights..
- ★ Moreover, it must clearly affirm the **cultural rights of minorities and immigrant populations** on European territory.
- ★ In the field of external cooperation, and more particularly that of **development aid**, it is necessary for the right to culture to be included in the conditions for aid and that activities implemented locally - even when using service suppliers – show greater respect for local cultural characteristics of a distinctive nature..
- ★ Lastly, the European Union must adopt **ethics of cultural cooperation** written in a charter annexed to the treaties and based on the values of respect and equality between partners. The creation of a European Ethics Committee with responsibility for cultural issues, suggested as early as the first consultation phase in 2009, should moreover be accompanied by putting in place an administrative appeal procedure for operators (including those from countries that are not Member States) who believe they are the victims of a failure to respect these principles.



## CONCRETE IMPLEMENTATION

### COMMUNITY POLICIES AND PROGRAMMES

In order to provide a concrete response to the aspirations of Europeans in favour of obtaining a right to art and culture for everyone, it is necessary to make a certain number of improvements to Community policy on culture and to programmes implementing this policy.

On the basis of observations and reflections arising from an analysis of the debates and the answers to the questionnaires, EUROMEDINCULTURE(s) would like to invite the European Institutions to consider the proposals below with the 2014-2020 funding programmes in mind.

## EUROMEDINCULTURE(s) Recommendations

The right to cultural exchanges inside and outside Europe and access to other cultures from Europe and the rest of the world

*«La cultura, aunque nace del seno del país al que pertenece, no tiene fronteras. Si se limita con fronteras, pierde su valor.»*  
Spain

- ★ To **remove the barriers to movement** faced by artists and cultural professionals outside the European Community wishing to come to Europe. Mobility constraints and the image of 'Fortress Europe' run counter to the objectives declared by the Union regarding the promotion of cultural exchanges. As highlighted by a Spanish speaker, 'la cultura no tiene fronteras' and without mobility and real physical meeting, 'intercultural dialogue' becomes mere rhetoric.
- ★ To **create a European artist status** by harmonising national legislation (in terms of remuneration, contracts, copyright, social protection, tax issues, etc.). This process of harmonisation, which must encourage cooperation, must not cause a levelling down.
- ★ To **increase foreign residency grants** for artists, virtually uncatered for by European programmes.
- ★ Quite legitimately, the European Commission places an emphasis on cooperation projects which value common creative works, the 'doing together' rather than mere diffusion in foreign countries. However, it would be interesting to also envisage **European grants to assist the diffusion of the performing arts in foreign countries**, particularly to provide support for high-quality art forms encountering problems in relation to diffusion, as well as productions by young artists as yet unknown.
- ★ To envisage, with particular reference to the Culture Programme, **grants for the mobility of project promoters** allowing them to **organise networking meetings, establish partnerships and design projects** as well as feasibility visits, good practice seminars, traineeships, shadowing for professionals, etc. (following the example of what is offered by the Youth in Action and the Lifelong Learning programmes). Project promoters complain about the difficulty involved in creating solid partnerships from a distance, and denounce the paradox of a policy to encourage exchanges which does not support the early stages of project preparation.
- ★ To **strengthen the role of regional authorities in cultural cooperation at European level** by introducing them to networks, making them more aware

## CONCRETE IMPLEMENTATION

### COMMUNITY POLICIES AND PROGRAMMES

#### EUROMEDINCULTURE(s) Recommendations

The right to **cultural exchanges** inside and outside Europe and **access to other cultures** from Europe and the rest of the world

of European issues, encouraging job swaps between regional authority officials from different countries, etc. In fact, the answers and accounts of local political actors from different regions revealed a marked lack of awareness of European policies and how they are implemented.

- ★ To help reinforce the **structuring and professionalisation of the arts and culture sector** in Europe, especially by improving support to sectoral networks and platforms.
- ★ Europe must adopt a **proper Euro-Mediterranean cultural policy** by providing the Union for the Mediterranean with a cultural component. This cultural

component must involve all countries within the European Union and within the Mediterranean neighbourhood, allow numerous cooperation projects to be established, including small-scale projects, and encourage the participation of South-Mediterranean countries by reducing the compulsory share of funding that they have to provide and simplifying grant application files, particularly those relating to calls for proposals published by European delegations.

- ★ **Let the voices of the 'Southerners' be heard:** it is essential to have non-European countries participating in debates on the cultural policy of the EU. Southern-Mediterranean partners in

the EUROMEDINCULTURE Network taking part in the project expressed their right and their interest for their voices to be heard within the framework of the implementation of Community cultural policy.

- ★ **To develop the cultural competencies of European Union delegations** in third countries and strengthen their human and financial resources (with personnel specifically assigned to cultural issues), by providing them with a more significant cultural budget to be used for innovative and meaningful projects instead of a few high-visibility events.



## CONCRETE IMPLEMENTATION

### COMMUNITY POLICIES AND PROGRAMMES

#### EUROMEDINCULTURE(s) Recommendations

The right to the **tangible recognition of culture as an essential driver of the economic and social development** of the European Union.

*« Le monde économique aurait beaucoup à apprendre du monde culturel, notamment en ce qui concerne des notions comme la créativité, l'esprit d'équipe (ce qui fait le lien) et, dans l'autre sens, le monde culturel doit aussi intégrer des notions d'économie (sens des responsabilités, rendre plus réaliste un projet en montrant sa rentabilité...). »*

France

- ★ **Culture to be automatically included in European policy on regional competitiveness and social cohesion.** Financed by structural funds\*, the objective of this policy is to encourage harmonious, balanced and sustainable development of the territories of the European Union in accordance with the Lisbon and Gothenburg Strategies\*\*. In this respect, it is best placed to promote the socio-economic potential of culture in a given area and at the same time, to forge a link between local and global by allowing each European citizen to feel that they belong to a bigger picture. The idea of systematically including a cultural dimension in the operational guidelines to the structural funds (whether for cross-border cooperation projects or cultural development projects in a given region) also obtained the unanimous approval of questionnaire respondents (86%).
- ★ **Strengthening professional capabilities in the cultural sector** by 'Europeanising' national cultural management training (raising awareness of the European context in the fields of law, taxation, commerce, etc.) by increasing training opportunities abroad in management, entrepreneurship, etc. (this last point was considered important or very important by 86% of those answering the questionnaire). This could be achieved within the framework of the Culture or Lifelong Learning Programmes by establishing a measure providing **European training workshops** for cultural operators designed not only to strengthen the technical and management skills of trainees but also to develop their intercultural competencies by allowing them to share their experiences with operators from other countries. These workshops would be additional to existing professional mobility opportunities (European Voluntary Service, Leonardo, Erasmus for Entrepreneurs).
- ★ To promote the discovery of **careers in culture**, with employment opportunities at European level (careers involving lighting, scenery, costumes, cultural heritage, digital arts, etc.).
- ★ To better identify and value the beneficial effects of the practice of art and culture in terms of **integrating young people into employment** and to adapt public employment services to better suit the specific demands of the cultural sector by improving existing arrangements for pathways to employment and new business grants.
- ★ To increase the opportunities for creative partnerships between the cultural field and other sectors of the economy, by **promoting artist residencies in companies** through the introduction of residency contracts based on the same principle as French CIFRE agreements (Industry training and research agreements entered into by post-graduates and companies or associations).
- ★ To strengthen support for **cultural projects with strong social implications** (assisting people to enter into employment, to return to work, community service, young people and adults in difficulty, action in prisons, psychiatric assistance, etc.) by envisaging specific measures within the Culture Programme and in transregional cooperation programmes.

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 \* The ERDF (European Regional Development Fund) and the ESF (European Social Fund), which make up the 'Sustainable development' category, the biggest EU budget line. This policy has three main objectives: 'Convergence', 'Regional competitiveness and Employment' and cross-border 'Territorial cooperation'.

\*\* The Gothenburg Strategy defines the European Union's principles and objectives in relation to sustainable development.

## CONCRETE IMPLEMENTATION

### COMMUNITY POLICIES AND PROGRAMMES

#### EUROMEDINCULTURE(s) Recommendations

The right to the integration of art and culture in formal and non-formal education

*« Europe's future depends on its millions of young people »*  
Malta

★ **To decompartmentalise formal and non-formal education** and promote active cooperation between cultural operators, educators, artist instructors and teachers working in the national education system in different countries. This is mostly achieved by ensuring **greater flexibility for the Youth in Action Programme** (which focuses exclusively on informal and non-formal education projects for young people but does not allow for the possibility of working in partnership with the world of formal education) and by incorporating a **specifically cultural component into the Lifelong Learning Programme** to provide for art education projects between schools, secondary schools and colleges from different countries, to assist teachers to educate themselves in art and culture, and to encourage their mobility so that they are able to communicate first-hand experience of other cultures to students.

★ To establish a certain number of **compulsory subjects in the school curricula** in different Member States, including **arts education** (aesthetic, artistic and symbolic) and an **introduction to and awareness of other cultures** (of European countries and beyond). A more outward-looking attitude towards the world in the educational curriculum must also **place value** on the **contribution of other**

**civilisations** (especially the Arab-Islamic civilisation) to European culture and history, in school textbooks.

★ These theoretical teachings and practices must be accompanied by a **study or professional training experience in a foreign country** (University exchange, a company traineeship, voluntary work) for every young person before their compulsory schooling ends. In particular, it is necessary to promote (which includes increasing credit lines) the **European Voluntary Service** which enables young people between the ages of 18 and 30, regardless of their level of education (contrary to the Erasmus Programme, for example), to take advantage of the personal enrichment provided by such an experience in personal, linguistic, intercultural, social and professional terms.

★ To strengthen the intercultural skills of Europeans by improving **foreign language** teaching. In fact, for many,

access to different European cultures happens above all by learning European languages.

★ To exploit the **educational potential of television and other forms of mass media** to disseminate cultural content, particularly in relation to young people. Showing cinema screenings and high-quality television programmes (documentaries, news features, etc.) from all over Europe in original language with subtitles would be an extremely good means of improving both the intercultural and linguistic skills of Europeans. In the same vein, the idea of creating a common television programme combining information, entertainment and culture and available in all European languages has been suggested.

★ To support the **training of young artists and cultural professionals** by setting up a programme specifically targeting young people and culture. In fact, on closer consideration of the framework provided by the Youth in Action programme which funds exchanges for young people and the European Voluntary Service, it becomes apparent that culture is an extremely popular choice amongst young people (over 40% of projects are predominantly cultural) but supply falls significantly short of demand. It is therefore important to establish an ad hoc



## CONCRETE IMPLEMENTATION

### COMMUNITY POLICIES AND PROGRAMMES

#### EUROMEDINCULTURE(s) Recommendations

The right to the integration of art and culture in formal and non-formal education

programme which encourages the mobility of young people, practical exchanges, common training workshops and creative residencies for young people from different countries, etc. It is essential that support is increased in this respect taking into consideration the difficulties of integration into employment faced by young artists and cultural professionals.

- ★ To increase visiting of cultural places by young people by offering **free access** to cultural places and products throughout Europe.
- ★ To carry out research on the **digitalisation of cultural heritage** and to develop Internet usages for access to culture at school.

- ★ To strengthen partnerships between **the research** world and that of art and culture at European level, especially by increasing programmes and doctoral research grants in cultural studies (cultural policies, sociology of art and culture, cultural sector economics, cultural diplomacy, etc.), collecting and archiving established knowledge, and making it readily available to cultural operators, artists, decision-makers, intellectuals, the media and the general public.



## CONCRETE IMPLEMENTATION

### FUNDING FOR ARTS AND CULTURE

The artists, cultural operators and members of the general public who took part in our survey all highlighted the fact that the European Union cannot implement an ambitious and coherent policy with the objectives that it has set itself in the cultural field (cf. Lisbon Strategy for growth and employment) without an adequate budget. In order for culture's proper place in European Society to be recognised, it must be placed at the heart of European policies, including (or especially) in terms of budget.

An analysis of the questionnaires and the debates generally indicates a consensus on the necessity, particularly strong during a period of global economic crisis, for diversification of sources of funding and for a departure from absolute dependency on public subsidies (86% of those surveyed). This can be achieved, for instance, by supporting innovative sources of funding such as sponsorship and partnerships between the public and the private sectors, traditionally separated. Moreover, the opinion that to maintain its independence, the cultural world also had to learn to fund



itself, to create its own economy, its own funding dynamics, was voiced a number of times.

The citizens consulted were also in agreement that European support for culture has to be truly accessible to everyone, including the smallest organisations and young people who are at the beginning of their careers and less-established financially. Whilst cultural cooperation is desired by all, the internationalisation of practices requires a significant commitment in terms of human and financial resources, outside the reach of many artists and professionals. By failing to involve all cultural actors, the grand declarations of intent by Brussels on the construction of a Europe of cultural cooperation have fallen on deaf ears.

Here are the ideas expressed by European citizens on how to improve funding for culture:



## CONCRETE IMPLEMENTATION

### FUNDING FOR ARTS AND CULTURE

#### EUROMEDINCULTURE(s) Recommendations

- ★ To significantly **increase the budget** allocated for culture (EUR 400 million for the Culture Programme from a total operating budget of EUR 141.4 billion in 2010, or 0.28 %).
- ★ To pursue the **cross-functional inclusion of culture** across European policies, namely to increase opportunities for financial support for cultural projects through programmes not specialising in culture (regional policy for territorial development, rural policy, social cohesion policy, etc. but also in fields traditionally removed from culture such as health or the environment).
- ★ The **promotion of sponsorship** at European level by establishing financial and tax incentives for corporate sponsorship (similar to apprenticeship tax) and (possibly) the creation of a European sponsorship agency, a kind of intermediary between the projects to be funded and businesses. This agency could be responsible for informing private business people about sponsorship possibilities and persuading them to invest in the cultural field on one hand, and for providing a comprehensive overview of sponsors and guiding project promoters in their search for co-funding on the other.
- ★ To experiment with the possibility of applying the principle of the **Auction Floor Programme** across all projects of a cultural nature evaluated by the European Commission (and submitted within the framework of the Culture Programme, the Youth in Action Programme, and the Europe for Citizens Programme, etc.). Launched by Euro-peAid within the framework of cooperation with third parties, the objective of this initiative, which is a kind of 'cultural auction', is to present investors and potential donors (Member States and regional authorities of the EU, private foundations, businesses, etc.) with budget proposals of exceptional quality that have been meticulously evaluated by the Commission but which have not been able to secure funding due to budgetary constraints. By increasing the visibility of these projects, bearing the 'EC seal of approval' and ready-to-fund, the objective is to facilitate a match between investors and project promoters.
- ★ The introduction of a **system of direct or indirect taxation** at European level (profits of listed companies, profits from international financial transactions, from games, etc.) and payment of a portion of income to the cultural sector.
- ★ To facilitate participation by small project promoters by bringing a system of **advance instalments of project funding** into widespread use (also in relation to structural funds, which operate on an expenditure-reimbursement basis only and require an initial capital outlay which is difficult to manage for small organisations) and to make this advance proportionate to the financial capacity of project promoters.
- ★ The introduction of **micro-grants** to allow small-scale cooperation projects to receive support (81% of respondents). This would not lead to piecemeal Community action as all too often contended but a denser meshing of cooperation projects which although small-scale, would provide a tangible contribution to openness towards others, to dialogue and to the construction of a European identity. Moreover, these small projects can constitute the first step towards projects on a larger scale. Thus, it could be modelled on the Youth in Action Programme which provides support to small cooperation projects run by operators who are experiencing their first encounter with cooperation, whilst incorporating this kind of micro-grant into the Culture Programme.
- ★ To adopt procedures which force States to use the entire amount they receive in their **structural funds** envelope to finance cultural projects (all too often, the residual budget is returned even though there are interesting projects waiting for funding).
- ★ To **reduce waiting time** for decisions on funding applications and for the payment of grants.

## CONCRETE IMPLEMENTATION

### TECHNICAL ASSISTANCE AND PROGRAMME MANAGEMENT

What arises from the consultations carried out in the different regions is that Europeans entertain an idea of a Europe that is out-of-touch with its citizens, too bureaucratic and non-transparent in terms of how it operates.

Citizens seem to view the regions as important places where local and global interconnect to bridge this fracture, with regional authorities sometimes being said to have an important role to play in defining and implementing cultural policy in Europe. Moreover, the question of regional anchoring also applies to artists, in so far as the regionalism of an artistic project is crucial to ensure its sustainability.

With respect to the definition and implementation of cultural policy in Europe, there is a discernible desire to involve citizens more fully, both through their representatives in the European Parliament\* and more directly, through various mechanisms for participatory democracy which enable the involvement of citizens, cultural professionals and civil society.

It is noteworthy that during certain exchanges debating the question of who was best placed to relay Europe's cultural policy, EU Member-Governments came in last place. Whereas, according to the principle of subsidiarity\*\*, culture is a responsibility that is incumbent first and foremost upon the Member States, the latter are sometimes perceived to not really be playing the game, which entrenches the gap between citizens and institutions, passing the buck on to the European Commission and only partially informing citizens about Europe.

Moreover, whilst Article 151 of the TCE\*\*\* does not provide for the harmonisation of the legislative and regulatory provisions of the Member States in the cultural domain, the development of a proper common cultural policy requires not only a strengthening of the powers of the EU in this field but also an improvement in cooperation between the four key actors in

the form of the Regions, the States, the European Union and civil society.

Lastly, it is noteworthy that assistance in implementing international cooperation projects and international exchanges was considered by 91% of people answering the questionnaire as one of the most important actions to be adopted by the EU in the cultural field and that furthermore, information on European cultural assistance as well as project application and project management assistance, were considered by participants as being almost as important in this respect as increasing financial support.

The following recommendations, most of which come from cultural operators who have already been faced with preparing European project application, all aspire to reduce the distance between citizens and institutions in one way or another by adopting a simpler, more flexible, more direct, and more locally anchored approach to programme management.

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\* In this regard, the reinforcement of the European Parliament's role (by extending the codecision procedure or 'ordinary legislative procedure') and improvements to the efficiency of the decision-making process (by extending qualified majority voting in the Council) afforded by the Lisbon Treaty is beneficial to the development of a European cultural policy.

\*\* The purpose of the EU role is not to replace the actions of Member States but a role of 'supporting, coordinating or complementary action', which excludes the possibility that legally binding acts which may be adopted by the Union within this framework could include the harmonisation of the legislative and regulatory provisions of the Member States.

\*\*\* Article 151 of the Treaty on European Union (1992) forms the basis for EU action in the cultural field.

## CONCRETE IMPLEMENTATION

### TECHNICAL ASSISTANCE AND PROGRAMME MANAGEMENT

#### EUROMEDINCULTURE(s) Recommendations

- ★ To facilitate the application process by **simplifying and combining the subsidy application files** into one file and by using clear, transparent and explicit language.
- ★ To look out for **project formatting risks** caused by the necessity of replying in accordance with specific criteria (in terms of eligible geographical areas, objectives, etc.) imposed in calls for applications and likely to constrain the creativity of project promoters and force them to alter and sometimes downgrade their initial ideas.
- ★ **To shorten** final and/or intermediate **reports** and to base evaluation (economic, social and human) more on the impact of a project on its area and the local community than on strict adherence to the operating budget and a meticulous justification of expenditure.
- ★ **To adjust the time frames** of the European institutions so that they are better suited to artistic creation and the management of cooperation projects (time required to establish proper relationships with partners, period necessary to adapt to each other, the desire to continue the cooperation beyond the eligibility period established by the EU, etc.).
- ★ To **make information** on European support mechanisms more readily available (on average, awareness of these mechanisms is low in most European countries) and to improve the notification of calls for proposals (using customisable e-mail alerts, for example).
- ★ To encourage the sharing of knowledge and know-how by creating a **virtual European platform for cultural cooperation** which would compile information regarding financial support mechanisms, a map of artists' residencies, a calendar of cultural events across Europe, a list of artists, cultural operators and public institutions, etc. wishing to implement cooperation projects, a forum for discussion and contact, a gallery of past projects, etc.).
- ★ **To promote technical assistance** to prepare application files and to manage cooperation projects (in particular, assistance to find reliable partners in foreign countries), by creating regional bodies, like the ADCEI [Association for European and International Cultural Development], whose mission would be to centralise information on European support mechanisms, to act as intermediaries between the institutions and professionals on the ground for project management, to establish a link with private financiers and to strengthen the visibility of successful projects.
- ★ To improve the management of European programmes by **local authorities** in order to ensure greater punctuality in the communication of results and the publication of calls for proposals.
- ★ To assure **better coordination** between European, national and regional institutions, by ensuring that funding for culture is divided more evenly between them to avoid any instance of overlapping, duplication or wasting of resources.
- ★ **To define the evaluation criteria** used for applications more clearly, including those relating to the artistic quality of the project (which must not be based on too narrow or elitist an approach to culture but must integrate other creative forms such as those derived from 'subcultures').
- ★ In the event a file is rejected, it is better to explain the reasons for the decision to the project promoters. Moreover, certain professionals raised the idea of **giving applicants the possibility of defending their projects face-to-face**, possibly by establishing regional committees to relieve the burden of work that this would represent for Brussels. These regional antennae of the European Commission could equally be in charge of visiting projects carried out with Community funds on the ground, no longer contenting themselves with final reports and putting an end to the regretted lack of direct contact between cultural operators and managers in the European Institutions.

## CONCRETE PROJECT PROPOSALS FROM THE EUROMEDINCULTURE(S) NETWORK

In order to build on the proposals above, the EURO-MEDINCULTURE(s) Network is contemplating implementing pilot projects, such as:

### ARTISTIC PROJECTS

Projects for artistic creation touring throughout Europe (visual arts, performing arts, readings, etc.), allowing artists to travel the length and breadth of Europe, to meet artists from other countries with a view to collaborative creative work, and to present these works in all parts of Europe, including rural areas and underprivileged districts.

### RESEARCH, DOCUMENTATION, AWARENESS, COMMUNICATION AND LOBBYING PROJECTS

(based on the conclusions of the EUROMEDINCULTURE Citizenship Project)

The creation of a multilingual, virtual European platform for cultural cooperation, which would compile information regarding financial support mechanisms, a map of artists' residencies, a calendar of cultural events across Europe, a list of artists, cultural operators, public institutions and sponsors, etc. wishing to implement cooperation projects, a forum for discussion and contact, a gallery of past projects, advice for project promoters, the publication of calls for projects, the different studies performed on cultural issues in Europe and the Mediterranean, etc.

### PROJECTS COMBINING ART AND REFLECTION: 'EUROMEDINCULTURE(S) Partages et Créations (Sharing and Creating)'

*A project supported by the European Commission within the framework of the Culture Programme, 'Cooperation Projects with Third Countries' (May 2011-April 2013).*

This project aims to promote the artistic creativity of the Euro-Mediterranean region by encouraging the circulation of creations, strengthening the mobility of artists and cultural professionals and facilitating the emergence of cultural cooperation projects between the two shores of the Mediterranean. In concrete terms, it consists in

organising a series of 'Euro-Mediterranean Meetings for artistic and cultural cooperation' di-

vided into two phases, one professional and one artistic: the first will consist in organising meetings between artists and cultural operators from different backgrounds aimed at encouraging the exchange of ideas and good practice and reflection on Euro-Mediterranean cultural policies, and the second phase will consist in the enhancement of contemporary Euro-Mediterranean creation in the eyes of a wide public through the diffusion of works

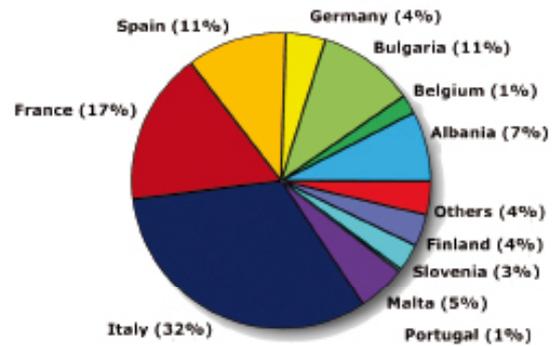


MORE INFORMATIONS ON THE  
EUROMEDINCULTURE(S) NETWORK WEBSITE  
[www.euromedinculture.org](http://www.euromedinculture.org)

# EUROMEDINCULTURE (s) Citizenship 2010 PROJECT KEY FIGURES

### THE QUESTIONNAIRE

People responding to questionnaire	2 368
<b>PUBLIC</b>	
Member of a public authority	15.36%
Culture professionnall	36.42%
General public	44.42%
<b>GENDER</b>	
Women	62.50%
Men	36.00%
Unknown	1.50%
<b>AGE</b>	
12-25	32.10%
26-40	35.20%
41-64	27.60%
+65	3.60%
Unknown	1.50%
<b>OCCUPATION</b>	
Student	12.29%
Self-employed	4.39%
Employee in a public organisation	4.73%
Employee in a private organisation	8.02%
Unemployed	1.82%
Retired	1.44%
Other/Unknown	67.60%
<b>LEVEL OF EDUCATION</b>	
Primary	1.90%
Secondary	8.80%
Higher	73.40%
Other/Unknown	15.90%



The «others»: Algeria, Austria, Croatia, Egypt, Ethiopia, Greece, Lithuania, Poland, Romania, Kosovo, United-Kingdom, Sweden, Swiss, Tunisia, Turkmenistan, Turkey.

### THE DEBATES

NUMBER	31
Albania	1
Germany	5
Belgium	3
Bulgaria	1
Spain	7
Finland	3
France	5
Italy	1
Malta	2
Slovenia	1
Others	2
<b>PARTICIPANTS</b>	<b>1700</b>

**CITIZENS ACTIVELY INVOLVED  
IN THE DEBATES AND THE  
QUESTIONNAIRE: 4068**

## The EUROMEDINCULTURE(s) Network

Comprised of public authorities, universities, research centres and NGOs from Europe and the Mediterranean area, the **EUROMED**iterranean **IN**formation **CULTURE(s)** cooperative network was launched by ADCEI in 2004 to foster mutual understanding and the emergence of cultural cooperation projects in the Euro-Mediterranean area.

### Partners involved in the EUROMEDINCULTURE(s) Citizenship project in 2010



**ASSOCIATION POUR LE DÉVELOPPEMENT CULTUREL EUROPÉEN ET INTERNATIONAL**  
**ADCEI** (Project leader)  
 MARSEILLE, France  
[www.adcei.org](http://www.adcei.org)

As an association specialising in issues of cultural cooperation at the Euro-Mediterranean level, ADCEI's primary mission is to inform, direct and guide cultural stakeholders in regard to European schemes in support of culture.



**CENTRITUDES**  
 LA LOUVIERE, Belgium  
[www.centritudes.be](http://www.centritudes.be)

Centritudes, the cultural development consultancy firm from the Centre region, has the objective of strengthening cultural coordination and regional and local development initiated by the Regional Culture Centre by conducting studies, consultancy and project coordination.



**ETNIA**  
 LISABON, Portugal  
[www.etnia.org.pt](http://www.etnia.org.pt)

The Etnia Association is active in the areas of culture and development. Working in the Portugese-speaking context, it bases its work around a concept of culture as a component in development and dialogue between peoples.



**ALBANIAN FORUM FOR THE ALLIANCE OF CIVILIZATIONS (AFALC)**  
 TIRANA, Albania  
[www.afalc.org](http://www.afalc.org)

The AFALC Association is a result of the UN Alliance of Civilisations' initiative, and works to highlight Albanian cultural heritage, and for the harmonious co-existence of the country's different religious communities. The AFALC's main themes are migration, youth, education and media.



**DIPUTACIÓN PROVINCIAL DE GRANADA**  
 GRANADA, Spain  
[www.dipgra.es](http://www.dipgra.es)

La Diputación de Granada is a public authority in the province of Granada in the South of Spain. It networks with councils in the area to eradicate economic, social and cultural instability at a local level.



**FONDAZZJONI TEMI ZAMMIT**  
 MSIDA, Malta  
[www.ftz.org.mt](http://www.ftz.org.mt)

The Temi Zammit Foundation is one of the main Maltese agencies for local development. It works to implement local and international projects in the fields of education, culture and innovation.



### FUNDACIÓ INTERARTS

BARCELONA, Spain  
[www.interarts.net](http://www.interarts.net)

The Interarts Foundation is a private agency of international scope, specialising in the creation of cultural policies and the development of cultural cooperation projects at national and international levels.



### INTERNATIONAL MUNICH ART LAB

MÜNCHEN, Germany  
[www.imal.info](http://www.imal.info)

Coordinated by the Munich Kontrapunkt e.V. Association, the International Munich Art Lab is a training centre whose mission is to assist disadvantaged young people by providing them with free artistic training and personalised professional guidance.



### TEATRO PUBBLICO PUGLIESE

BARI, Italy  
[www.teatropubblicopugliese.it](http://www.teatropubblicopugliese.it)

The Teatro Pubblico Pugliese is a public body made up of regional authorities from the Puglia region (councils, departments, regional bodies). Its mission is to put on performing arts events (over 500 shows per year) and to train the public by organising events and workshops. The TPP also conducts cooperative projects with the support of the European Union.



### TAMPERE PEACE RESEARCH INSTITUTE (TAPRI)

TAMPERE, Finland  
[www.uta.fi/tapri/](http://www.uta.fi/tapri/)

Linked with the University of Tampere, the Tampere Peace Research Institute (TAPRI) is an independent research centre specialising in issues relating to peace and conflict.



### POVOD

PTUJ, Slovenia  
[www.odprtomesto.com](http://www.odprtomesto.com)

The cultural association, Povod, works chiefly with the younger generation. Aside from organising a festival dedicated to street arts and holding cultural workshops, it is also a think tank for public policy regarding youth.



### MUNICIPALITY OF VARNA

VARNA, Bulgaria  
[www.varna.bg](http://www.varna.bg)

Located at the edge of the Black Sea, Varna is the third largest city in Bulgaria in terms of population and is a large, busy seaside resort and port. Varna Council is very committed to aiding culture and every year puts on numerous artistic events, such as the Varna Summer Festival and the International Ballet Competition.

The EUROMEDINCULTURE(s) Citizenship Project is supported by the European Commission as part of the "Europe for Citizens" Programme. This community scheme aims to involve citizens in the European integration process with a view to developing active European citizenship and a feeling of belonging to the European Union.

LET US ALL SHAPE  
EUROPE'S CULTURAL FUTURE!



Complete responses to questionnaire and survey reports for each partner are available on the EUROMEDINCULTURE(s) network website:

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

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