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European Institute for Comparative Cultural Research
Europäisches Institut für vergleichende Kulturforschung
Institut Européen de recherche comparative sur la culture
Instituto Europeo de Investigación cultural comparativa

Secretariat: Dahlmannstraße 26, D - 53113 Bonn
Tel. (+49-228) 2420996/7 * Fax 241318
e-mail: info@ericarts.org

"European Cultural Co-operation" in the G2CC-LAB-Environment (Portal)

Definition and Elements of a Conceptual Framework

provided by
Andreas Johannes Wiesand

in collaboration with
Teresa Brown,
Danielle Cliche and
Oliver Goebel

(European Institute for Comparative Cultural Research)

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PART 1: CONTEXT

1.1 Background to the G2CC project

This exercise is a contribution to the project "Gateway to Cultural Co-operation" (G2CC) which is supported by the EU-Commission. The following four organisations are partners which form the core group of G2CC. They are also in close contact with other contributing experts from the culture field:

- European Cultural Foundation, Amsterdam (ECF, Co-ordinator);
- Fondazione Fitzcarraldo, Torino;
- On the Move, Brussels (OTM); and
- European Institute for Comparative Cultural Research gGmbH, Bonn (ERICarts).

Through consultation, case studies, research and Internet services dealing with cultural co-operation projects, with the mobility of artists and cultural operators, and with efforts to foster intercultural dialogue, the results of the G2CC project intend to serve the information needs of the proposed "Laboratory of European Cultural Co-operation", in general, and of its "LAB-Portal", in particular. Hopefully, it will facilitate the construction of a comprehensive platform for cultural co-operation in what is increasingly emerging as a diverse but interactive and collaborative European Public Space.

The core partners of the G2CC project each have specific responsibilities. ERICarts' role is to provide a knowledge base and capacities for specific applied research, to help

- clarify definitions and build a conceptual framework on "what is cultural co-operation";
- map and analyse the landscape of research on cultural co-operation in Europe and;
- assess the links and obstacles between cultural co-operation and national as well as European cultural policies.

This paper addresses the first main task. It summarises ideas and analytical categories from earlier papers and provides a synthesis of meeting results, a first review of research literature and an evaluation of data available on the Internet.

1.2 The LAB-Concept

In 2000, the European Parliament passed a Resolution on cultural co-operation in the European Union (2000/2323 (INI)) which recommended, inter alia, to set up "a European Observatory to monitor cultural co-operation, with the aim of promoting the exchange of information and co-ordination between the cultural policies of the Member States and Community cultural policy". During the years that followed, many ideas on how to realise such an Observatory were discussed. Feasibility studies were commissioned by the EU and other institutions, notably the ECF; their results were discussed by governments, NGO and experts.

Mainly through the interventions of the ECF, the concept gradually changed from the earlier "observatory model" into that of a more proactive and collaborative "Laboratory of European Cultural Co-operation" (the "LAB"). In the course of 2004 and the first half of 2005, this concept was further developed in meetings and expressed in expert papers. A landmark in this development has been the launching of the G2CC project with secured funding from the European Commission for preparatory activities leading to an innovative Internet presence forming the core elements of the "LAB-Portal".

Since the future Laboratory of Cultural Co-operation is in the focus of the G2CC project's work, it is necessary to relate its activities to the general concept and aims which have been developed for the LAB and outlined in a "Business Plan" prepared by the ECF and Palmer/Rae Associates in early 2004. This plan foresees the LAB as:

"an effective tool that provides useful information for artists, cultural operators and practitioners, governments, private foundations, the media and a wider-public, that facilitates the sharing and discussion of knowledge and the optimisation of existing resources, that monitors and analyses trends, commissions and follows-up research, and that pilots innovative schemes to encourage cross-border cultural co-operation in Europe."¹ Strong interaction is encouraged between the LAB and a wide-range of stakeholders involved in cultural practice, policy, research and development.

Based on this vision, the future LAB could possibly be described as a *facilitator for cross-border cultural interaction in Europe*. Such intentions must be kept in mind if a general definition of "European Cultural Co-operation" is to be developed which would be of use for the LAB and guide the organisation of information made available from its Portal. The latter should protrude as a unique solution, which does not duplicate existing efforts. Its attraction to users will probably depend on its capability to address main or upcoming issues in the field of cultural co-operation.

The emergence of the two-year pilot project (G2CC) has, to a certain extent, provided the LAB with the opportunity to take first steps towards realising some of the visions and concrete activities outlined in the 2004 LAB Business Plan. The creation of a "Stakeholders Forum" and the organisation of other external and internal meetings are also in line with this Plan. Together, these initiatives set some interim priorities:

- European cultural co-operation activities should focus, at least during the first phases, on the stimulation of innovation artistic processes, initiatives and projects;
- The LAB should be "critical, analytical, educational and developmental" and should "provide additional intelligence to cross border co-operation in Europe" by clarifying key concepts such as "intercultural dialogue" or "cross-border mobility" based on concrete research activities (First Internal LAB-Meeting, Amsterdam Dec. 13-16, 2004).

¹ *Laboratory of European Cultural Co-operation – Four Year Pilot Project; Business Plan*. prepared by the European Cultural Foundation and Palmer/Rae Associates, January 13, 2004.

Part 2: TOWARDS A DEFINITION OF "EUROPEAN CULTURAL CO-OPERATION"

When defining a composite term such as "European Cultural Co-operation", there are, in principle, two modes to proceed:

- to investigate the scope or meaning of the individual words, without neglecting their context (which will be done in the following three sections of this paper);
- to trace the "integrated sense" of the term, be it through a more theoretical exercise, based mainly on existing literature on the subject matter, or through an assessment of its actual use (which follows in section 2.4 and in the Annex 1).

If these two exercises lead to similar or even identical results, it would then be possible to speak of a secured definition.

2.1 "European"

2.1.1 *The Failed EU Constitution and its Meaning for a "European Cultural Space"*

The recent failure to obtain a majority vote from French and Dutch citizens on the proposed "European Constitution" came as a shock to many observers. Some commentaries went so far as to speak of the "end of the European integration process". Politicians identified the EU-enlargement process as a "cultural overcharge" ("Kulturelle Überforderung"). Negative stereotypes about "the others" and fears about "Polish plumbers" or "radical-islamic Turks" became part of the mainstream discourse. Others interpreted this failure as proof supporting their belief that only a more socially and economically homogenous "Core Europe" ("Kerneuropa", made up mainly of the "old" EU member states) could survive a full integration process.

How does the culture sector perceive these developments? What could be the consequences for the overall concept of the LAB/G2CC project? Does it need to be reconsidered altogether?

Here we provide four different opinions from cultural actors regarding the outcome of the Constitutional vote in France and the Netherlands.

The ambitious literary writer Durs Grünbein made, as a "native of this continent", stated that all European crises and wars in history have actually increased the knowledge of a common "moral personality" and the "emergence of an almost motherly European consciousness"² while Nobel Prize winner for Literature, Elfried Jelinek, saw the vote as a "real catastrophe".³

Michael Schindhelm, who was born and raised in the former GDR and is now the director Berlin Opera Foundation states that Europe is:

"still a heap of difficult, narcissistic, silly nations who have, however, learned something from history and are characterized, indeed, by the Christian-western civilization that no longer spontaneously hit at each other. But that does not mean that they are ready to share an unspecific, common flat, with just a handful of EU-Commissioners as landlords... The rebirth of a national identity which does not try to dismiss history is a cultural task. Emancipation must go on. Not with the purpose of euroreligious abnegation, but in recognition of our national culture, of its horrors and its beauty."⁴

² in: *Kölner Stadt-Anzeiger*, June 3, 2005.

³ in: *Frankfurter Allgemeine Zeitung*, May 31, 2005.

⁴ in: *Die Welt*, June 9th, 2005.

Another critical voice, albeit in a different spirit than that of Schindhelm, came from the Romanian intellectual and former Minister of Culture, Andrei Plesu:⁵

"Europe has become an ideology. Here in the East, we still remember all too well the devastating impact of a thought, of a conviction, that metamorphoses into an ideology, an abstract programme, a fanatic schema, an *idée fixe*. Ideology is a form of the bureaucratisation of thought... Even the greatness of the European idea cannot survive if it is infected with ideological reflexes. It is simply impossible for the demagogy of the 'common house', the regimentation of optimism, the tactical monumentalisation of the spirit of the community, the sovereignty of administration and accountancy, to create a convincing portrait of Europe –either for its members or for the those waiting to join. Europe, or rather the European Union, must hurry up and recover its organic freshness, its naturalness, its human dimension."

In his reflection of the current difficulties in Europe, German sociologist Ulrich Beck⁶ echoes such concerns. According to him, the European integration process has been concentrating, until now,

"on the abrogation of distinction, that is, of national and local differences. The 'harmonising policy' mixes up unity with uniformity or takes for granted, that uniformity would be a necessary prerequisite for unity. Transferring rudiments of the classic constitutional law to European institutions became the most important regulatory principle in modern Europe. The more EU-policy could act successfully under the primacy of uniformity, the more resistance it created and its contra-productive effects became more visible."

Beck sees the need for a change of paradigm which he summarizes under the term "cosmopolitan integration". His main message would then be: "Diversity is not a problem but rather the solution".

One should not forget, however, that this debate is already much older and has only been reopened because of the recent developments. For example, at an international seminar held in 2003 in London,⁷ it was Gottfried Wagner (European Cultural Foundation) who referred to the need for an "explicit cultural dimension" at the European level, based on common cultural values spelled out in the European Convention.⁸ Dragan Klaić (EFAH) supported this view and asserted that EU Member States need to move away from outdated notions of bilateralism, "phoney multilateralism" and the tendency to associate cultural products with national prestige. In the same conference, former Irish Prime Minister, Garret Fitzgerald, noted the lack of public engagement with the EU and suggested that this "democratic deficit" reflects a larger "cultural divide". In his view, the failure to develop the novel political structure of the EU has been attributable to its weak cultural roots.

All of these statements show that there is a need for a thorough reflection – from a cultural perspective - on the very foundations of the European integration process which is to reach beyond the EU and its failed Constitution. ***Could this be an ideal task for the future LAB?***

However, keeping in mind our present task, we can neither fully anticipate this process of reflection and debate, nor base our work on perspectives which are polar opposites. What we can discuss, in the meantime, is a tentative solution which has been described by Merja Bouters as a – typical European – mix between "attitudes of conviviality and demand for unifying cultural elements".⁹

⁵ in: *Süddeutsche Zeitung*, June 9th, 2005.

⁶ Beck, Ulrich: "Das kosmopolitische Empire", in: *Internationale Politik*, No. 7/2005, Vol. 60.

⁷ *The Convention on the Future of Europe: A Community Without Culture?*. London: Chatham House, 22 January 2003, quoted under: <http://www.riia.org/index>

⁸ Cf. also his speech held at the Annual Assembly of the European Foundation Centre, Budapest, 4 June 2005. Wagner, Gottfried: *Can "Europe as a Cultural Project" help to overcome the crisis of the European Union? The Role of Foundations*.

⁹ Title of her lecture at the International INST-Research Conference: *The Unifying Aspects of Cultures*. Vienna, November 7 - 9, 2003.

Such "unifying" elements may be looked for both in national (or even regional) and trans-national (or global) contexts, which is to say: they are not necessarily heading towards a clear "European identity", since this could mean, as Andrej Plesu pointed out, falling into the trap of another ideology of homogeneity. Is then the idea of a common destiny or common European values just a dream? Could the experience of living in "hybrid cultures", of a "partial strangeness", be characteristic not only for minorities, but a general mark of those living in our "functional-differentiated global societies?"¹⁰ One of the lessons to be learned from the role of intellectuals in the former Yugoslavia is that, despite their overwhelming allegiance to a trans-cultural, multi-ethnic and non-denominational definition of citizenship, they could not stop their state and its (seemingly) balanced political system from falling apart again: the more or less forced integrationism of the Tito-age could not prevent the rebirth of deeply rooted national and cultural sentiments or prejudices.

This leads us to new questions. Should cultural interaction in Europe rally to the support of a "superstate" model as it is conceived in some geopolitical designs or almost taken for granted in economic circles? Or, would the vision of a "public space", of a *cultural platform* which can serve as a trans-national interface to connect individuals and projects, where common ideas can be exchanged and differences are respectfully discussed, not be a much more attractive and also a more realistic solution? ***Could this be an ideal concept for the future LAB?***

What emerges from the debate about the failed Constitution, from the increasing tensions among some of the member states regarding the future enlargement of the EU to the Balkans and Turkey or from the recent squabbles on budget matters? A warning emerges to avoid associating questions of European cultural co-operation too closely with commonplace issues on the political agendas of the EU and even less with European geopolitics (despite its overall importance). In fact, mobility and cultural co-operation among artists and writers in an even larger European space has been a natural and evident part of their work and ambitions for centuries; a space which extends from "Iceland in the far north-west to Turkey in the south-east and comprises over 770 million Europeans".¹¹ Haendel, Rossini or Bartok, Shakespeare, Voltaire or Goethe, Leonardo da Vinci, Rubens or Munch, are just a few examples to prove that point.¹² Today, this openness can also be found among many artists and intellectuals, with common theories to describe their lives, outputs and attitudes as predominantly "nomadic".¹³ Indeed, trans-national interaction among artists and so-called "cultural operators" has reached a "point of no return" and will continue, regardless of what decision makers in Brussels and in national capitals will come up with during the next months and years.

¹⁰ Tschernokoshewa, Elka / Kramer, Dieter (Eds.): *Der alltägliche Umgang mit Differenz. Bildung – Medien – Politik*. Münster: 2001, p. 10. See also Jantjes, Gavin: "The long march from 'Ethnic Arts' to 'New Internationalism'" in Lavrijsen, Ria (ed): *Seminar: Cultural Diversity in the Arts: Art, Art Policies and the Facelift of Europe*. Amsterdam: Royal Tropical Institute; February, 1993.

¹¹ Description of the scope of the Council of Europe in: Wiesand, Andreas J. (Ed.): *Handbook of Cultural Affairs in Europe*. Baden-Baden: 2000, p. 35.

¹² On the other hand, there is also evidence to show that artistic work and particular styles in, for example, the applied arts have in the 19th and 20th centuries, often promoted – or served as pretexts for – the construction of specific "identities" feeding nationalist or chauvinist causes.

¹³ Joselit, David: "Navigating the New Territory – Art, Avatars and the Contemporary Mediascape", in *Artforum*, Summer 2005, develops theories of the itinerant or nomadic "artist-ethnographer" further, by showing that the need for his or her individual presence and performance on changing sites has increased with the emergence of new digital tools and virtual spaces for the artistic discourse. Today, we even find commercial applications of this concept, such as the "Nomadic Artists Group" (US).

2.1.2 Towards a Definition of "Europe"

In their Amsterdam meeting of January 2005, the G2CC partners discussed the geographical scope of their activities and implications for the Portal. The following propositions were made towards establishing a definition of "Europe" to be adopted by both exercises:

- EU member states (including accession countries) + EEA, with the addition of
- all South-East European countries (e.g. former Yugoslavia, Turkey), possibly also
- the former Soviet Union and all countries in the Mediterranean.

In general, the partners concluded that the scope should reach "from Russia to Portugal, from Iceland to Malta" as defined by the Council of Europe.¹⁴

This far-reaching definition may be considered limited if seen from the point of view of Raj Isar in his reflection paper¹⁵ which proposes that the LAB and its Portal should:

"give specific content to the buzzword 'Europe in the world': I suggest therefore that this notion should be taken to mean the determined effort *to contribute to the sharing of information on exchange and mobility opportunities for arts and culture practitioners in Europe on the one hand and in other regions of the world on the other.*"

Obviously, it is not sufficient to define "Europe" in the context of cultural co-operation only within a particular geographic area. A notion of transversal and interactive communication of people moving across borders within Europe as a continent and with other parts of the world is called for. *Co-operation and interactive communication therefore become realised through common projects or co-productions and are considered the necessary "added-value" which is beyond the "technical" mobility of persons across national frontiers.* Within these encounters of cultural co-operation there are a range of elements which will influence the process of interactive communication such as different values and mindsets, artistic concepts, education levels, individual goals influenced by collective memories etc.

A practical and important consideration in this context is *language*.¹⁶ "Inter-linguistic" encounters realised through co-operation projects which are *open to* different language groups and regions are common. On the other hand, there is a great deal of co-operation which is *restricted to* "same language" communities or "pre-defined language" regions. Such co-operation often receives high priority and is enshrined in official bilateral programmes and in many trans-regional or city partnerships. For example: Flemish-speaking dancers from Flanders and Holland cooperating to produce a new piece. A third scenario is the exchange taking place within countries between national and minority linguistic communities. For example: singers with a Turkish or Polish background living in Germany (either for a considerable amount of time or in fact born there) cooperating with Germans to organise a music festival.

These different forms of co-operation beg the question of whether restricted exchanges between specific language groups located in different countries of Europe or between different linguistic or cultural communities within national borders could also be considered "European" in the context of cultural co-operation. In such cases, would it not be more appropriate to speak of "cultural co-operation taking place in Europe" or in a specific country rather than using the term "European cultural co-operation?" What is the difference? Table 1 below provides an attempt to answer this question.

¹⁴ A full list of members, including observers such as Canada, as well as a geographical scope of activities of the main European institutions and networks can be found in Wiesand, Andreas J. (Ed.): *Handbook of Cultural Affairs in Europe*. Baden-Baden: 2000, pp. 21-83.

¹⁵ Isar, Raj: *LAB Portal Reflection Exercise*. June 2004.

¹⁶ In the "Declaration in favour of a European Charter of Culture", passed by the conference, "*Rencontres pour l'Europe de la culture*", held in Paris May 2/3, 2005, the need for more "protection of cultural and linguistic diversity" was clearly expressed. Similar statements are frequently issued by actors from different language regions in Europe.

Table 1: Illustrating the Differences between "European Cultural Co-operation" and "Cultural Co-operation in Europe"

"Europe"	<i>European Cultural Co-operation (E-CC)</i>	<i>Cultural Co-operation in Europe (C-EE)</i>
1. Main feature	Interactive communication with a cultural purpose which is <i>open</i> to individuals, groups, institutions or companies from different European countries. (Scope: the European Cultural Convention with 48 member states).	Co-operation activities with a cultural purpose which are <i>restricted</i> to individuals, groups, institutions or companies coming from specific European countries, regions or language communities.
2. "Core" examples ¹⁷	Joint projects or co-productions carried out between European countries where the added value of co-operation lies in artistic or cultural outcomes and not in the nationality, linguistic or cultural background of those participating.	Joint projects, co-productions and exchanges taking place among participants within specific regions and linguistic communities in Europe and are part of national cultural diplomacy efforts.
3. "Periphery" examples	Exchanges or co-productions of Europeans with partners <i>outside</i> Europe on matters or in projects of relevance for this continent.	Collaboration or exchanges between cultural and linguistic minorities / majorities <i>inside</i> a particular European country or with members of such communities located outside of Europe.
4. "Border-line" cases	Bilateral programmes / activities between European countries which are <i>open</i> to participants from third countries.	Bilateral and trans-regional programmes / activities between European countries which <i>exclude</i> participants from third countries or regions.

¹⁷ With "core" and "periphery", we refer to examples which come very close to the general definition or are to be considered relevant only in a broader sense of it. "Border-line cases" point to activities whose relevance for the G2CC/LAB-project will need further discussion.

2.2 "Cultural"

2.2.1 "Culture" and Cultural Policies

25 years ago, African writer Meja Mwangi¹⁸ was taken on a "cultural" tour through the largest museums and other tourist highlights in Germany. Following his voyage, he came to the conclusion that:

"One must really feel sorry (for the Europeans), that they have to go into a museum to experience their own culture. Why don't they revive their culture again, bring it back into their daily lives?"

If Mwangi was to repeat his tour today, he would notice significant changes in the state of European culture. New possibilities to bring culture back into the daily lives of people are opened up by an enlarged concept of culture which supports, for example, the arts in public spaces and an increase in the provision of and access to cultural life for all citizens.

In some sense, we are returning to the roots and re-discovering the meaning of the word "culture"; stemming from the Latin terms *colere/cultus* and meaning to cultivate the land ("agriculture"). This understanding of the Latin term was adapted and expanded during the 17th century to include e.g., education and the advancement of science. The term *cultura animi* (Cicero) used in ancient philosophy has a similar meaning in its use to describe human intellectual achievements.¹⁹ What these terms have in common is that they refer to processes, action or human development,²⁰ which surely distinguishes them from the static interpretations that were influential during the 19th and parts of the 20th century, in particular the belief in fixed, "implicit standards" or explicit – often national – *cultural canons*²¹ and in the inevitable *cultural elites*²² which were to control or administer these standards.

The self-perception of many practitioners in the cultural sector today still relies largely on standards and feedback which continue to be provided by intermediators, critics and gate-keepers from their own fields.²³ As well, some of the cultural institutions, e.g. symphony orchestras or drama theatres with a contemporary repertoire, are still frequented by relatively small parts of the population, be it the elderly, well-educated or middle to upper class.²⁴

On the other hand, if we take a step further and look at how experts and policy makers deal with defining the culture sector today, we can register a general consensus that dismisses elitist cultural concepts, embraces a broader understanding of, e.g. the arts and its audiences and provides incen-

¹⁸ Mwangi, Meja in a public lecture held in Erlangen, Spring 1980.

¹⁹ Based on Wapnewski, Peter (Ed.): *Realitäten und Visionen*. Cologne: 2000, p. 275.

²⁰ A term frequently used in the UN and other international organisations, which refers to the widest, "anthropological" interpretation of culture. Cf. United Nations Development Programme (UNDP): *Human Development Report 2004 – Cultural Liberty in Today's Diverse World*. New York: 2004.

²¹ Leavis, Frank Raymond: *Mass Civilization and Minority Culture*. Cambridge: 1930; cf. also his canon of "essential" texts in English Literature: *The Great Tradition*. 1948.

²² Among the most famous proponents of this concept is Eliot, Thomas Stearns: *Notes Towards the Definition of Culture*, London: 1948.

²³ Cf. Bourdieu, Pierre: *The field of Cultural Production: Essays on Art and Literature*. Ed. by Randal Johnson. Cambridge: 1993. However, this behaviour is not limited to the cultural sector, it can be found in most professional circles. Even the "democratic elites" of today are characterised by a large degree of homogeneity as far as their social and gender background is concerned: white, male and with college background is still standard. See Grusky, David B. (ed.): *Social Stratification in Sociological Perspective: Class, Race and Gender*. 2nd Edition, Boulder: Westview Press, 2001; Giddens, Anthony and Held, David (eds.): *Classes, Power, and Conflict*. Berkeley: University of California Press, 1982; or Kraus, Beate (ed.): *An der Spitze. Von Eliten und herrschenden Klassen*. Konstanz, 2001.

²⁴ Cf. ongoing population surveys, such as the "KulturBarometer" of Zentrum für Kulturforschung, Bonn.

tives to enhance the participation of different groups of the population in cultural life.²⁵ Gradually, the scope of cultural policies has changed and now includes, in most countries, many areas that were not considered to be part of "Culture" (the one with the big C) 30 or 40 years ago.

The following non-exhaustive list classifies some of the main sectors making up the cultural field and which are addressed in current cultural policies and frameworks throughout Europe.²⁶

- a) *Music* (classic, contemporary, popular...);
- b) *Theatre and dance* (frequently combined with music under the category "performing arts");²⁷
- c) *Visual arts* (painting, sculpture, photography and digital media art – the latter categorized differently in some countries);
- d) *Architecture and design* (not considered to be of concern for cultural policies in all countries yet becoming more visible within the framework of discussions for policies on the "creative industries" or within programmes on culture and urban regeneration);
- e) *Literature, books and reading* (print and electronic publishing);
- f) *Broadcasting, film / video* (sometimes classified under "mass media" which would also include newspaper publishing in some countries);
- g) *Cultural heritage* (movable and immovable heritage, archaeological and architectural heritage; natural heritage. In some countries, areas such as linguistic and gastronomic heritage are also included);
- h) *Interdisciplinary and socio-cultural activities.*

Within each of these sectors, there are different kinds of activities supported by cultural policies beyond artistic practices and the participation of audiences in related events. Some examples: non-professional practices; intercultural activities; cultural education and training; cultural administration and diplomacy, etc.

Clearly, the above list is a moderate extension of a restricted, mainly arts-related definition of culture, especially when compared with, on the one hand, the work of Kroeber and Kluckhohn²⁸ who, over 50 years ago, collected ca. 170 definitions of culture based mainly on anthropological and sociological theories and, on the other hand, definitions of "culture" which include "transmitted patterns of values, ideas and other symbolic systems that shape behaviour"²⁹ in a given society or organisation.

2.2.2 *Toward an Operational and Extended Definition*

Since the larger definitions and theoretical concepts of "culture" are difficult to operationalize, especially within the context of the G2CC project and the LAB Portal, alternatives have to be sought. A paper prepared for the European Cultural Foundation by Colin Mercer³⁰ clearly illustrates these difficulties. On the one hand, he states that:

"culture can no longer only or mainly be restricted to the opera house or gallery – ‘the arts’ – but must be looked upon and treated as a basic driving force behind human behaviour and central to human development."

²⁵ Council of Europe/ERICarts: *Compendium of Cultural Policies and Trends in Europe*. Available on the Internet through <http://www.culturalpolicies.net>

²⁶ Based on a grid to collect information on cultural policies from 38 countries developed for the Council of Europe/ERICarts project, *Compendium of Cultural Policies and Trends in Europe*.

²⁷ This category is somewhat ambiguous, since it can be interpreted as covering only live "performances" and not creation, dissemination via recordings or the media etc.

²⁸ A. L. Kroeber / C. Kluckhohn. *Culture: A Critical Review of Concepts and Definitions*. Cambridge, MA: 1952.

²⁹ Van Maanen, J. & Schein, E. H., "Toward a Theory of Organizational Socialization." in M. B. Staw & L. L. Cummings (Eds.) *Research in Organizational Behavior. Vol. 1*. Greenwich, Conn.: 1979.

³⁰ Mercer, Colin in his paper: *Performance Indicators for the ECF Lab Portal*, 2004.

He proposes that an operational definition of the culture sector be built upon both a horizontal and vertical axis. The former refers "to the core objectives of cultural co-operation and exchange ... at every stage of the value production chain". The latter referring to the "'cultural sector' in its broadest definition including its commercial, subsidised and voluntary components (and their 'ecology')" yet comprised of only 5 sub-sectors/domains including:

- Visual arts, design and crafts;
- Performing arts (including live music);
- Audiovisual industries (including recorded music, new media and advertising);
- Books and press;
- Heritage (tangible and intangible).

Raj Isar, in his preparatory paper for the LAB-Portal,³¹ follows a similar line of practical reasoning, when he advocates to avoid "a broad 'ways of life' definition" and to follow, instead, the categories for "arts and heritage" as they were broken down into domains by the European Commission in the 2002 call for tender on the feasibility of a Observatory of European Cultural Co-operation, namely: "music, performing arts, cultural heritage, visual arts and books and reading". He adds, however, that:

"The creative industries are the key stakes in the current 'cultural diversity' platform – the distinctive nature of cultural goods and services as vehicles of identity, values and meaning – adopted by Europe as a master concept; the Portal would be ill-advised to ignore this now central issue."

Isar is also aware of the fact

"that co-operation for cultural expression and preservation necessarily interacts with other sectors of endeavour. Indeed practitioners themselves would be disappointed by a Portal that does not embrace these interactions, e.g. the arts and education, social cohesion, local and regional development, etc."

Both papers advocate an operational definition of culture which is somewhat restrictive on the one hand, while recognising the need to broaden it on the other. ***Is it possible to create an integrated approach that could be implemented via the LAB Portal?***

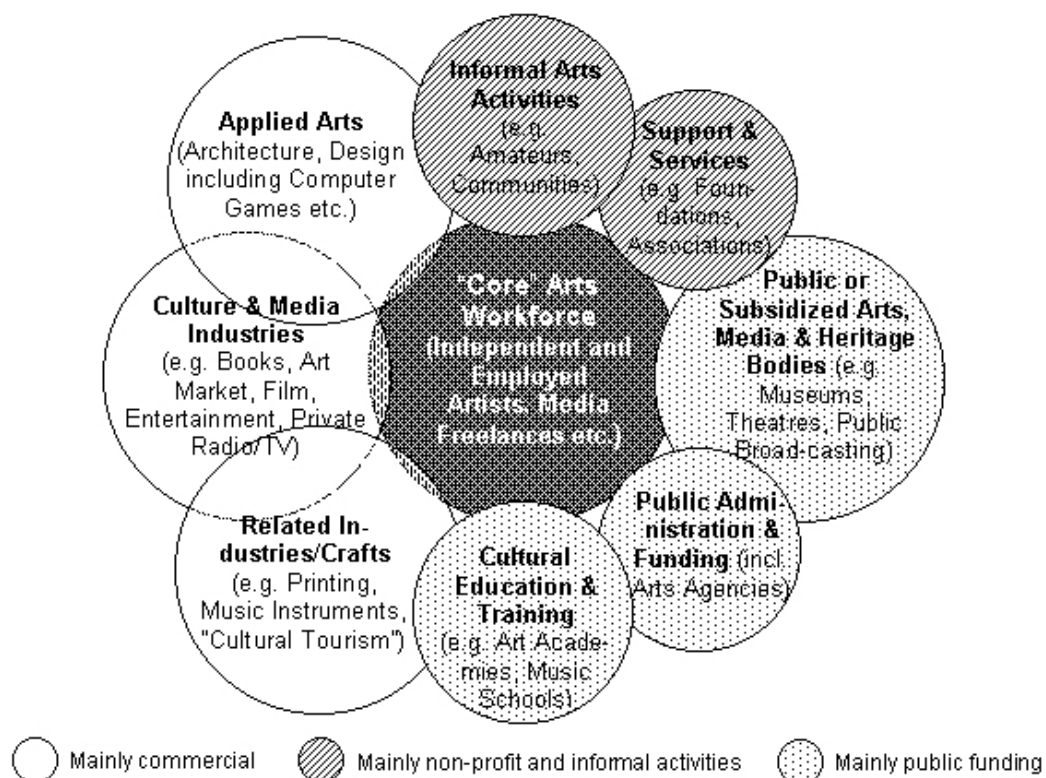
As hinted at in both papers by Mercer and Isar, an integrated approach is found in the definition of the "creative sector" comprised of the arts, media and heritage. Increasingly, their sub-branches are interlinked and this is why some researchers identify *occupational or "creative clusters"*³² and also point to "*complementary relationships*" between actors from the public, private and third sectors.³³ From a European perspective trans-border exchanges are significant, especially in certain sub-branches of these fields.

³¹ LAB Portal Reflection Exercise, June 2004.

³² e.g. KMU Forschung Austria and IKM, 2000 or Margaret Wyszomirski at the Conference "The International Creative Sector", *ibid.*

³³ Arbeitsgemeinschaft Kulturwirtschaft: *Kulturwirtschaft in Nordrhein-Westfalen: Kultureller Arbeitsmarkt und Verflechtungen* (3rd Culture Industries Report NRW). Düsseldorf, 1998.

Figure 1: The "Creative Sector" – The Arts, Media and Heritage in a European Perspective



Source: Andreas J. Wiesand in collaboration with Michel Söndermann: The "Creative Sector" – An Engine for Diversity, Growth and Jobs in Europe, Paper for the ECF, August 2005.

Regarding the meaning of "culture" in cultural co-operation, we can now identify two approaches:

Table 2: Operational and Extended Definitions of Culture

"Culture"	<i>Operational</i> Definition of Culture	<i>Extended</i> Definition of Culture
1. Main Features	Co-operation in the "creative sector", comprising the arts, media and heritage together with some applied or interdisciplinary fields of professional and amateur activity, technical / industrial reproduction (the "culture industries"), and cultural dissemination processes.	In addition to the operational definition, co-operative transfers from the "creative sector" to other sectors of society as well as institutional, economic or political contexts related to them.
2. "Core" examples ³⁴	Creative projects or co-productions undertaken by artists and with other culture professionals from related fields (e.g. in the media).	Urban and rural development programmes which involve artists and professionals from the media or the culture industries.
3. "Periphery" examples	(Inter-)Cultural education and dissemination programmes; some socio-cultural activities and amateur arts.	Social or educational activities where the arts and media play only a minor / derivative role.
4. "Border-line" cases	Activities around national or local heritage sites which are linked to cultural tourism strategies.	"Corporate culture" implementing a "creative repertoire" from the arts.

³⁴ With "core" and "periphery", we refer to examples which come very close to the general definition or are to be considered relevant only in a broader sense of it. "Border-line cases" point to activities whose relevance will need further discussion.

2.3 "Co-operation"

2.3.1 Meanings, Goals and Objectives of Co-operation

Support for co-operation and exchange activities comes from multiple sources. It can be fostered by diplomatic relationships between national governments, by programmes of European institutions or officially mandated bodies as well as by formal and informal working relations between individual artists, project groups and cultural institutions, networks and associations or even through commercial activities such as film and TV co-productions.

It would be tempting to base an assessment and classification of the meaning of "co-operation" in the LAB/G2CC context mainly on the goals or political priorities expressed by the EU Commission or Parliament, the Council of Europe, major networks or foundations, etc. Indeed, research carried out by ERICarts during the first phase of its involvement in the G2CC-project, detected a wealth of goals or desired results of cultural co-operation. Some of the most commonly expressed ones are to:

- Enhance mobility and the free circulation of goods and services;
- Foster European identity;
- Safeguard linguistic and cultural diversity;
- Open up new aesthetic perspectives through artistic encounters;
- Create a common "Cultural Space" for European professionals, ideas and achievements;
- Improve links between (traditional) EU member countries and other parts of Europe / applicant countries;
- Support intercultural dialogue and social integration/cohesion;
- Broaden the knowledge of European history and culture in all parts of the population;
- Improve training and employment opportunities for cultural professionals;
- Support the European culture industries and the international distribution of artistic and literary creations;
- Promote cultural co-operation with other parts of the world.

A first look at some of these goals reveals, however, that their links with activities of cultural co-operation are not always compelling. For example, as we have already seen in the previous sections of this paper, goals such as "safeguarding linguistic diversity" or "fostering European identity" do not necessarily lead to trans-national (cultural) interaction.

Questions have also been raised about the supposed seamless *connection between individual mobility and larger cultural co-operation (projects)*. On the one hand, the readiness to engage in travels across national borders could be considered as facilitating potential collaboration with colleagues or partners in other countries. However, individual mobility as such is not synonymous with trans-national interaction and could be motivated by, for example, personal enrichment or simply "tourism".³⁵ A key question in this context asks whether individual cultural tourism activities or compliance with academic requirements to study in another country for a period of time could be considered as European cultural co-operation?

³⁵ Since research in this field is scarce, plans for a basic trans-national research project have been developed in the LAB-context. An early German study, Wiesand, Andreas Johannes (1987): *Kunst ohne Grenzen? Kulturelle Identität und Freizügigkeit in Europa*. Cologne, addressed some legal, economic and practical impediments to trans-border movements of artists, media workers and cultural goods, for example, customs regulations, TV-quotas, cultural traditions or mindsets of professionals. A more recent study, commissioned by the European Commission in 2002, "Mobility of People and Products in the Cultural Sector" concluded that, presently, there exist no figures capable of measuring the actual extent to which artists and cultural workers move and circulate their products around the EU.

Several of the goals in the above list are of a very general nature and are quite difficult to monitor or evaluate due to a lack of empirical tools. For example, there are several recent European declarations and political statements which commit governments to support "cultural diversity", "intercultural dialogue" and "social cohesion". However, there are few indicators or standards which have been developed to assess the implementation of these goals or measure their "success".³⁶

If we examine this list of goals and objectives from the point of view of the various actors involved in cultural co-operation, we find that the term has different meanings for different actors and hence there is no common approach to "cultural co-operation". For example:

- The role of the *Council of Europe* in 'cultural co-operation' has encompassed, over many decades, the intergovernmental exchange of information and experience and the sharing of good policy practice on a wide range of issues, such as the evaluation of national cultural policies and the analysis of policy approaches and appropriate tools for all levels of governance. The overall goals of these activities have been the promotion of creativity, participation, diversity and cultural democracy.
- *National governments* as well as the *European Union* and related agencies have developed multilateral and bilateral strategies, programmes and projects aimed at what is also labelled "cultural co-operation", even if the desired outcomes are to serve mainly national or European policy objectives or economic interests.
- Such general approaches towards co-operation could be confronted with, for example, the ambitions and practices of *trans-national networks* of individuals, cities and regions or institutions which, in their respective spheres and dedicated mostly to their constituencies, engage in more action-oriented projects or information tools.

In his draft paper for the European Cultural Foundation on the feasibility of the (originally planned) "European Observatory of Cultural Co-operation",³⁷ Raj Isar highlights this "lack of clarity as to the scope of cultural co-operation" and takes up earlier views of Rod Fisher:

"Who is to be doing the co-operating? Governments? If so, at what levels? Formally constituted cultural institutions and networks? Informal cultural communities of practice? As Rod Fisher has already asked, 'what about those most obvious European cultural co-operation activities: bi-lateral and multi-lateral cultural collaboration and networking, co-productions, and exchanges artist to artist, cultural organisation to cultural organisation or city to city?'"³⁸

G2CC and LAB partners discussed this challenge in their previous meetings and came to the conclusion that a clear perspective for *trans-national (cross-border) or trans-cultural (inter-)action* would be a crucial element for any definition of European cultural co-operation. Rather than interpreting cultural co-operation as embracing all aspects of cultural policies and developments that have a European or trans-national dimension, it seems realistic to focus on practical activities such as:

- a) multi-lateral and bilateral *project collaboration, exchanges and networking* of or between artists, arts initiatives and cultural institutions / organisations;³⁹

³⁶ The Council of Europe/ERICarts Compendium working group on cultural diversity, intercultural dialogue and social cohesion is working to provide a set of indicators which would help, in the first instance, to map the main actors responsible for these policy priorities as well as to collect information on their subsequent programmes. For more information see: <http://www.culturalpolicies.net>.

³⁷ Isar, Raj: *Towards the European observatory of cultural co-operation: Stakes, Missions, governance*. Concept paper for the ECF, April 2003.

³⁸ Fisher, Rod (International Intelligence on Culture): *A step change in cross-border engagement? The potential of an European Observatory for Cultural Co-operation*. Paper for the ECF, September 2002.

³⁹ The benefits and limits of "networking" in the cultural sector have already been addressed in different studies and conferences, e.g. Canadian Heritage, *Crossing frontiers. Issues of Heritage, Culture and Identity in a Comparative Context*. Conference Re-

- b) the *ongoing trans-national collaboration* between cultural organisations, cities, and regions as well as between heritage institutions, broadcasters or foundations and private sponsors (e.g. the provision of tools for the enhancement of trans-national communication and information in the cultural sector);
- c) *co-productions* (e.g. films, dance, music programmes) and joint exhibitions;
- d) *project or travel grants and residencies* which support or foster the interaction among artists or arts students from different countries.

In other words, what we should look at is *the trans-national flow of "cultural capital"*⁴⁰ in its concrete forms and with a *focus on the main actors in the cultural sector*, such as the artistic communities, private sector "culture industries", cultural institutions, initiatives and networks. An element of "autonomy" in determining one's aims and goals for collaboration and the self-management of actual projects or encounters may be another crucial aspect, in this context.

2.3.2 *Factors and Institutional Frameworks Influencing Co-operation*

Cultural co-operation does not take place within a vacuum but rather within a broader political and historical context which is subject to, for example, different legal and regulatory frameworks. This means that there are incentives, constraints and larger obstacles which may foster or prevent cultural co-operation. Ritva Mitchell, in a preparatory note on the LAB-Portal,⁴¹ specifies the importance of *legal frameworks* for co-operation processes:

"Globalisation, economic integration and the liberalisation of the world trade have brought new dimensions to the legal basis of international relations. They have also pushed traditional diplomacy and international law-based orientations at least somewhat more aside and enhanced interest in international civil law. As to the international cultural co-operation this shift has been felt in such areas as intellectual property rights and international trade aspects of developing and using intangible assets. The deepening and enlarging European integration has had its effects on national and European legislation on mobility and social security of artists and cultural workers. All these areas are fast evolving and should be continuously monitored by the portal.

Yet I would like to add to this short list another item that seems to be turning increasingly important. This is *contract law*. It has always been important for the arts and culture, where employment relations are often based on short term contracts and royalty payments and transfers of intellectual property rights always presuppose contracts – even if contract rights are often transferred to a copyright organisation or artists' agents. "

Other important factors to consider are national/regional histories, a body of intellectual knowledge and cultural/aesthetic experiences or "intangible assets" which can influence mind-sets and the openness or not of others to engage freely in trans-national co-operation and exchange.⁴²

port, Ottawa 1995; Simon Mundy, *The Context and Structure of European Cultural Networks*, Raad voor Cultuur, 1999; Fondazione Fitzcarraldo, *How Networking Works for IETM*, Turin 2001.

⁴⁰ See <http://www.intellectualcapital.nl> and a large body of literature which, until now, has been dominated by economic considerations (cf. e.g. Stewart, T. (1997): *Intellectual Capital: The Wealth of Organizations*. London), while theories of non-economic forms of capital, specifically "cultural" and "symbolic" capital, have been influential in the social sciences (cf. Bourdieu, Pierre (1986): "The Forms of Capital". in: Richardson, J. G. (ed.) *Handbook of Theory and Research for the Sociology of Education*. Greenwood, New York). Of course, the "human capital" must be considered an essential element in this context.

⁴¹ Mitchell, Ritva: *Comments on the setting up of a PORTAL within the Framework of the Laboratory of European Cultural Co-operation*. paper for the ECF, 2004.

⁴² D. Cliche, R. Mitchell, A. J. Wiesand with Ilkka Heiskanen and Luca dal Pozzolo: *Creative Europe – On Governance and Management of Artistic Creativity in Europe*. Bonn: 2002.

Below is a list of examples of the main factors which influence cultural co-operation and which need to be taken into consideration in the following phases of the G2CC project. They address both the governance and management sides of the coin:

- a) National and European *cultural policies* in general and sector or institutional policies in particular;
- b) Programmes and mandates in the context of *cultural diplomacy* either on the national or European levels;⁴³
- c) *Legislation* which influences, regulates or promotes co-operation (e.g. VAT, social security as well as international conventions and agreements);
- d) *Trade regulations* concerning cultural goods and services (material and immaterial flow);
- e) General *levels of education, patterns of behaviour and "historical burdens"* influencing trans-national cultural co-operation and e.g. the writing of national art history, the spread of stereotypes, decisions on second or third language education, etc.;
- f) *Gatekeepers and their decisions regarding the management and funding* of specific public or private programmes or of support measures such as trans-national scholarships or awards;

An important question which arose during this investigation was whether *time* is a major issue or factor affecting cultural co-operation. Does the length of time allocated to activities and project partnerships by organisations affect the outcome and sustainability of cultural co-operation? Is the time invested in developing a relationship between people a truly relevant concern or can a project with a limited time-frame achieve the objectives of the parties or stake-holders involved just as well? Could there be a relationship between the activity and its life-span – for with time may come a deeper understanding and possibly lead to a more sustainable relationship among those engaged in co-operation?

2.3.3 *Managing the Processes of Cultural Co-operation*

According to Raj Isar⁴⁴, we should not only focus on the products or end-results of cultural co-operation but also examine the "processes" leading to these results such as "questions of management, administration, multi-sector support, civil society mobilisation and governance which are part and parcel of the 'co-operation' problematic; these capacities and skills are indispensable for cultural co-operation and as such are basic 'systemic' needs."

Colin Mercer⁴⁵ furthers this idea by recommending the introduction of a "strategic diagnostic framework" for the evaluation of cultural co-operation and the context in which it takes place. In his view, such a framework should include the following elements:

- *Creation* (cooperative projects and initiatives involving the generation of new cultural content);

⁴³ See: CIRCLE, *Beyond Cultural Diplomacy - International Cultural Co-operation: Whose Business is it Anyway?* Conference Research for the European Round Table held in Krakow, 1999.

A broad account of traditional and new orientations in cultural diplomacy is given by Interarts Foundation/European Forum for the Arts and Heritage (EFAH) in their *Report on the State of Cultural Co-operation in Europe*. Study for the European Commission, June, 2003 (http://www.efah.org/en/resources_for_culture/policystudy/interarts.htm).

For a discussion on the creation of joint "European Cultural Institutes" see Robert Peise. *Ein Kulturinstitut für Europa. Untersuchungen zur Institutionalisierung kultureller Zusammenarbeit*. Diploma thesis, Hildesheim 2002.

A discussion paper proposing an EU Cultural Foreign Policy has been prepared by Kathinka Dittrich van Weringh and Ernst Schürman, "Does Europe Need a Cultural Foreign Policy", 2004.

A dossier containing statements and information relating to cultural exchanges and diplomacy is available from <http://www.ifa.de/europa-akp/strukturen>.

⁴⁴ Isar, Raj 2004 op.cit.

⁴⁵ C. Mercer op. cit.

- *Production and reproduction* (cooperative projects involving the ‘elaborate transformation’ of creative content into products and services which can, in principle be put into the public domain through market or public mechanisms);
- *Promotion, marketing and knowledge* (cooperative projects which involve the positioning, branding and marketing of cultural content and product);
- *Dissemination and distribution* (cooperative projects which address and engage strategies for the dissemination and distribution of cultural content, product and experiences);
- *Consumption and audience/market development* (cooperative projects which enable understanding and analysis of the consumption patterns and trends for cultural content, product and experience and facilitate strategies for new audience and market development).

Given the lack of monitoring and evaluative instruments as well as basic empirical evidence on the state of cultural co-operation (e.g. occupational statistics indicating the number of foreign artists working in various countries), it is difficult to imagine the full implementation of these ambitious recommendations within the current G2CC/LAB activities. More transparency could only be achieved, if the limited capacities of existing research and documentation facilities⁴⁶ would be enhanced, including incentives for more collaborative projects with a European scope.

⁴⁶ Mark D. Schuster, *Informing Cultural Policy: a consideration of models for the information and research infrastructure*, University of Chicago: 2001

To continue with a pragmatic approach, we can conclude this section regarding a definition of the element "co-operation" in the overall G2CC/LAB context through Table 3:

Table 3: Defining "Co-operation"

"Co-operation"	Co-operation - Focus	Co-operation - Frameworks
1. Main features	Interactive exchange among main actors in the "cultural sector", such as artistic communities, the private sector culture industries, cultural institutions, initiatives and networks which may result in a new idea, product or event. The process of co-operation and dialogue is more important than the end product.	Institutional, economic or political contexts which influence co-operative activities in the cultural sector, including European and national institutional structures and their governance, styles and forms of management, legal instruments etc.
2. "Core" examples ⁴⁷	Self-directed cross-border projects, networking and co-productions in the arts or with artists and related professionals.	Regional, municipal or private programmes or measures designed to facilitate exchanges in the cultural field, such as trans-national scholarships and artists residencies.
3. "Periphery" examples	Joint trans-national initiatives in the field of cultural diplomacy e.g. cultural institutes supported by different European countries.	Legislation and international regulations which influence or promote co-operation e.g. taxation, copyright, international trade agreements etc.
4. "Border-line cases"	Individual cross-border mobility of artists, students or "cultural operators" which does not involve participation in concrete projects with multiple partners from different countries.	Public or private programmes or measures designed to facilitate individual mobility of artists etc.

2.4 General Definition

Examining the landscape for European cultural co-operation through literature, research studies, conference papers, official reports, and diplomatic agreements as well as through case studies (cf. a selection in Annex I) provided the ERICarts-team with some insight into the ambitions, motivations and perspectives of actors and stakeholders, particularly as regards their – still growing – interest in sustaining co-operation activities which produce concrete (albeit varying) results for all participants and is also meaningful for the larger goal of creating and deepening a *European Public Space*. This latter idea should not be confused, however, with the current debates about the construction and financing of European institutions or the future of EU-enlargement.

As pointed out earlier, one should rather envisage the creation of a *European Cultural Platform* with some trans-national interfaces that are able to connect individuals and projects, through which common ideas can be exchanged, differences are respectfully discussed and where freedom to self-determination is guaranteed for those participating. Such a goal is difficult enough to reach, given

⁴⁷ With "core" and "periphery", we refer to examples which come very close to the general definition or are to be considered relevant only in a broader sense of it. "Border-line cases" point to activities whose relevance for the G2CC/LAB-project will need further discussion.

the legacies of the past which continue to influence our ways of perceiving "the others" next door and across our closest borders.

This calls for a cautious approach. As Edgar Morin stated nearly 20 years ago, there is need for a greater awareness of the fact that "European" culture resembles more "a turmoil than a stew".⁴⁸ However, such diversity, if seen in a productive, "cosmopolitan" perspective⁴⁹, would not exclude the pursuit of common interests over frontiers. What we need to acknowledge is that cultural co-operation projects in bi- and multi-lateral contexts are second and third steps in a process which first starts at home. Gavin Jantjes reminds us, that most of our European national states are far from possessing a homogenous "cultural identity". In his view, they could be characterized as becoming more and more "rhizomatic"⁵⁰ and it is exactly this development which should make the goal of "an 'open' European community", one that is ready for intercultural dialogue and co-operation, easier to achieve. In the current phase of globalisation, cultural co-operation in trans-national relationships should not neglect the important dimension of trans-localism, thus allowing a greater recognition of regional or local diversity, including their ethnic and religious components.⁵¹

What emerges as a *general definition of "European cultural co-operation"* can build, on the one hand, on our study of the meaning of the individual elements in this composite term. On the other hand, it should also consider theories and political ideas which have influenced our understanding of co-operation in the public space. Most important from the political side will be, as explained before, the *trans-national or trans-cultural* element in co-operation. From the more theoretical side, we should keep in mind the *communicative process or interaction* which lies at the heart of cultural co-operation. Philosopher Jürgen Habermas⁵² sees "communicative action" taking place in the "life-world", as opposed to systems where power and money strategies reign. In this concept, shared action can be facilitated through a "communality of mutual comprehension" which is based on the recognition of the compatibility of individual value claims. We can thus understand European cultural co-operation as a communicative process in which public and private actors on local, regional and national levels take different steps and actions or implement measures with the aim to mobilize co-operation between individuals, groups and institutions in Europe.

For the purposes of the LAB-Portal project we can propose the following definition for "European Cultural Co-operation" as ***shared communicative action across European boundaries to achieve common, similar or different ends through artistic and other cultural means.***

48 Morin, Edgar: *Penser l'Europe*. Paris: 1987. "La culture européenne est et demeure, surtout depuis la Renaissance, un chantier tumultueux et désordonné qui n'obéit à aucun plan ni programme préconçus... Le bouillon de culture européen a été et demeure brouillon." (p. 127).

49 Beck, Ulrich op. cit.

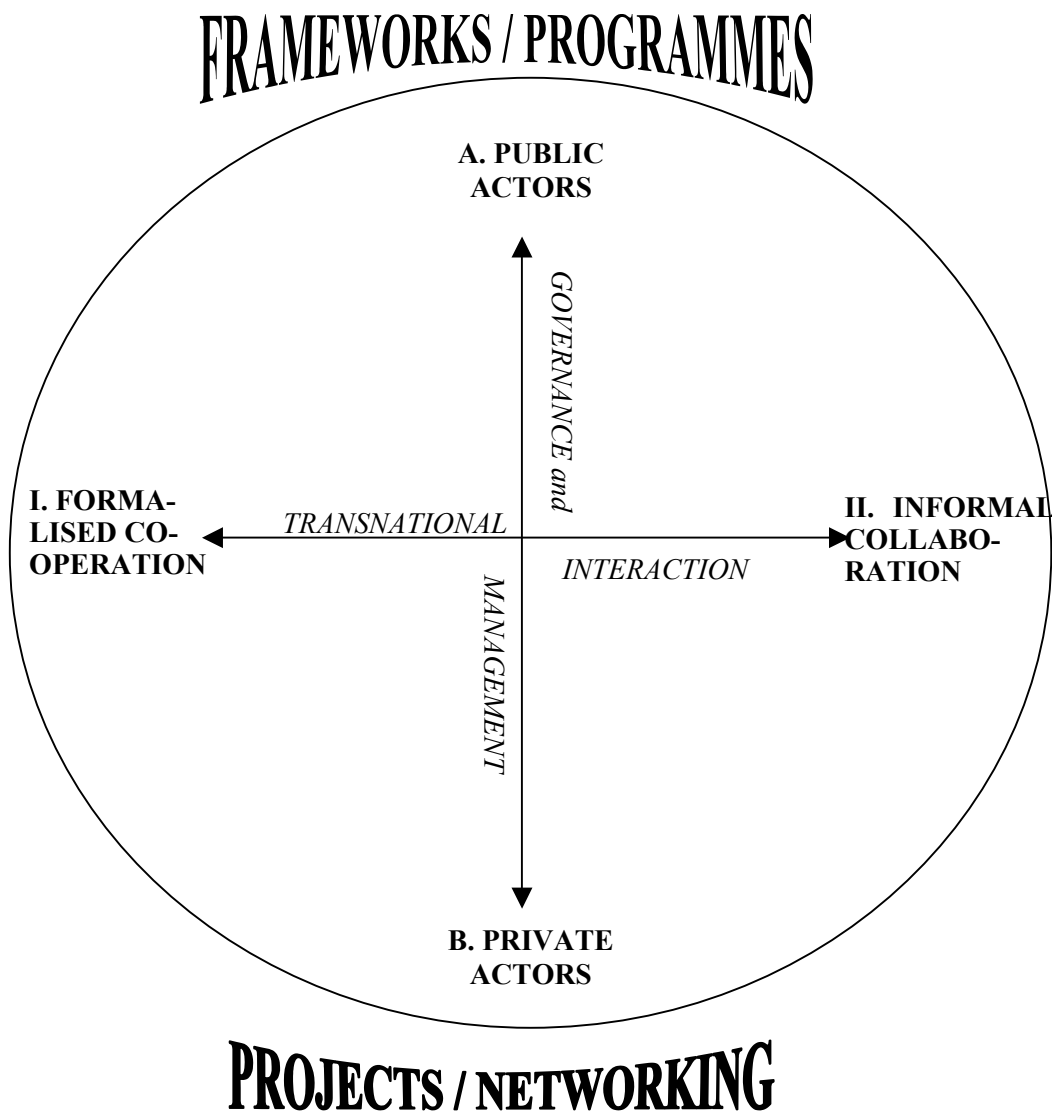
50 Jantjes, Gavin in *Cultural Diversity in the Arts*, op. cit. uses the picture of biological (plant) growth while arguing that there are "tap-rooted cultures and rhizomatic cultures". A rhizome, a hair-like plant-root, uses a process of creative exploration to ensure sustainability. The centred tap-root, in logic, arises from a traditional core with fixed rules of growth (or knowledge - culturally speaking). Applying this to cultural development, a rhizomatic cultural perspective recognizes a diversity of sources and develops cultural knowledge through experimentation, while the latter uses knowledge from a fixed or centred source, with a fixed perspective to cultural origin and growth. The first has a stronger resistance to obstacles and is therefore a practical and sustainable approach to European cultural co-operation because it recognizes the hybrid European mix of a diversity of languages, ethnicities, and origins.

51 Featherstone, Mike: "Global and Local Cultures" in Bird, Jon et al. (eds.): *Mapping the Futures: Local Cultures, Global Change*. London and New York: 1993, argues that "the process of globalisation is not [meant] to produce homogeneity but to familiarize us with greater diversity, the extensive range of local cultures". This perspective, which has also been adopted in the UNESCO-Report of the World Commission on Culture and Development: *Our Creative Diversity*. Paris: 1995, lets us see trans-national cultural co-operation as an extended form of trans-local cultural co-operation, where we familiarize ourselves with the extensive range of local cultures, including their "sense of belonging, the common sedimented experiences and cultural forms which are associated with a place" (Featherstone), and then bring this awareness to a 'higher purview' where we attempt, through European cultural co-operation initiatives, to familiarize ourselves with the extensive range of local cultures outside our respective national borders.

52 Habermas, Jürgen: *The Theory of Communicative Action*. Vol. I and II, London 1981 and Cambridge, 1987.

While concrete interaction is at the heart of this process, it is influenced, at the cross-roads, by bi- and multi-lateral strategies of governance and management as well as by economic, political or legal frameworks. This complex reality has been condensed into the following scheme, which would allow the location of individual programmes or projects in a wider context:

Figure 2: The Context for European Cultural Co-operation Activities
 ("Shared communicative action")



ANNEX I

I. Mapping Institutional Goals and Activities – Some Examples

A collection and examination of some 50 potential examples for European cultural co-operation has been used to "test" major *umbrella goals or themes* (which were identified mainly through research of current issues, trends, and practices – see Literature List, Annex II) and may also be useful in subsequent classification exercises. When more general or specific themes such as "development" work, educational exchanges or sector-based priorities are excluded, these umbrella-goals can be summarised into six headings, many of which overlap within a particular project or activity yet still allow us to identify distinct priorities:

- A. *Strategic Development;*
- B. *Resource & Knowledge Sharing;*
- C. *National Diplomacy;*
- D. *Inter-Regional Strength;*
- E. *Cultural Diversity; and*
- F. *Artistic Encounters and Innovation*

These themes can be seen as more or less explicit goals of organisations and programmes, which are pursued via cultural co-operation activities. They should be seen less as representing singular missions and rather as reoccurring motivations we have been found within the research process.

The classification template used – see next page – corresponds at least partly to those which are presently being tested in the context of other LAB-Portal preparations, with one exception. Our definitions are mostly focussed on concrete programmes, projects or "cases", and much less on institutions, websites or newsletters – which often have broader perspectives and deal with many different topics and activities that are not necessarily linked with 'European cultural co-operation', at least in a strict sense. This approach could help to further focus our work and assist the partners to decide on the scope of a future portal, or even better: to *concentrate on relevant European "issues"* (which, of course, are changing from time to time).

It is also relevant when we try to decide on the *best modes for content-retrieval*. It could be that users would have a more successful rate of reply by using search engines such as "Google" than through a search engine which selects hits via the screening of "institutional clusters". The latter concept, which has been followed so far, has led to the description or classification of many institutions or websites through key words such as "theatre, music, dance, visual arts, databases". One could argue that this does not really assist the information seekers as they would be forced to carefully sift through many linked portals and websites in order to find out whether they are relevant. Expert evaluations of the content available on the linked sites would be useful and is an activity requiring more resources than currently available for the planned LAB-Portal.

Bearing the definition, concepts and themes proposed in mind, 12 examples were selected to be included in this Annex as a way to highlight or question the findings of this paper [see Tables 1-12]. Mission statements, general descriptions and the scope of partners are the main clues providing our evidence.

Some of the examples were deliberately chosen to show where initiatives and programmes may be considered to be at the "core" of European cultural co-operation or rather to be seen at the "periphery" (not a central goal). The latter are missions which were created with either general sector-based interests or with alternative priorities as the dominant motivation. Such examples prove how difficult it is to classify activities into single slots and that the desire to 'work together through cul-

ture' may have numerous motivations and a variety of results that fall into the general sphere of European cultural co-operation.

Last but not least, examples or "borderline-cases" were provided to show what *may* fall outside the periphery of the Lab/Portal ambitions, for example: projects outside Europe's geographical space, one-way cultural mobility projects and activities and measures that represent mainly particular "national" interests. All of these and similar cases will need further discussion among G2CC/LAB partners.

Example Template	
NO. / TITLE	Name of initiative: either an institution, programme, project or activity ⁵³
CULTURAL FIELD	E.g. Film, Dance, Audio-visual, Music, Visual Arts, New Media, etc.
GOALS	Short Description, summary of goals, description
MAIN ACTIVITIES	Main activities / instruments
RESULTS	The outcomes, dissemination and/or visibility achieved from the activity
PARTNERS	Lead institution and participating partners
ACTORS	Type of people involved, typical participants
COUNTRIES	The countries involved
TIMEFRAME	The start of the programme or year the event took place
CLASSIFICATION	Example for " Core " or " Peripheral " (see below)
E-CC or CC-E CATEGORIES	(A.) Strategic Development; (B.) Resource & Knowledge Sharing; (C.) National Diplomacy; (D.) Inter-Regional Strength; (E.) Cultural Diversity; (F.) Artistic Encounters and Innovation
SOURCE	Origin of information (e.g. website, book, etc.)

TERMS USED IN THE G2CC TABLES (ONLY):	
E-CC:	European Cultural Co-operation
CC-E:	Cultural Co-operation in Europe (see also section 2.1 of this paper)
"Core"	Examples of institutions / projects/ and activities which are extending outside national boundaries and incorporating a diversity of European individuals/institutions in the cultural sector.
"Periphery"	Examples of institutions/ projects/ and activities created with either a general sector-based interest or with alternative priorities as its dominant motivation (ECC not being the driving force for interaction).

⁵³ All programmes and activities are indicated by quotes (" ") while names of institutions are left alone.

NO. 1	THE CULTURES NETWORK
CULTURAL FIELD	Culture and Development
GOALS	Network Cultures is a network of people concerned with the relationship between local cultures and (development) social, economic and political life. Its membership comprises people from all over the world among these are representatives of the regional bases who organise seminars and carry out or coordinate research and training in their regions.
MAIN ACTIVITIES	Network Cultures passes on information through its training, publications, its web site and journal. It creates methodologies and seeks ways of communicating the results of its research to major decision-makers.
RESULTS	Bringing together people interested or working in the field of culture and development
PARTNERS	Network Cultures (lead, initiating partner) - Supported by the D.G. VIII (Development Co-operation) Directorate of the European Commission, by the Paris-based Foundation Charles-Léopold Mayer pour le Progrès de l'Homme and by a large number of NGOs. Among them APHD (Hong Kong), Broederlijk Delen (Belgium), CCFD (France), Christian Aid (Great Britain and Ireland), Bilance (Netherlands), DANIDA (Denmark), Development and Peace (Canada), EMW (Germany), Entraide et Fraternité (Belgium), Franklin and Eleanor Roosevelt Institute (USA), Frères des Hommes (Luxembourg), ICCO (Netherlands), Missionari CICM (Italy), NCOS (Belgium), NORAD (Norway), OXFAM (Belgium), SCIAF (Scotland), and private donors
ACTORS	Fieldworkers and/or academics
COUNTRIES	Individual contributors and financial support from Belgium, France, Great Britain and Ireland, Netherlands, Denmark, Canada, Germany, USA, Luxembourg, Italy, Norway, Scotland, Hong Kong and elsewhere.
TIMEFRAME	Ongoing
CLASSIFICATION	Periphery (extension beyond Europe, with focus on development activities, however, with strong European participation)
E-CC CATEGORIES	A, B
SOURCE	http://www.networkcultures.net/

NO. 2	IFACCA'S FUTURE LEADERS EXCHANGE (FLEX)
CULTURAL FIELD	National Arts Funding Bodies and Cultural Professionals
GOALS	The International Federation of Arts Councils and Culture Agencies (IFACCA), is a global network of national arts funding bodies. Began in 2000, its mission is to create an international resource and meeting ground for all those whose public responsibility it is to <i>support excellence and diversity in artistic endeavour</i> . One such way it achieves these goals is through an exchange programme for cultural operators – (FLEX) Future Leaders Exchange. FLEX was designed to build relationships and develop the skills of people working in national arts councils and culture agencies, intended to be a two-way program
MAIN ACTIVITIES	FLEX places a senior manager of an arts council or culture agency into a similar agency in a different geographical region.
RESULTS	The exchange "builds relationships" and contributes to resource and knowledge sharing of cultural professionals. Reports on each exchange are published on their website.
PARTNERS	International Fed. of Arts Councils & Culture Agencies (lead, initiating partner). IFACCA receives support through a variety of ways from the: Rockefeller Foundation; Simpsons Solicitors; KPMG; Peter Thomas; Pew Charitable Trusts Asia-Europe Foundation; Department of Canadian Heritage; Commonwealth Foundation; British Council; and from other means.
ACTORS	Senior managers working in national arts councils and culture agencies + "future leaders"
COUNTRIES	Open to all countries in Europe and internationally
TIMEFRAME	Ongoing
CLASSIFICATION	Peripheral (international, but with focus on cultural exchange)
E-CC CATEGORIES	A, B, E
SOURCE	http://www.ifacca.org

No. 3	ARTISTS EXPLORING EUROPE
CULTURAL FIELD	Visual Arts
GOALS	' <i>Artists Exploring Europe</i> ' – was an ECA meeting where 50 art students, lecturers, and cultural operators along with the Lithuanian Academy of Music and the Vilnius Academy of Fine Arts discussed EU enlargement issues and its perceived effect on artistic competition amongst other topics.
MAIN ACTIVITIES	A discussion, presentations and other interaction as a result of the meeting
RESULTS	Report, understanding between the participants, interaction between Eastern and Western European artists
PARTNERS	The European Council of Artists (ECA) (lead, initiating partner) along with The Lithuanian Academy of Music and the Vilnius Academy of Fine Arts. ECA brings together artists, cultural operators, and cultural institutes together for resource and knowledge sharing on the latest issues affecting European artists.
ACTORS	Cultural operators (managers and support staff), lecturers, and art students
COUNTRIES	Denmark, Finland, Germany, Iceland, Latvia, Netherlands, Romania, Slovakia, Spain and Lithuania
TIMEFRAME	23-24 April 2004 Conference, publication, and website
CLASSIFICATION	Peripheral (interaction and results not clearly identified)
E-CC CATEGORIES	B, F
SOURCE	http://www.eca.dk

No. 4	SEAS
CULTURAL FIELD	Visual and Performing Arts
GOALS	SEAS is a pan-European, interdisciplinary art project uniting artists around the Baltic and Adriatic Seas. SEAS produces and presents experiences from different coasts. It focuses on harbours as places of mobility, migration and history. As a platform under continuous development and change, SEAS attempts to highlight the central challenge of such a 'European' project.
MAIN ACTIVITIES	Initiating and realising large-scale international co-productions,
RESULTS	Co-productions, guest performances, cultural events, seminars and workshops
PARTNERS	Intercult (lead, initiating partner) - Partners: Baltic Sea Culture Centre (Gdansk, Poland); Centro Servizi E Spettacoli (Udine, Italy); Teatro Kismet Opera (Bari, Italy); New Theatre Institute (Riga, Latvia); Tranzit Agency (Kaliningrad, Russia); Arts Printing House (Vilnius, Lithuania); Theatre and Cinema Information Centre (Vilnius, Lithuania); Vertigo Productions (Kotor, Montenegro). Financial support by: The Swedish National Council on Cultural Affairs, The County and the city of Stockholm with additional support from: The foundation Culture of the Future, The Swedish Institute, Sida and EU-Kaleidoscope/Culture 2000. Intercult is a production unit, founded in Stockholm 1992. Today it is a centre for local and international activities focused primarily on the Balkans and on Baltic countries, with large scale co-productions and gatherings on cultural policy.
ACTORS	Artists, technical and production staff
COUNTRIES	Countries in the Baltic and Adriatic Seas
TIMEFRAME	2003-05
E-CC CATEGORIES	B, D, F
SOURCE	http://www.intercult.se/

No. 5	COMPENDIUM OF CULTURAL POLICIES AND TRENDS IN EUROPE
CULTURAL FIELD	Cultural Policy and Research
GOALS	An expanding Europe-wide project, the Compendium is a trans-national information system meant to regularly monitor cultural policy measures, developments and cultural trends in Europe.
MAIN ACTIVITIES	Internet information system
RESULTS	Country profiles, statistics, indicators, comparative tables, monitoring tables, etc on cultural trends in Europe
PARTNERS	The Council of Europe and the ERICarts-Institute (lead, initiating partners), and independent cultural policy researchers, NGOs and national governments. The project has received support from a variety of sponsors including several Ministries responsible for culture throughout Europe and the European Cultural Foundation. In 2004, the project received additional sponsorship from the German Foreign Office as well as the Dutch, Finnish and Hungarian ministries responsible for cultural affairs.
ACTORS	Independent cultural policy researchers, NGOs, national governments, and intergovernmental organisations
COUNTRIES	Albania, Austria, Azerbaijan, Belgium, Bulgaria, Canada, Croatia, Estonia, Finland, France, Germany, Greece, Holy See, Hungary, Ireland, Italy, Latvia, Liechtenstein, Lithuania, FYR Macedonia, Malta, Moldova, Monaco, The Netherlands, Poland, Portugal, Romania, Russia, San Marino, Serbia and Montenegro, Slovenia, Sweden, Switzerland, Ukraine, and United Kingdom
TIMEFRAME	Started in 1998 - ongoing
CLASSIFICATION	
E-CC CATEGORIES	B, C
SOURCE	http://www.culturalpolicies.net/

No. 6	LEAD (LINKED EUREGION ARTS DEVELOPMENT)
CULTURAL FIELD	Cultural Professionals and Artists
GOALS	A cross-border cultural development programme to further the network of cultural professionals and supporting co-operation for individuals in the regions of Nord-Pas de Calais, West Flanders, Kent and the Province of Hainaut. Generating greater attention to these regions and bringing the artists' work to a wider international context
MAIN ACTIVITIES	Publications, internet database system of professionals, and a biennial event in the Euro-region.
RESULTS	Training for its members, a membership database for locating contacts and workers in the regions, articles, seminars, and a website for event postings by its members
PARTNERS	Fondation Marcel Hicter (lead, initiating partner), the Maison de la Culture de Tournai, the West Vlaanderen, Nord Pas de Calais, La Communauté française, Kent County Council, and co-financed by the EU's INTERREG III A programme
ACTORS	Primarily professionals of culture, artists and individuals in these respective regions
COUNTRIES	France, Holland, England, and Belgium
TIMEFRAME	Began in 1999 - ongoing
COMMUNICATION	Publications, internet-site
CLASSIFICATION	Core (fosters cross-border, inter-regional arts co-operation between several countries in Europe)
E-CC CATEGORIES	A, B, D, F
SOURCE	http://www.lead-network.org

No. 7	The Balkan Express (BE)
CULTURAL FIELD	Performing Arts
GOALS	IETM seeks to encourage and facilitate exchanges between artists from West Europe and those in the Balkan region by using the Balkan Express to assist in the (re)- establishment of the mobility of art in the Balkans with the aim to improve the exchange with the rest of Europe.
MAIN ACTIVITIES	Meetings, online contact, co-productions may arise from this networking scheme
RESULTS	Professional networking, communication, resource and knowledge sharing
PARTNERS	Informal European Theatre Meetings (IETM) (lead, initiating partner) -BadCo/Center for Drama Art - CDU; Bunker productions; CENPI; Danse Bassin Méditerranée - DBM network; DCM Foundatio; Ecumest Association; Flemish Theatre Institute (Vlaams Theater Instituut) - VTI; Junge Hunde network; Performing Arts Center Multimedia; Sarajevo Jazz Fest; Sosta Palmizi, Camucia di Cortona.
ACTORS	Artists and cultural operators
COUNTRIES	Slovenia, Serbia & Montenegro, France, Romania, Netherlands, Belgium, Germany, Macedonia, Bosnia Herzegovina, Italy, Croatia
TIMEFRAME	Began in 2002 -ongoing
RESULTS	Meetings, professional networking, communication and knowledge sharing; information exchange, and presentations of examples of good practice.
COMMUNICATION	Publication, internet-site
CLASSIFICATION	Core
E-CC CATEGORIES	B, F
SOURCE	http://www.ietm.org

No. 8	BALKAN REALITIES
CULTURAL FIELD	Film/Documentaries
GOALS	Revealing, from a citizen's perspective, contrasting realities of the transition process in Albania, Bulgaria and Macedonia
MAIN ACTIVITIES	Co-produced documentary films
RESULTS	Three short documentaries in original languages as well as English and German, co-produced with local and Swiss film crews
PARTNERS	Swiss Agency for Development and Co-operation (DEZA) (lead, initiating partner) with local film crews in Sofia, Skopje and Tirana in summer 2004
ACTORS	Concept & Coordination: Thomas Jenatsch/DEZA Prod. Supervisor: Ibrahim Mehmeti Authors/Directors: Nadejda Koseva and Svetla Tsotsorkova, Igor Kulavkovski and Igor Toshevski, Eol Cashku and Fatmir Koci
COUNTRIES	Switzerland, Albania, Bulgaria, and Macedonia
TIMEFRAME	2004
COMMUNICATION	Direct, Internet
CLASSIFICATION	Core
E-CC CATEGORIES	A, B, E, F
SOURCE	http://www.sdc.admin.ch

No. 9	THE WORLDWIDE FESTIVAL OF PUPPETS THEATRES
CULTURAL FIELD	Puppet Theatre
GOALS	A meeting place for all puppets professionals, the Festival is a platform to bring professional attention to aspiring artists and for artists to make contacts. There is no competition but rather is a meeting place and celebration for puppeting worldwide in the streets of Charleville-Mézières, France.
MAIN ACTIVITIES	Performances by a number of puppet theatre troupes from over 36 countries
RESULTS	Celebration, city rejuvenation, networking between puppeteers
PARTNERS	Organised by Petits Comédiens de Chiffons (lead, initiating partner) with financial support from the French Ministry for Culture and Communication, Ministry of Sports, Champagne-Ardenne's Regional Council Ardennes' Departmental Council, the town of Charleville-Mézières, and S.A.C.D., O.R.C.C.A. (Cultural Regional Office of Champagne-Ardenne), and The Ardennes' Chamber of Commerce and Industry
ACTORS	Puppeteers from around the world
COUNTRIES	France (with participants from all over the world)
TIMEFRAME	Began in 1972 - ongoing
COMMUNICATION	Marketing online and through other media channels
CLASSIFICATION	Periphery or "border-line case"? (Only French management and funding, normally not designed for trans-national co-productions)
E-CC CATEGORIES	B, F
SOURCE	http://perso.wanadoo.fr/festival.marionnettes/eng/

No. 10	Austrian Czech Cultural Co-operation (ACCC)
CULTURAL FIELD	Performing, Visual Arts, and Culture in General
GOALS	ACCC is an organisation which aspires to create, through its various programs and activities, new development possibilities for art and culture, in addition, for the entire regional development between Austria and the Czech Republic. It is a trans-national, regional-based cultural co-operation initiative
MAIN ACTIVITIES	Exchanging professional knowledge, two-way exchanges, co-productions and joint cultural projects.
RESULTS	Bringing together cultural workers from Austria and the Czech Republic.
PARTNERS	ACCC (lead, initiating partner) along with numerous cultural organisations in Austria and the Czech Republic such as: InfoRelais, EUREGIO Bayerischer Wald, Kulturní Cirkus e. V., and Z KRABIC VENI! Supported by the EU INTERREG III A – Programme, the Austrian government, and Kultur Kontakt
ACTORS	Cultural workers, artists and the general public
COUNTRIES	Austria, the Czech Republic (and partly Bavaria)
TIMEFRAME	Began in 2002 (?) - ongoing
COMMUNICATION	Publication, internet, co-marketing
CLASSIFICATION	Periphery (while trans-national artistic co-productions are being organised, these are re carried out and shown only in a regional setting – Example for CC-E)
E-CC CATEGORIES	B, C, D, E,
SOURCE	http://www.ac-cc.net

No. 11	The Norden Association for Young People
CULTURAL FIELD	Education and Culture in General (Visual/Performing Arts, Media, etc.)
GOALS	Arranges youth-oriented activities around Nordic topics. Among these events, Café Norden is possibly the most popular, with different themes each year. The Norden Associations for young people have about 8 000 members in the Nordic countries.
MAIN ACTIVITIES	Trips, seminars, and events
RESULTS	Increased interaction between the people in the Nordic region and possibly increased co-operation and awareness.
PARTNERS	The Norden Association and the Nordic Council of Ministers (lead, initiating partner), the governments of participating countries, and numerous cultural organisations it represents.
ACTORS	Young People, artists, and cultural operators from the Nordic region
COUNTRIES	Finland, Iceland, Norway and Sweden, and the three autonomous regions of the Aland Islands, the Faroe Islands and Greenland
TIMEFRAME	Nordic Council formed in 1952, Ministers formed in 1971. Separate Norden Associations in Denmark, Norway and Sweden were founded in 1919. In 1922, a sister organization was established in Iceland, and in 1924 in Finland.
COMMUNICATION	Internet and within the events themselves
CLASSIFICATION	Periphery or "border-line case"? (the Association serves mainly as a meeting place for young Nordic citizens).
E-CC CATEGORIES	A, B, C, D, E, F
SOURCE	http://www.norden.se/english.asp

No. 12	Edinburgh International Festival
CULTURAL FIELD	Theatre, Music, Dance, and Opera
GOALS	Edinburgh International Festival promotes the cultural, educational and economic well-being of the people of Edinburgh and Scotland. The Festival brings to Edinburgh popular international theatre, music, dance and opera and presents the arts in Scotland to the world. It is an annual event using all the major concert and theatre venues in the city. Of the Festival's audience, 43% comes from Edinburgh and vicinity, 18% from the rest of Scotland, 21% from the rest of the UK and 17% from overseas.
MAIN ACTIVITIES	Arranging and coordinating the venues
RESULTS	A variety of performances are given, the festival is intended to also strengthen the economic well-being of the people of Edinburgh and Scotland
PARTNERS	The Edinburgh International Festival (lead, initiating partner) -Funded by a mixture of earned income and investment of public funds primarily from Scotland. In 2002 34% of the festival's income came from foreign government support: L'AFFA; The Embassy of the United States of America, London; The Italian Cultural Institute, Edinburgh; The Royal Danish Consulate, Edinburgh; The Royal Netherlands Embassy, London; The Spanish Embassy, London; The United States Consulate General, Edinburgh supported events originating from their respective countries.
ACTORS	Artists and the general public
COUNTRIES	Scotland (and artists from all over the world)
TIMEFRAME	Began in 1947 - ongoing
COMMUNICATION	Internet, general marketing, and word-of-mouth
CLASSIFICATION	Periphery or "border-line case"? (normally not designed for trans-national co-productions)
E-CC CATEGORIES	F
SOURCE	http://www.eif.co.uk/

ANNEX II

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