

**Report on
The Barents Cultural
Co-operation**

September 2001

*This Land
where the sun never sets
once it has risen
where darkness is endless
when twilight falls*

"Declaration of Love to the Landscape in the North"

*Rauni Magga Lukkari
(Tana-Tromsö)*

Preface

In the 21st century, with peaceful international relations, individual cross-border contacts, expanding electronic networks and increasing private cultural consumption, art and culture assume a strategic role as a power for regional development.

This report has been compiled by the Barents Cultural Committee, at the request of the Barents Ministers of Culture and on the basis of the Communiqué adopted by the Ministerial Conference on Cultural Cooperation in the Barents Euro-Arctic Region, held in Arkhangelsk on September 10, 1998. The idea of the conference was to elaborate a new cultural policy for the region, a “Northern Renaissance”.

The Barents Cultural Committee decided to carry out the ministerial decision by appointing a steering group to define the task and by commissioning ARRA AB, Lulea, to prepare the report. The members of the Steering Group were:

Alf Modvar, Chairman	Ministry of Cultural Affairs, Norway,
Jan Henriksson	Cultural Department, Norrbotten County Council, Sweden
Kari Laine	Arts Council, Lapland County, Finland
Nina Badendyck	Cultural Department, Troms County Council, Norway
Lev Vostriakov	Committee of Culture and Tourism, Arkhangelsk, Russian Federation
Sylvia Augustinsson,	Swedish Institute, Stockholm, Sweden
Tomas Lind, Secretary	ARRA AB Lulea, Sweden
Ritva Michell*	Ministry of Education, Finland

* Did not attend.

This report presents the main results of and knowledge gained from the cultural cooperation in various fields of the arts since the start in 1993. It also makes a number of proposals for promoting the development of a “Northern Renaissance”.

The report emphasises the pivotal role that cultural relations can play in a European context in developing new enterprises and employment in the Barents Region. The four Barents countries and eleven regions are an important example of how a region on the periphery of Europe can develop by means of cultural exchange and cooperation, in spite of cultural and political differences, great distances, hard climate, and economic and demographic problems. The Barents Euro-Arctic Region can be regarded as a link between east and west and as an example of cultural development in a sparsely populated area.

All statistical information has been compiled by each regional administration and by Pantzare Information Ltd, Lulea, in cooperation with the national statistical bureaux in Sweden, Finland and Norway.

The recommendations and conclusions are the result of the work of the steering group, supplemented by proposals from hearings and interviews. They have not been discussed or clarified at any political level.

The report has been supported by financial contributions from the Norwegian Ministry of Cultural Affairs, the Finnish Ministry of Education, the Swedish Arts Council and the Swedish Institute.

The Steering Group

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Summary

The basis for this report is the Communiqué adopted by the Ministerial Conference on Cultural Cooperation in the Barents Euro-Arctic Region, held in Arkhangelsk on September 10, 1998.

The Ministerial Conference acknowledged the increasing importance of cultural cooperation as one of the means to promote a cultural identity in the Barents Region, based on historical tradition, and as a factor to stimulate the development of the Barents Region at large.

Statements for a new policy, the “Northern Renaissance”

The Communiqué from the Ministerial Conference states that:

- The creation of a new cultural policy, a “Northern Renaissance”, is the principal goal of common activities on the threshold to the 21st century.

This new cultural policy requires a willingness from all parties to work actively for increased cooperation under the guidance of two main principles:

- From culture towards economic development
- From economic development towards culture

The new cultural policy should:

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

The Ministerial Conference stressed the importance of strengthening the common identity in the Barents Euro-Arctic Region and emphasised in particular the need to support the development of a regional identity and the culture and cultural heritage of the Sami, Nenets and other indigenous peoples.

The Ministerial Conference was aware of the need for a variety of forms of support at national and regional level for cultural initiatives.

Commission for the Report

The Communiqué contains a commission which has been adopted by the Barents Cultural Committee:

The Ministerial Conference decided to chart the results and experience from cultural cooperation in the region, existing financial resources as well as obstacles in order to facilitate cultural contacts and exchanges and render the performances more effective.

The Barents Cultural Committee has decided to summarise in a report for the next Ministerial Conference the experiences and ideas which have come out of the efforts to bring about a “Northern Renaissance”.

Results

Since the start in 1993, the cultural cooperation, led by the Barents Cultural Committee comprising representatives from all the regions, has successfully developed new networks in the fields of cultural management, literature, dance, the visual arts, film and TV, libraries, music schools, chamber music, sports and churches.

Active networking has resulted in multi-regional productions: training programmes, dance performances, multi-art performances, books and magazines, art exhibitions, CD-ROM productions, international events and annual Barents Festivals.

The growing contacts between institutions, organisations and individuals have helped to bring about cultural agreements, for example the creation of the Barents Literature Centre and the signing of bilateral agreements for cultural cooperation, generally between Nordic regions and northwestern Russia.

It is almost impossible to present a total overview of all this cultural cooperation because multilateral networks rapidly develop into bilateral, unilateral, twin city, and “people to people” contacts. However, this report will present the most significant multilateral projects and important networks.

The general impression gained from the hearings held during the work on the report is that small organisations, local partners and individuals are increasingly interested in taking part in the cooperation.

One of the main aims of the Barents Cooperation in the cultural sector is,

- to strengthen the cultural relations and ties between the peoples of the Region.

In the review of the results of the cooperation (Ny Regional Barentspolitik/New Regional Barents Policy), undertaken by the Barents Region Council in August 2000, it is stated that “the cultural exchange has been extensive and widespread and, in comparison with other sectors, has achieved good results and involved a large number of participants”.

Challenges

The growing participation in the cooperation creates opportunities, initiatives and projects, but also gives rise to demands for services. From the point of view of a Barents identity, the multilateral projects are more advanced, expand new networks and have the potential to create more mutual products and relations. But these multilateral processes face a number of difficulties and are strictly limited in their scope. With too many obstacles, a multilateral idea runs the risk of ending up as a bilateral or merely unilateral project. A big challenge for the future is therefore to strengthen multilateral working methods, to encourage such initiatives and to develop better support for multilateral projects.

Today however, because of administrative obstacles and financial problems, most cooperation today is dependent on regional administrative services. The lack of time

and resources which characterise these services limits the development of the cooperation, its enlargement, potential and total capacity. This in turn leads to greater demands for consulting services for information, fund-raising, management, communications, knowledge, transportation, etc.

The growing interest in cooperation is giving rise to the need for more, easily accessible information about cultural life in the region. A common strategy to set up a network for TV production is needed to help to create a common Barents identity and reach the public opinion with information about life in the region and its opportunities. Investments in media cooperation in the north will create better conditions for journalists to work in and cover the Barents Region.

Cultural cooperation has so far mainly been dependent on the availability of regional financial resources for new developments, both inside and outside the cultural sector. This makes project initiatives coming from Nordic partners welcome, because they are better structured for fund-raising and sponsoring. From a Russian point of view the preconditions for multi-national cooperation are highly unequal. Russian project partnership has to be defined and given the same opportunities as Nordic partnership.

Project Development

While working the report, 416 decisions for project support at regional level were identified and listed. Many of these separate decisions involve programs for bilateral exchange, such as small concerts, music tours, theatre performances, invitations to seminars and so on. Most of the cooperation was in the form of bilateral projects and very little, 10 %, was multilateral. The total number of cultural projects taking place during the period 1994-1999 was approximately 600. Twin-city projects have not been taken into account here.

From 1994 to 1999 the number of projects increased by 240 %. There was a growth of 15% between 1998 and 1999. Most of the projects were sports (18 %), libraries and literature (18 %), small local projects (14 %), and art /handicrafts (9%).

In spite of plentiful resources and a high regional priority, surprisingly few activities concerned museums (2 %) and theatre (2 %).

Recommendations

Several ideas emerged in the course of the hearings. The uncertainties surrounding the work help to explain the absence of the concept of decentralisation underlying the action of the Barents Cultural Committee. Cultural cooperation must therefore work within a wider European perspective and involve local partners, private enterprises, artists and individuals.

To develop a common identity in the Barents Euro-Arctic Region, the importance of a strong local and regional identity has to be emphasised and the regional differences have to be regarded as an attraction. A strategy for developing a common policy has to use new work tools and find new directions for the work which:

- Support the process of cultural democratisation
- Strengthen the multilateral working structure in a European dimension
- Support educational/cultural structures for regional-local cooperation

- Encourage regional autonomy of action (for territories, municipalities, institutions and organisations)
- Introduce local authorities gradually into inter-regional activities and liberate voluntary work and local participation
- Develop twin-city partnerships and people-to-people contacts
- Support training in management and networking
- Develop artistic specialisation at the highest professional level
- Stimulate media and the general public's participation
- Support research on cultural life in the Barents Region in order to monitor cultural development at regional and local level
- Strengthen the common identity in the Barents Euro-Arctic Region by emphasizing the need to support the local and regional identity

Proposals and Opportunities

General measures

The principal goal is to establish a new cultural policy, a “Northern Renaissance”, which will integrate cultural and economic development, increase common activities and support economic development. These steps and actions belong to a political process at all levels and have to be incorporated into the general cultural policy of the Barents Region, the intentions of which are to:

1. Reach a general agreement for cultural policies in the Barents Region, a “Northern Renaissance”, for approval at national, regional and local level.
2. Define national, regional and local responsibility for decisions, initiatives and finances.
3. Commission the Barents Cultural Committee to participate in the decision-making and to supervise the establishment of a Barents Portal of Cultural Networks.
4. Increase financial resources at all levels to continue and develop international cultural cooperation.
5. Strengthen the financial support for multilateral activities.
6. Harmonise and create common regulations: simplify the processing of multi-visa applications.
7. Reach a multilateral agreement about medical services in the Barents Region.
An insurance policy for free medical treatment during visits and participation in cooperation projects.
8. Integrate cultural production in upper secondary arts education.
9. Integrate the Barents cultural cooperation into a European and Baltic dimension.

10. Strengthen the exchange of students, teachers and experts in the field of arts and culture.
11. Appoint a committee to support the development of Barents TV.

Project priorities

Barents Portal of Cultural Networks

The findings of the report indicate that the strengthening of multilateral processes and the extending of the cooperation by establishing a Barents Portal of Cultural Networks are of central importance and have to be given the highest priority. This measure should be translated into a concrete project proposal which makes it possible for the cultural cooperation to move away from an official, administrative profile and towards local, individual, commercial and private network activities.

To widen cultural cooperation, minimize the cost and increase cross-border contacts, more of the exchange and interaction must take place via telecommunications and the Internet.

One of the most needed resources is an inter-regional cultural network, which can help to provide “people to people” contacts, easily accessible information, financial guidance, new technical solutions and professional services. The proposal, the Barents Cultural Portal, is a network of networks, a necessary virtual tool for the cooperation, managed by the Barents Cultural Committee, decentralised to all the participating regions and based on the principles of the Communiqué of the Ministerial Meeting from 1998:

To develop the Barents Region as a dynamic and open cultural area, to initiate fields for individual engagement and participation in international cultural cooperation, and to build a computer network and a common information environment.

Aim

- To initiate fields and develop technical support for individual involvement and participation in international cultural cooperation.

Objectives

The objectives for the cultural network are to:

- Extend cooperation, establish new networks, facilitate “people to people contacts” and twin-city relations
- Develop guidance tools for citizen’s organisations and non-governmental organisations
- Offer long-term technical support, services and training
- Build a cultural portal on the Internet, an interactive decentralised gateway with services and links to existing cultural data-bases in the Barents Region and to other partners in Europe
- Develop a network of electronic offices
- Develop multilingual search engines

Methods

- Reach a multilateral agreement about the creation of a Barents Portal of Cultural Networks
- Establish an inter-regional committee to carry out the work.
- Create a network of electronic cultural offices for libraries.
- Select strategic institutions and fields of the arts for investments in a common information environment
- Define resources for the project
- Organise training for the managers of networks and databases
- Publish translated information and texts

Russian Summery

Отчет о культурном сотрудничестве в Баренц регионе

Эта земля, где солнце однажды поднявшись, уже
никогда не садится, где темнота бесконечна, когда
опускаются сумерки

”Признание любви к северному ландшафту”

Рауни Магга Луккари

(Тана- Тромсё)

Предисловие

В двадцать первом веке с его мирными международными связями, индивидуальными международными контактами, растущими электронными сетями и увеличивающимся личным культурным потреблением, искусству и культуре отводится стратегическая роль как важной силе регионального развития.

Этот отчет был составлен Комитетом по культуре Баренц региона по просьбе Министров Культуры Баренц региона и на основе коммюнике о Культурном Сотрудничестве в Баренцевом Евро-Арктическом регионе, принятом на Министерской Конференции, которая проходила в Архангельске десятого сентября 1998 года. Задачей этой конференции было выработать новую культурную политику для региона: ” Северный Ренессанс”.

Комитет по культуре Баренц региона постановил выполнить министерское решение через назначение руководящей группы, которая должна была определить эту задачу и поручить АО АРРА Лулео подготовить отчет. В состав руководящей группы входили:

Альф Модвар, председатель	Министерво по Делаам культуры, Норвегия
Ян Хенрикссон	Департамент Культуры, губерния Норрботтен, Швеция
Кари Лайне	Совет по Искусству, Лапландия, Финляндия
Нина Бадендюк	Департамент Культуры, губерния Тромс, Норвегия
Лев Востряков	Комитет по Культуре и Туризму, Архангельск, Россия
Сильвия Августинссон	Шведский Институт, Стокгольм, Швеция
Томс Линд, секрктарь	АРРА АО Лулео, Швеция
Ритва Митчелл*	Министерство Образования, Финляндия

* не присутствовала

Отчет представляет главные результаты и опыт культурного сотрудничества в различных областях искусства со времени его начала в 1993 году. Он также дает некоторые предложения о том , как продвигать развитие ” Северного Ренессанса”.

Отчет подчеркивает центральную роль, которую могут играть культурные связи в европейском контексте в развитии новых предприятий и решении проблемы занятости в Баренц регионе. Четыре страны Баренц региона и одиннадцать их областей являются важным примером того, как регион на европейской периферии может развиваться путем обмена и сотрудничества, не смотря на культурные и политические различия, большие расстояния, суровый климат, экономические и демографические проблемы. Баренцев Евро - Арктический регион можно рассматривать как формирующую связь между востоком и западом, а также как пример развития в малонаселенных территориях.

Вся статистическая информация собрана региональными администрациями и Панцаре Информацъен лтд Лулео в сотрудничестве с Национальным Статистическим Бюро Швеции, Финляндии и Норвегии.

Рекомендации и заключения являются результатом работы руководящей группы, также они были поддержаны предложениями, поступившими во время слушаний и интервью, которые не обсуждались на политическом уровне. Отчет был профинансирован Министерством по Делаам Культуры Норвегии, Министерством Образования Финляндии, Советом Искусств Швеции и Шведским Институтом.

Руководящий Комитет

Обзор

Основанием данного отчета является коммюнике, принятое на Министерской Конференции по культурному сотрудничеству в Баренцевом Евро - Арктическом регионе, которая проходила в Архангельске десятого сентября 1998 года.

Министерская Конференция признала растущую важность культурного сотрудничества, являющегося одним из средств продвижения культурного самосознания в Баренц регионе, основывающегося на исторических традициях, и фактором, стимулирующим развитие Баренц региона в целом.

Концепция новой политики ”Северный Ренессанс”

Коммюнике Министерской Конференции определяет концепцию, что:

- формирование новой культурной политики ” Северный Ренессанс” является принципиальной целью для совместных мероприятий на пороге XXI века.

Эта новая культурная политика требует от всех сторон работать активно для растущего сотрудничества под девизом двух главных принципов:

- от культуры к экономическому развитию
- от экономического развития к культуре.

Новой культурной политике следует:

- Давать приоритет международным контактам.
- Поддерживать культурную деятельность, нацеливаясь на долгосрочные программы и проекты.
- Представлять культуру Баренц региона в различном контексте и укреплять международные культурные связи.
- Развивать Баренц регион как динамичную и открытую культурную территорию.

На Министерской Конференции были подчеркнуты важность укрепления совместного самосознания в Баренцевом Евро - Арктическом регионе и необходимость поддержки развития регионального самосознания, а также культуры и культурного наследия саамов, ненцев и другого коренного населения.

Министерская Конференция констатировала необходимость различных видов поддержки инициатив в области культуры на национальном и региональном уровне.

полномочия для отчета

Коммюнике содержит полномочия, которые были приняты Комитетом по культуре Баренц региона:

Министерская Конференция постановила систематизировать результаты и опыт культурного сотрудничества в регионе, существующих финансовых источников,

а также проблем, для того, чтобы способствовать контактам и обмену в области культуры и осуществлять деятельность более эффективно.

Комитет по культуре Баренц региона решил обобщить опыт и идеи для ” Северного Ренессанса ” с целью подготовки следующей Министерской Конференции.

Результаты

Со времени своего начала в 1993 году сотрудничество в области культуры, руководимое Комитетом по культуре Баренц региона, членами которого являются представители всех областей, успешно установило новые связи в сфере культурного менеджмента, литературы, танца, изобразительного искусства, киноискусства и телевидения, библиотек, музыкальных школ, камерной музыки, спорта и церквей.

Результатом активных связей явились межрегиональные проекты: обучающие программы, танцевальные спектакли, многожанровые постановки, издание книг и журналов, художественные выставки, производство сидиромов, международные мероприятия и ежегодные Баренц фестивали.

Увеличивающиеся контакты между учреждениями, организациями и отдельными лицами внесли свой вклад в художественные соглашения, например, в создание литературного центра Баренц региона, и подписание двусторонних соглашений по культурному сотрудничеству между северными регионами и северо-западом России.

Полный обзор культурного сотрудничества дать практически невозможно по причине быстрого превращения многосторонних связей в двусторонние, односторонние, побратимские и человеческие контакты. Этот отчет представляет лишь часть наиболее значительных многосторонних проектов и важных связей.

Общее впечатление, полученное от слушаний, проведенных во время работы над отчетом следующее: просматривается тенденция роста интереса небольших организаций, местных партнеров и отдельных лиц принимать участие в сотрудничестве.

Одна из главных задач Баренц сотрудничества в культурном секторе такова:

- укрепить культурные взаимоотношения и связи между людьми в Регионе

В итоге изучения результатов сотрудничества (Ny regional Barentspolitik / ”Новая региональная политика Баренц региона”), осуществленного Региональным Советом Баренца в августе 2000 года, утверждается, что ”культурный обмен был обширным и получил широкое распространение, в сравнение с другими секторами, достиг хороших результатов и привлек большое число участников”.

Вызовы: проблемы и перспективы

Растущее участие в сотрудничестве создает возможности, инициативы и проекты, но также и спрос на службы для их осуществления. С точки зрения Баренц самосознания многосторонние проекты являются более продуктивными, расширяют новые связи и имеют большой потенциал создавать большее число совместных результатов и взаимоотношений. Но эти многосторонние процессы сталкиваются с некоторыми трудностями и ограничены в своем распространении. При слишком большом количестве препятствий многосторонняя идея рискует

закончиться двусторонними или просто односторонними проектами. Поэтому большой задачей на будущее является укрепление многосторонних методов работы, поощрение этих инициатив и разработка лучшей поддержки для многосторонних проектов.

Однако из-за административных и финансовых проблем, значительная часть сотрудничества сегодня зависит от региональных административных служб. Нехватка времени и ресурсов, характеризующая данные службы, ограничивает развитие сотрудничества, увеличение его потенциала и возможность его реализации. Это в свою очередь ведет к повышению спроса на консалтинговые службы, которые могут дать информацию о фондовой поддержке, менеджменте, коммуникациям, транспорте и т.д.

Растущий интерес к сотрудничеству требует более эффективной работы по получению информации о культурной жизни региона. Формирование единого Баренц самосознания и достижение общественного мнения с помощью информации о жизни в регионе и его возможностях, требует совместной стратегии для организации сети телевизионных программ. Инвестирование в медиа-сотрудничество на севере создаст лучшие условия для журналистов в освещении жизни Баренц региона.

Сотрудничество в области культуры до сих пор зависит от региональной способности найти ресурсы для развития, как внутри так и вне культурного сектора. В этой ситуации проектные инициативы, исходящие от северных партнеров, находятся в более благоприятном положении из-за лучшей структуры развития фондовой поддержки и спонсорства. Рассматривая данную ситуацию с российской точки зрения, многонациональное сотрудничество строится на очень неравных условиях. Российское партнерство в проектах должно иметь более четкую определенность, а также ему должны даваться равные возможности, как и Северному партнерству.

Развитие проектов

В ходе работы над отчетом перечислено 416 решений о поддержке проектов на региональном уровне. Многие из этих отдельных решений содержат программы для двустороннего обмена, такие как маленькие концерты, музыкальные турне, театральные постановки, приглашения на семинары и так далее. Большую часть сотрудничества составляли двусторонние проекты и небольшую часть (десять процентов) -- многосторонние. Общее число культурных проектов в течение периода с 1994 по 1999 год составляет примерно шестьсот. Здесь не учитывались побратимские связи на местном уровне.

Развитие проектной деятельности показывает, что с 1994 по 1999 год, число проектов увеличилось на двести сорок процентов. Между 1998 и 1999 годами увеличение составило пятнадцать процентов. Большую часть занимают проекты в области спорта (18 %), библиотек и литературы (18 %), небольшие проекты местного уровня (14 %) и искусства и рукоделия (9 %).

Несмотря на надежные источники и высокий региональный приоритет, уровень деятельности музеев (2 %) и театра (2 %) на удивление низок.

Рекомендации

Во время слушаний возникли некоторые идеи. Неясности, мешающие работе, частично объясняются отсутствием идеи о децентрализации, лежащей в основе действий Комитета по культуре Баренц региона. Поэтому культурному сотрудничеству необходимо работать в рамках более широкой европейской перспективы и привлекать местных партнеров, частные предприятия, деятелей искусства и частных лиц.

Чтобы развивать совместное самосознание в Баренцевом Евро - Арктическом регионе, необходимо отметить важность сильного местного и регионального самосознания и рассматривать региональные различия как привлекательный аспект. Стратегия развития совместной политики должна использовать новые рабочие инструменты и находить новые направления работы:

- поддерживать процесс культурной демократизации
- укреплять многостороннюю рабочую структуру в европейском измерении
- поддерживать образовательные / культурные структуры для регионального сотрудничества и сотрудничества на местах
- поощрять деятельность и инициативу региональных субъектов (территорий, муниципалитетов, учреждений и организаций)
- постепенно включать местные власти в межрегиональную деятельность и поощрять добровольную работу на местах
- развивать партнерство для побратимских связей и человеческих контактов
- поддерживать обучение менеджменту и ”нетворкинг” (налаживанию связей)
- развивать художественную специализацию на высочайшем профессиональном уровне
- стимулировать СМИ и общее участие народа
- поддерживать исследование о культурной жизни в Баренц регионе, чтобы контролировать культурное развитие на региональном и местном уровнях.
- укреплять совместное самосознание в Баренцевом Евро - Арктическом регионе путем выделения необходимости для поддержки местного и регионального самосознания

Предложения и возможности

Общие меры

Принципиальной целью является формирование новой культурной политики ” Северный ренессанс ”, которая будет объединять культурное и экономическое развитие, увеличивать совместную деятельность и поддерживать экономическое развитие. Эти шаги и действия принадлежат политическому процессу на всех уровнях и их необходимо принять в общую культурную политику Баренц региона, намерением которой является:

1. Достичь всеобщего соглашения по культурной политике, ” Северный Ренессанс ”, в Баренц регионе для одобрения на национальном, региональном и местном уровнях.
2. Определить национальную, региональную и ответственность на местах за решения, инициативы и финансирование.
3. Дать полномочия Комитету по культуре Баренц региона участвовать в принятии решений и руководить установлением портала культурных связей Баренца.
4. Расширять финансовые источники на всех уровнях для продолжения и развития международного культурного сотрудничества.
5. Укреплять финансовую поддержку многосторонней деятельности.
6. Согласовывать и разрабатывать совместные правила: упростить рассмотрение заявок на мульти - визы.
7. Достичь многостороннего соглашения о медицинском обслуживании в Барен регионе. Страховка о бесплатном медицинском обслуживании, покрывающая расходы в течение визитов и участия в сотруднических проектах.
8. Интегрировать культурные постановки в рамках среднего специального художественного образования.
9. Интегрировать Баренц сотрудничество в области культуры в европейское и балтийское измерение.
10. Укреплять обмен студентами, учителями и экспертами в области искусства и культуры.
11. Назначить центральный комитет развития Баренц телевидения.

Проектные приоритеты

Портал культурных связей Баренца

Полученная информация в результате работы над отчетом свидетельствует о том, что укрепление многостороннего процесса и расширение сотрудничества путем установления портала культурных связей Баренц региона является центральной важностью и ему необходимо дать высочайший приоритет. Эту меру следует интерпретировать как конкретное проектное предложение, которое предоставляет возможность культурному сотрудничеству отодвинуться от официального административного профиля в сторону местных, индивидуальных, коммерческих и частных сетевых мероприятий.

Для расширения культурного сотрудничества, минимизации расходов и увеличения межграницных контактов высокая степень обмена и взаимодействия должна осуществляться с помощью телекоммуникаций и интернета.

Одним из наиболее необходимых источников является межрегиональная культурная сеть, которая может обеспечить человечески контакты, легко добываемую информацию, финансовое руководство, новые технические решения и профессиональные службы. Предложение, Портал культуры Баренц региона, является сетью сетей, необходимым виртуальным инструментом для служб и контактов для сотрудничества, осуществляемый Комитетом по культуре Баренц региона, децентрализованный для всех участвующих областей и основывающийся на принципах Коммюнике Министерской встречи 1998 года:

Развивать Баренц регион как динамичную и открытую культурную территорию, инициировать области для индивидуальной задействованности и участия в международном культурном сотрудничестве, а также строить компьютерную сеть и общую информационную среду.

Цель

- Инициировать области и развивать техническую поддержку для индивидуальной задействованности и участия в международном сотрудничестве.

Задачи

Задачам культурной сети необходимо:

- Расширять сотрудничество, устанавливая новые связи, способствовать человеческим контактам и побратимским связям
- Разрабатывать инструменты руководства для гражданских и общественных организаций
- Предлагать долгосрочную техническую поддержку, службы и обучение
- Создать портал культуры в интернете, интерактивные децентрализованные ворота со службами и связями к существующим культурным базам данных в Баренц регионе и с другими партнерами в Европе
- Развивать сеть электронных офисов
- Развивать многоязычные моторы поиска

Методы

Разработать многостороннее соглашение для установления Портала культурных сетей Баренца

Назначить межрегиональный комитет по работе.

Создать сеть электронных культурных офисов для библиотек.

Выбрать стратегические учреждения и области искусства для инвестиций в общей информационной среде.

Определить источники для проектов.

Организовать обучение менеджеров сетей и баз данных.

Публиковать переводимую информацию и тексты.

Introduction

Historical background

Some of the oldest Stone Age cultures in the Barents Region are to be found in Itsjkovo, Stupino and Kargopol in the Arkhangelsk Region from 14,000 years ago. The Komsa culture in Finnmark, with hundreds of settlements, is from about 10,000 years ago. The area was the first to be freed from the inland ice and the climate was especially favourable, with an average summer temperature of two degrees higher than today.

It is from the Mediterranean countries and ancient Rome and Greece that we find contemporary descriptions of life in the North and of the early Iron Age. One such narrator was the Roman historian, Cornelius Tacitus. In the year 98 he described in his *Germania* a people, the Fenni, later called Scythians, living comfortably in the north. They were clearly identical with the Sami.

A thousand years ago, Arabian historians wrote of a strange community somewhere in the far north. They told of enormous unknown islands which lay in the "western oceans" and that there were communities in this region consisting only of women and children. These communities without any frontiers seem to have been completely dominated by women, although for only part of the year. It is a historical reality that these hunter societies undertook long seasonal expeditions to hunt for game and were essentially both viking and fishing societies. We know that for centuries fishermen travelled from the White Sea to Northern Norway and from the Gulf of Bothnia to the coast of Murmansk. Women and children stayed at home while the men were away. The legend of the Amazons could have its origins here.

Ottar the Viking

Some time around 890, King Alfred in southern England received a visit from a man from northern Norway called Ottar of Hålogaland, telling about his travels and his home.

He was the northernmost noble chieftain in the country. He owned 600 reindeer, had six lure reindeers (leader reindeer) and even brewed his own beer. He was also in charge of collecting taxes in the form of products such as skins, down, and ropes made of walrus and seal skin. Ottar told how he longed to find out if anyone lived beyond his district and how he sailed northwards, eastwards and then southwards and found permanent, inhabited settlements. He had obviously got as far as the southern shore of the White Sea and may also have visited Arkhangelsk.

Ottar's story tells us about this region as an area where national frontiers and distance seem not to have existed and where people could live as they pleased on what the huge region had to offer.

Between East and West

During the Middle Ages, when the Christianisation of northern Europe was taking place, there was a conflict between the Russian Orthodox Church, representing the interests of Novgorod/Moscow, and the Roman Catholic Church, built on the legacy of Western Europe. The North during that time was virgin territory both economically and politically, and it was unclear and undetermined whether Denmark/Norway, Sweden/Finland or Novgorod/Moscow had the right to levy taxes on the people of this unclaimed land in the north.

The reason for this problem was that the Treaty of Nöteborg, signed in 1323 between Novgorod and the Swedish/Finnish kingdom, did not define the borders between the countries. It was clear to everybody that the border started inside the Gulf of Finland, but according to the Russians, the frontier went north-westwards to Oulu and Vasterbotten and according to the Swedes it went northwards to the Varanger peninsula. This dispute continued for centuries, and in the meantime the population, especially the Sami, were hard pressed because two and sometimes three countries were all levying taxes in the same area.

Until the middle of the 14th century, the main economic centre was clearly Novgorod, which dominated trade in the Karelian, Finnish and the northernmost Swedish territory up to the Arctic Sea and Vardö. The taxation and trade structure of the Novgorod State was also reflected in Norrbotten and Lapland. Here we meet the *Birkarlar*, who were a combination of farmers, tax collectors and merchants with a monopoly especially in the Sami area.

In these peripheral regions, life passed without serious conflicts and people managed well on their own in a situation where borders and politics were unclear and unresolved. For 700 years Finland was a part of Sweden; the union between Sweden and Norway lasted 90 years; and from 1809 to 1917 Finland belonged to Russia. People of the north learnt that “God is up in heaven and the Czar is far away.”

Willem Barents

Interest in the Barents Sea and its coasts grew in the 16th century when the Europeans were searching for sea routes to China and America. For centuries the Arabs and the Venetians had been dominating the Far East trade, but after Vasco da Gama and Christopher Columbus this role was taken over by the Portuguese and the Spaniards. The young seafaring nations such as England and the Netherlands also wanted to benefit from the growing maritime trade. A great advantage in this race was finding the Northeast Passage, the short cut to Asia, which was of special interest to the English and Dutch.

Willem Barents (1550-97) was a Dutch navigator who made three voyages, commissioned by De Moucheron, the Dutch trading company, in search of a Northeast Passage to Asia.

The first vessel sailed on June 5, 1594, and reached the north-eastern extremity of Novaya Zemlya and the River Ob. They assumed that they had discovered the passage to Asia! On their way back Barents visited Vardö and the first map of the village was drawn. The following year a second expedition of seven vessels with merchandise was sent out to reach Asia, but it was too late in the season to be

successful.

The third expedition, with two small ships, started in May 1596. One month later Barents discovered and named the islands of Spitsbergen (now Svalbard) and Björnöya. There his two vessels separated to conduct independent voyages of exploration. Barents and the 17 crewmen went eastwards, but the ship became stuck in the ice and sunk, and they had to spend the whole winter north of Novaya Zemlya. On June 14, 1597, all the men left in two open boats and Willem Barents, who was ill, died six days later. They first reached the delta of the River Petsjora and later the shores of the Kola Peninsula, where the 12 survivors were by pure chance rescued by the captain of the second ship of the expedition, Jan Cornelius Rijp. The following year, 1598, Willem Barents' diary was published, a map of Spitsbergen printed and the Barents Sea was named after him.

It has recently been discovered in the notes from Rijp's expedition that when they were on the island Björnöja, remnants of killed walrus and sawn-off walrus teeth were found. This indicates that these islands were already known to Russian and Norwegian hunters.

The search for the northern sea route continued for some time, and in 1878 the Swede N.A.E. Nordenskjöld led the first successful navigation of the Northeast Passage. But as a commercial idea, the short cut to Asia remains a challenge and a vision for Europe and the Barents cooperation in the 21st century.

The Pomor Trade

The 16th century ended with a question mark over the issue of national borders. Both Sweden and Russia were expanding northwards, looking for a harbour on the Arctic Ocean. The Danish and Norwegians were trying to prevent this.

On 24 August 1553, one of three ships under the English captain Richard Chansler that had been sent out to find a passage to China, was forced by a storm into the mouth of the Northern Dvina. Merchants from the marketplace at Kholmogori welcomed Chansler warmly and he soon won considerable trading concessions from Ivan IV.

In 1584, the town and port of Archangel was established and rapidly became an important trading centre, as it was Russia's only access to the sea westwards. At the initiative of Peter I in 1693, the first shipyard on Salombola island was established. Archangel became the shipbuilding centre of Russia and the inhabitants, called *Pomors*, (Russian "Pomorje" southern coastline of the White Sea) became merchants, seafarers, explorers, naval seamen and officers. The Dutch interest in Russian-Norwegian trade and the shipbuilding industry grew and soon a colony of Dutch tradesmen developed.

Because of the trade privileges in Norway that were given to certain trading houses in the countryside, all other private business was illegal. But for a long time the Russians traded in Finnmark every summer, and the bartering of goods such as rye flour and timber for split dried cod developed rapidly and became profitable for both partners. Around 1840 some 400 Russian vessels entered the port of Troms and Finnmark.

The Pomor trade was of great importance for the economic and cultural development of northern Norway and of Arkhangelsk. It had its golden days in the middle of the 18th century, and by the end of the century Arkhangelsk had become the largest town in Russia. The Pomor trade came to an end with the First World War and the collapse of the rouble after the Russian Revolution.

The North Calotte Cooperation

The recent cooperation in the Euro-Arctic Region dates from the early 1960s when the Nordic Countries started the North Calotte cooperation, covering the northern parts of Scandinavia and Finland. The former Governor of Norrbotten, Mr Ragnar Lassinantti, played a leading role. In 1965 the Nordic Association was founded and started developing cultural networks, language training and interregional conferences in the north. Many of these activities pointed out the importance of cultural cooperation in the form of translated literature, language proficiency, cultural centres, grants, exchange of artists and musicians, for development in the north.

As early as 1950 a sports agreement was approved between the northern parts of Norway, Finland and Sweden. In 1959 this cooperation also included bilateral agreements with Murmansk and Finnmark and later Norrbotten and Lapland.

Cultural Cooperation in the North

The Nordic Council of Ministers was established in 1971 following a revision of the Helsinki Agreement. The treaty recognised the Nordic Council of Ministers as the official channel for cooperation between the Nordic governments. The official cultural cooperation in the north was included in this agreement, and the North Calotte Committee, a steering group of three political representatives, one from each country, was chosen to lead and strengthen the efforts in the north to develop the northern identity.

During the coming years, certain efforts were made by the North Calotte Conferences to emphasise important questions and initiatives in the field of culture and in the peace movement. A working group, the North Calotte Cultural Committee (Nordkalottens kulturutvalg) with seven members, was chosen in 1984 for the cultural cooperation. The purpose was to develop cross-boarder cooperation and organise contacts between the regional administrations and artists. The committee was, for example, working to promote east-west contacts before the opening of the border with the former Soviet Union.

End of the Cold War

The end of the Cold War led to a new phase in the relations of Finland, Norway and Sweden with the Soviet Union.

During the 1980s, bilateral contacts at regional level were established and cultural exchange between the regional Cultural Committee in Murmansk and the regional partners in Lapland, Norrbotten, Finnmark and Troms developed. At the initiative of President Michail Gorbachyov, the Murmansk Region was permitted to develop international contacts in 1987.

From that time on it was possible for the Murmansk Region to establish relations

and exchanges with its neighbours in the Nordic Countries. In 1989, the governor of Murmansk signed bilateral agreements covering cultural exchange with the regional administrations in Lapland and Norrbotten.

An action plan for culture

In 1991, the North Calotte Committee decided to develop a plan for cooperation and the distribution of the work between partners. As a result, in 1992 the North Calotte Culture Committee started to improve a strategy for cultural cooperation. A conference was held in Tromsö on August 26, 1992, with the aim of drafting an action plan. Representatives from Murmansk and Arkhangelsk were invited to take part in the discussions.

The long-term objectives of the cultural cooperation were to:

- Strengthen the regional and northern identity
- Promote the attractiveness of the region
- Contribute to cultural diversity and individual creativity
- Develop new forms of artistic expression, based on cultural traditions and heritage
- Develop new networks
- Strengthen administrative skills and knowledge
- Unite cultural forces to secure peace and stability

In February 1993, the North Calotte Committee ratified the plan and the first inter-regional cultural projects between all the members were developed.

History of the Barents cooperation

Despite its sparse population and the geographical disadvantages of its northern location, the Barents Region has become a focus of international cooperation in Northern Europe. In many ways, the resurgence of cross-border cooperation since the end of the Cold War is a continuation of the common history of the peoples of northern Scandinavia and northwestern Russia. In this light, the closed borders regime, which began after the October Revolution in 1917 and lasted until 1991, was only an interruption of the traditional cooperation and interaction of the peoples of Northern Europe.



Provinces of the Barents Euro-Arctic Region

At the initiative in 1992 of the Norwegian Minister of Foreign Affairs, Torvald Stoltenberg, the Barents Euro-Arctic Region was officially established in January 1993 in Kirkenes, Norway. In the founding document of the Barents cooperation, the Kirkenes Declaration, the member countries set out the following objectives for their cooperation:

- To secure a peaceful and stable development in the Region
- To strengthen and improve the cultural ties between the peoples of the Region
- To encourage the binding of new bilateral and multilateral relations in the Region and to improve old relations
- To create a basis for a sustainable economic and social development in the Region; the objective is to manage the environment and natural resources actively and in a sustainable way
- To recognise the interests of the indigenous peoples of the region and to encourage them to actively participate in the process

The declaration states that:

The main challenges for Barents cooperation are to improve stability and security, enhance economic cooperation and cross-border joint economic activities, and tackle environmental problems in the Region. In addition, other specific topics – such as the improvement of health care and the promotion of cultural cooperation and tourism – have been addressed. Despite significant joint efforts since 1993, these challenges continue to dominate the Barents cooperation agenda.

The long-term economic development of the Barents Region is largely dependent on the utilisation of its vast natural resources, especially the oil and natural gas reserves, minerals, and forest stock. In addition, the development of services and transportation infrastructure is vital for the future of the region. Environmental efforts are concentrated on minimising the negative environmental impacts of out-dated industrial and municipal technologies. Furthermore, environmental cooperation aims to implement the safe collection, handling, and storage of significant volumes of radioactive waste found in the Murmansk and Arkhangelsk Oblast.

Barents Cultural Cooperation

The first Conference of Ministers of Culture in the Barents Region was held in Kirkenes, August 31–September 1, 1993.

Referring to the declaration of Ministers of Foreign Affairs, a formal cultural cooperation was included in the Barents Euro-Arctic Region.

The Ministers of Culture declared their mutual intention of:

- Enhancing cultural cooperation, emphasising educational institutions within the cultural cooperation, encouraging better understanding between the peoples, preserving the cultural heritage and promoting cultural cooperation amongst the indigenous people.

Guidelines

The following four guidelines were proposed for cultural cooperation:

- It should take into account the characteristics of the different regions and be rooted in the cultural activities of the region.
- Projects should be initiated in the regions and be managed in close cooperation with the regional cultural authorities.
- National authorities should help to create conditions which enable regional cultural cooperation to take place.
- Cooperation should be organised through local and regional bodies and institutions.

The second Ministerial Conference on cultural cooperation was held in Arkhangelsk on September 10, 1998.

Barents Cultural Committee

The cultural cooperation in the Barents Region had a rapid and successful start. In Tromsø, 1992, the North Calotte Cultural Committee and representatives from Murmansk and Arkhangelsk had decided on a cultural action plan.

The first meeting of the extended Barents Cultural Committee (Barents Kulturutvalg) under the leadership of Mrs Irene Valstad, was held in Rovaniemi, Finland, October 27–28, 1993. The meeting decided on the following long-term objectives for cultural cooperation. They were to:

Objectives

- Strengthen the ties with each country and with the northern regional identity in the Barents Region.
- Promote the attractiveness of the living environment.
- Unite forces and organisations in cross-border cultural cooperation in order to promote peace and stability, security and integration by means of united cultural forces.
- Emphasise culture as a tool for regional and economic development.
- View the Barents Region as a cultural centre in a European context.
- Establish new networks in order to develop better skills and knowledge in the field of the arts and culture.
- Promote and develop cultural diversity.

The Committee originally included one representative for the indigenous people, the Sami. Later, in 1995, a special working group for the indigenous peoples was set up.

The Cultural Committee was extended step by step, to include Karelia (Russia) from 1994, Nenets (Russia) from 1997, and Västerbotten (Sweden) and Oulu (Finland) from 1998.

In order to address culture in its broad sense, the Committee appointed reference groups for sports, dance and contacts between the churches, and one for media, film and TV.

The first attempts to establish a Church Committee were made when the bishops from the Russian-Orthodox Church in Murmansk and Arkhangelsk were invited to the Northern Nordic Priest Meeting in Gällivare, Norrbotten 1994. A Committee has been working in this field since then, and a Christian Church Council for cooperation in the Barents Region has been established.

The Ministerial Conference 1998

The commission for this report is based on the Communiqué adopted by the Ministerial Conference on the Cultural Cooperation in the Barents Euro-Arctic Region, held in Arkhangelsk on September 10, 1998.

The Ministerial Conference takes note of the increasing importance of cultural cooperation as one of the means to promote a cultural identity in the Barents Region based on historical tradition and considers the role of culture as a stimulating factor for the development of the Barents Region at large.

Statements for a new policy

The conference Communiqué states:

- The creation of a new cultural policy, a “Northern Renaissance”, is the principal goal for common activities on the threshold to the twenty-first century.

This new cultural policy requires all parties to be willing to work actively for increased cooperation under the guidance of two main principles:

- From culture towards economic development
- From economic development towards culture

The new cultural policy should:

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

The Ministerial Conference stressed the importance of strengthening the common identity of the Barents Euro-Arctic Region and emphasised in particular the need to support the development of a regional identity and the culture and cultural heritage of the Sami, Nenets and other indigenous peoples.

The Ministerial Conference was aware of the need for different kinds of support at the national and regional level for cultural initiatives.

Commission for the report

The Communiqué features a commission which has been adopted by the Barents Cultural Committee:

The Ministerial Conference decided to chart the results and experience from cultural cooperation in the region, existing financial resources as well as obstacles in order to facilitate cultural contacts and exchanges and render the performances more effective.

The Barents Cultural Committee has decided to summarise in a report for the next Ministerial Conference the experiences and ideas which have come out of the efforts to bring about a “Northern Renaissance”.

Methods

Steering Group

The Barents Cultural Committee Meeting decided in Umeå, December 8–9, 1998, to fulfil the Ministerial decision, by appointing a steering group to define the task and to elect the Secretary for Cultural Affairs, Mr. Jan Henriksson, Norrbotten County Council, to develop the project plan. The Steering Group has consisted of:

Alf Modvar, Chairman	Ministry of Cultural Affairs, Norway,
Jan Henriksson	Cultural Department, Norrbotten County, Sweden
Kari Laine	Arts Council, Lapland County, Finland
Nina Badendyck	Cultural Department, Troms County, Norway
Lev Vostriakov	Committee of Culture and Tourism, Archangelsk, Russian Federation
Sylvia Augustinsson,	Swedish Institute, Stockholm, Sweden
Tomas Lind, Secretary	ARRA AB Lulea, Sweden
Ritva Michell*	Ministry of Education, Finland

* Appointed but did not attend.

The steering group decided to commission ARRA AB, Luleå, to prepare the report under the leadership of Mr. Alf Modvar, Ministry of Cultural Affairs, Norway, Chairman of the Steering Group. The Swedish Institute has represented the Swedish Ministry of Culture because it is responsible for foreign relations and international cultural cooperation.

Process and activities

The study has charted the results and experience which have come out of the cultural cooperation in the region. In accordance with the project plan for the report, a number of methodological activities have taken place during the course of the work:

- Steering group meetings, in total six meetings
- Interviews and cultural hearings in the regions with project leaders, administrators and participants
- Statistical reports on demography and cultural infrastructure/production
- Mapping of cultural projects
- Joint meetings with the Steering Group and the Cultural Committee
- Internal conference: Barents Cultural Seminar

Seminar on Cultural Policies in the Barents Region “The Northern Renaissance”

The Barents Culture Committee, Norrbotten County Council and the City of Piteå organized a seminar on “The Northern Renaissance”, cultural policies in the Barents Euro-Arctic Region, on October 10, 2000.

The purpose of the seminar was to exchange views and to discuss the pre-report of the Barents Cultural Cooperation. Key-speakers gave their opinion of proposed new directions for the work.

Pirkko Rainesalo, Ministry of Education, Helsinki, talked about the lack of cultural management and the four principles for a European Cultural Policy, presented in the report “In from the Margins”: creativity, diversity, participation, and identity.

She also discussed the new challenges of the modern cultural policy:

- giving priority to innovative processes
- favouring inter-sectoriality
- reevaluating national cultural institutions
- giving priority to maintaining a living cultural environment
- the interaction of the cultural and the physical environment

Alf Modvar, Ministry of Cultural Affairs, Oslo, gave a speech on the mechanisms behind regional cooperation. The keyword is globalisation, the relationship between local and global development, which means that when the individual becomes more insignificant and the world appears smaller, the need for local identity and cultural cooperation, and the exchange of thoughts and ideas, grows.

The seminar considered the problems, the obstacles and the proposals that were presented in the pre-report and underlined the priority of:

- strengthening the Barents Cultural Committee’s Network
- simplifying the processing of visas for youth and cultural cooperation
- building computer networks and a joint information environment
- developing efficient management training and cultural services in the Barents Region.

The seminar stressed the importance of strengthening the common cultural identity in the Barents Euro-Arctic Region.

Barents Cultural Hearings

Hearings were held in the regions of Murmansk, Arkhangelsk, Finnmark, Troms, Nordland, Norrbotten, Lapland, Oulo, and in the Republic of Karelia, organised by the Regional Cultural Committee and the chairman of the Barents Cultural Committee. The regional administrations called the most experienced people, project leaders and participants, to the hearings. A total of nine hearings with 105 participants took place.

Demographic Situation

Many of the districts and towns in the Barents Region have developed rapidly over the past centuries, mostly as a result of national political action, decisions and economic advantages. By offering freedom, space, land, industrialisation and good economic conditions the region has attracted people and settlers from near and far. However the colonial structure has meant that the profits of regional development have been invested outside the region and in the national capitals. For the young generation, the future perspective and the demographic situation are still a problem. The situation in the North seems always to depend on decisions made far away.

Sparsely populated area

The geographical characteristics of the Barents Region are harsh. A major part of the Barents Region lies above the Arctic Circle. There are large expanses of tundra near the Arctic Ocean, and a significant part of the Region is located north of the permafrost line. On the other hand, evergreen forests cover huge areas of the Barents Region, and there are also predominantly mountainous areas in the western part of the Region. The climate in the northernmost areas of the Barents Region is characterised by long, cold winters with plentiful snowfall, and short, light summers. Ecological systems in the region are sensitive to environmental changes.



Population centres in the Barents Region – 1998

The total area of the Barents Region is 1,347 km², with a population of around five million. The region is extremely sparsely populated. The population of northwestern Russia is 3.3 million, with 3.3 inhabitants per km² concentrated to a few large cities. The Nordic part of the region has a population of 1.7 million, with three inhabitants per km² and a large number of small towns and villages.

The Sami and the Nenets

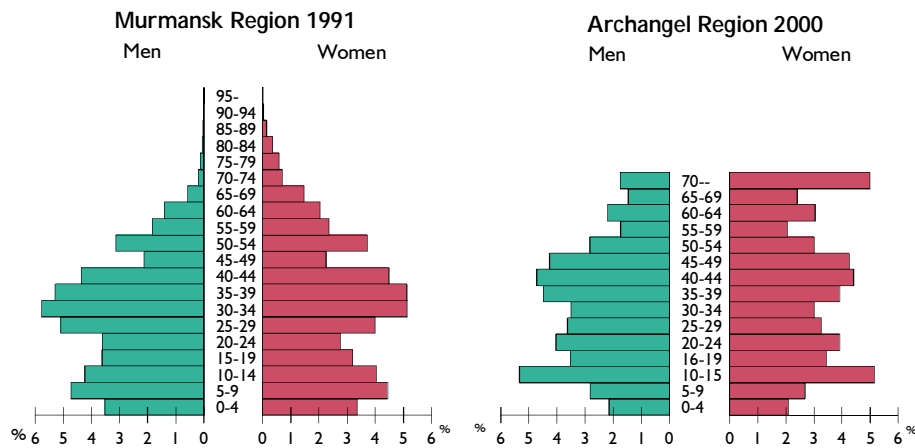
The Sami, one of the indigenous peoples of the Barents Region, live in Sápmi, the northern parts of Scandinavia and the Kola peninsula. There are approximately 82,000 Sami people, 50 000 in Norway, 20 000 in Sweden, 10,000 in Finland and 2,000 in Russia. In several northern districts, the Sami language has official language status, and since January 1, 2001 the language has had official status as a minority language in Sweden.

The other indigenous people, the Nenets, live in the Nenets Autonomous Okrog, approximately 6,500 people.

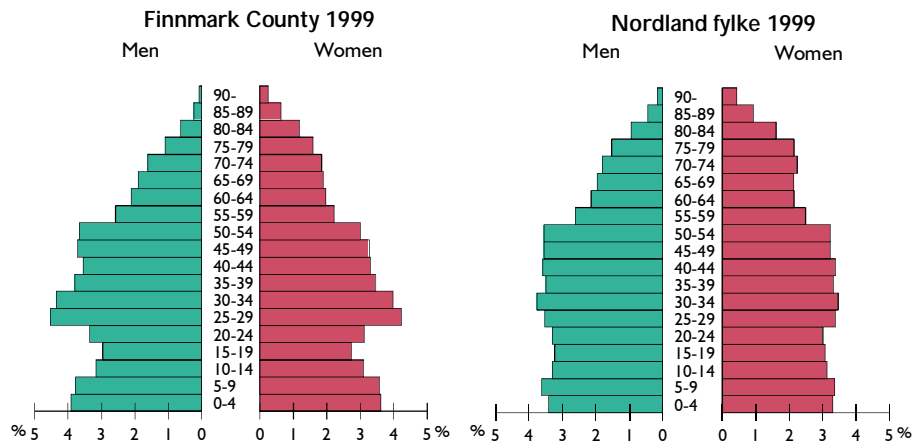
Development in northwestern Russia

Northern Russian as a whole, and the northwest in particular, experienced a strong population growth after the Second World War. The demographic development of the Russian north in the period 1959–89 was much more dramatic than in the northern parts of Scandinavia. This population growth in the Russian north was largely due to the large-scale industrialisation and resettlement programmes of the Soviet Union. The degree of urbanisation is high, amounting to an average of 79 % and as high as 92 % in Murmansk Oblast.

The populations of regions in northwest Russia reached a peak at the end of the 1980s. Since then, the population has declined continuously. The largest absolute and relative decline has been experienced in the Murmansk Oblast, where the population fell by 126,000 or 11%, between 1991–97. On the other hand, the situation in the Republic of Karelia has been relatively stable, with the population falling by only 2.4% between 1991-97. In total, the population of the three regions in northwestern Russia has fallen by 319,000 or 6.7% since 1991.



There is a statistical difference of ten years between the population pyramids for Murmansk and Arkhangelsk.

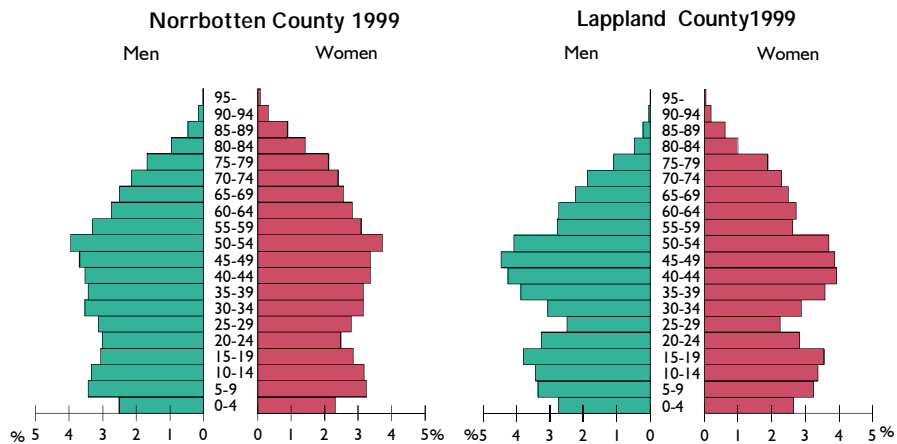


Population changes

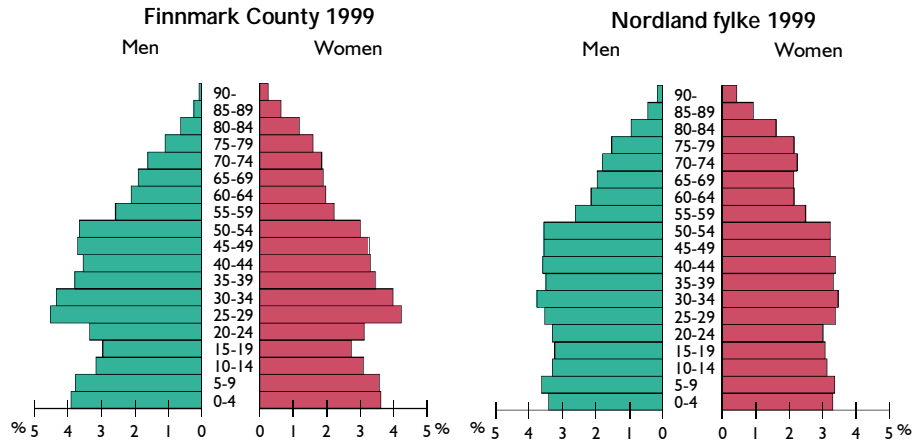
Since 1960, the demographic situation has been an escalating problem for northern parts of Finland and Sweden. The average age in the Russian north is extremely low. In Murmansk (1997) around 20.1 % of the population was under working age (15 years). In Arkhangelsk it was 23.5% and in Karelia 20.6%.

In the last ten years there has been an enormous 11% decline in the population of the Murmansk Region (1991–97). On the other hand the situation in Karelia is relatively stable, -2.4 %. Current demographic trends suggest that the number of inhabitants between the age of 20–29 is decreasing in the whole Barents region, except in Nordland County.

The population pyramid indicates that the worst situation is in Lapland, where the number of persons in the age group 25–29 years is the smallest in the Barents Region. The increase in number of young people leaving the area to work or for studies in the cities has a dramatic effect on the demography of the villages.



There is a big difference in birth rate between regions. The region with the lowest number of children between 0–4 years is Norrbotten (2.3%) and Lapland (2.8%). Northwestern Russia also has a declining birth rate, but it is still high, 8.6 births/1000 inhabitants, compared with the Nordic regions.



Anticipated development

These trends demonstrate that the population in the Barents Region is in decline. In the Russian part of the region the main reasons for depopulation are: 1. people moving out of the region 2. rising mortality 3. falling birth rate.

It is forecasted that the number of inhabitants will fall even further. According to the prognoses for 1997–2015, the total population in northwestern Russia will decline by 420,000 people or 10%. The most significant decrease is expected in the Murmansk Oblast, where it is estimated that the population will fall by 15.5%. The reasons for this are largely economic problems and a reduction in the number of people working in the mining and forestry industries.

The situation in the Nordic part of the region is more stabile. However, because of a falling birth rate and higher average life expectancy, the population above working age will increase, which will lead to a smaller tax base and greater public expenses e.g. for medical and institutional care.

A 1985 survey among 16–19 years old students at Luleå University confirmed that the cultural environment does have a significant importance when they choose areas for their future employment. 25% of the young women and 10% of the young men said that they would leave their hometown for the south even if they were offered a permanent job. The level of interest and cultural consumption is extremely high among young people as a whole and among young women in particular.

Culture and Demography

The process of globalisation, supported by a growing media industry, appears to make the individual and the world smaller. This gives rise to a greater need for a cultural identity, something which tends to take the young generation almost a lifetime. It is important for the Barents region to create alternatives and to increase its cultural output in order to fulfil the young generation's growing cultural demands and expectations, e.g. discovering new places, meeting people, and travelling and participating in Barents events.

This makes it strategically important for the Barents cultural policy to strengthen the regional attractiveness, support creativity and develop the artistic output of the region. If not, the growing cultural consumption and its turnover and economic profits will be invested in the multinational cultural industry somewhere outside the region.

Many of the new jobs and attractive modern occupations are created by the cultural industry, TV, film and media. The Barents cooperation can respond to this process by developing cooperation and production in line with the Barents Euro-Arctic Film and Television proposal.

Attractive living environment

The process of European integration will probably increase over the next century, which will in turn also give rise to increased migration. Cooperation in the Barents Region will help to offer the scope for east-west migration as an alternative to today's north-south movements.

Steps to encourage this would be to promote the interest in information about life in Barents, learning languages, travelling, visiting places, international studies and an open labour market.

The objective of the Barents cultural policy is to interact with higher education and the labour market in the field of the arts and culture in order to promote and increase the attractiveness of the cultural environment and thereby attract local residents, more visitors, and immigrants. Examples of measures which could be taken are:

- Strengthening the universities in the Barents Region by developing international art and music courses in English.
- Opening the labour market of the cultural institutions for cultural workers and artists in the Barents Region.
- Stimulating Russian language teaching in the Nordic regions and Nordic language teaching in Russia.
- Supporting contacts and developments in the field of film and television in order to create a common structure for Barents TV.

Cultural Infrastructure

The cultural sector, where the interaction between local, regional and national levels is reflected in a variety of structures, is organised in different ways for historical and political reasons. This presentation focuses on the professional structure and the development of employment in the sector. However, because of differences in definitions and statistical measurements, the regions are not fully comparable. The idea of this chapter is to give an impression of the strengths, weaknesses and opportunities. This aim is to inform discussions about the priorities and directions of the cooperation.

A successful cooperation is built upon the idea of a “win-win ” situation, that is to say all partners will gain from it and it will raise professional skills, artistic attractiveness, cultural employment opportunities and create strategic networks. When a cooperation is under development it is very important to understand the infrastructural differences and similarities of political and administrative bodies, institutions, non-governmental and citizens’ organisations, arts associations, enterprises, professionals and cultural workers.

Sources

The employment statistics were compiled by Pantzare Information AB in Luleå, Sweden, and were obtained from the national statistical bureaux in Sweden, Norway and Finland. The Russian statistics were collected by the regional administrations in Murmansk, Arkhangelsk and Narjan Mar.

Employment in the Cultural Sector

Cultural employment in Europe is expanding and developing into new fields because of increasing cultural demands and growing media production. Since the beginning of the twentieth century, the Nordic countries have supported cultural democratisation and have developed many amateur associations and non-governmental organisations, the “third sector”, largely run by voluntary, unpaid workers.

Because of the ongoing professionalisation and privatisation of cultural and leisure production in Europe today, there is the potential for transforming voluntary work into new jobs, thereby increasing employment.

Russia has a cultural policy based on a network of state professional, cultural institutions. This has brought about high artistic standards and a large number of highly-educated, publically employed artists and professionals. However, for a long time now, jobs in Russian cultural institutions have been the worst paid in the country, and these cultural workers are now anxious about their professional future because of the lack of finances.

The development of citizens’ organisations (NGO’s) and the professionalisation of voluntary work could be of great support to overall cultural production.

Total employment

In 1997, there were some 22,600 people employed in the cultural sector in the regions of Nordland, Troms and Finnmark, Norrbotten and Lapland.

Arkhangelsk, Nenets and Murmansk

In the 1990s, Russian legislation established the right of access for its citizens to cultural goods, state museums, libraries and archives, and the right to arts education. It also stated that the corresponding states should be responsible for taxation policy, support for public and private cultural institutions and measures intended to develop patronage, sponsorship and charitable work.

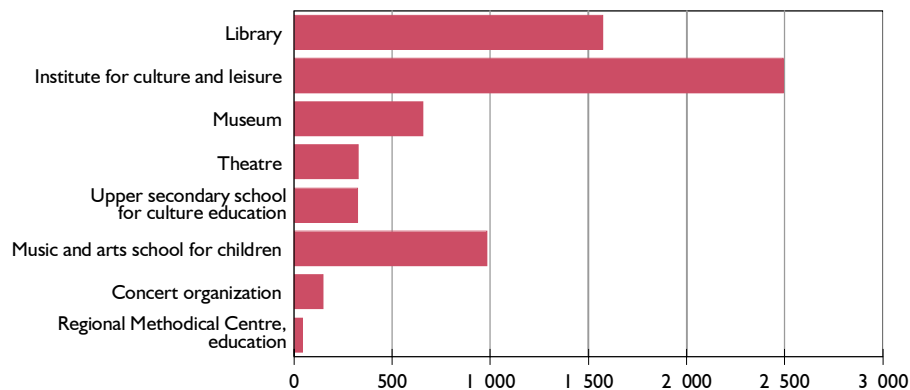
The cultural sector in Arkhangelsk and Murmansk Oblast is characterised by strong public cultural institutions, for example centres for culture and leisure, libraries and music schools. The subsidies go exclusively to the public sector, and no financial support is given to the arts in non-governmental or private organisations/enterprises.

Arkhangelsk Region

Employment opportunities, Arkhangelsk Cultural Sector

Number of employed in different fields of the arts and culture, 1998

Archangelsk Region Cultural Employment 1998



Source: Regional Administration, Committee of Culture and Arts

In the Arkhangelsk Region there are 6,568 workers in the cultural sector or 4.58/1,000 inhabitants. The sector is dominated by the centres for culture and Leisure, where 38% are employed, libraries 24%, music/art schools for children 15%, upper secondary schools/art college 5%, theatres 5%, and museums 10%.

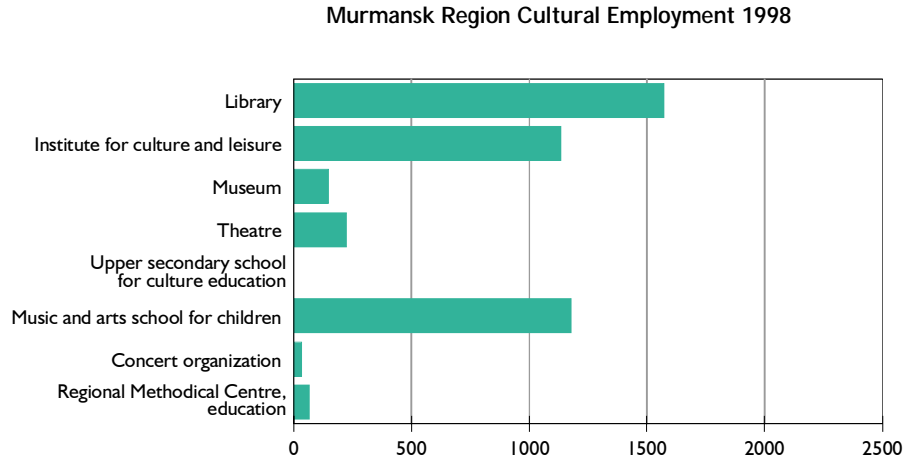
In general, large numbers of people work in the field and the level of professional skills is high.

Nenets

In the Nenets Autonomous Area there are in total 553 workers in the cultural sector, or 12.02 /1,000 inhabitants (1998). The sector is dominated by the centres for culture and leisure, where 57% work, libraries 23%, museums and exhibition halls 7%, and music/art schools 13%.

The average level of cultural employment, estimated as number of employed/1,000 inhabitants, is three times higher in Nenets than in Arkhangelsk and Murmansk. There were no unemployed cultural workers registered in 1998.

**Murmansk Region
Employment opportunities, Murmansk, Cultural Sector
Number of employed in different fields of the arts and culture**



Source: Regional Administration, Committee of Culture and Arts

In the Murmansk Region, there are 4,369 workers in the cultural sector, or 4.29/1,000 inhabitants. The sector is dominated by libraries, where 36% work, music and art schools for children 27%, centres for culture and leisure 26%, theatres 4%, and museums 3%.

In general, libraries have a high profile and there are good educational resources for the music and art schools for children.

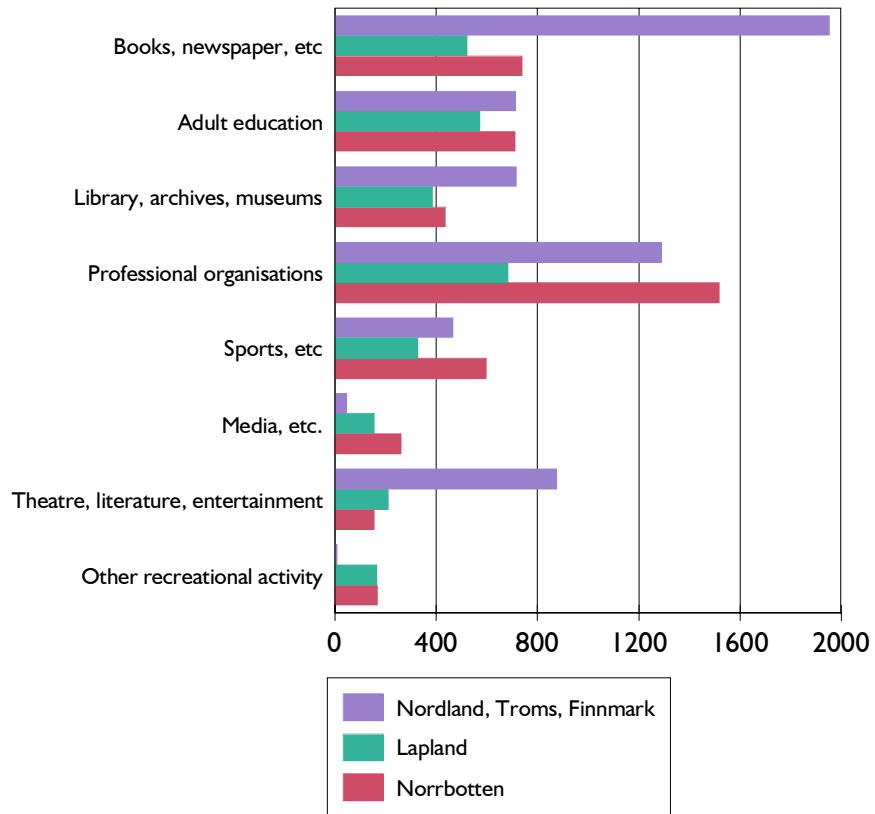
The North Calotte Area

The North Calotte Area includes Nordland, Troms and Finnmark Fylke (Norway), Norrbotten County (Sweden) and Lapland County (Finland)

The employment statistics from the Nordic countries include sports, media and entertainment. The cultural policy in all these countries heavily subsidises cultural production in the form of theatre, concert music, museums and libraries. It also supports voluntary associations and smaller enterprises in the fields of sports, leisure and evening studies. Most cultural workers in the Nordic countries are employed in the private sector. 75% of cultural consumption in Sweden is private and 25% public.

The North Calotte Area 1997
Employment opportunities, Cultural Sector
Number of employed in each region in different fields of the arts and culture

Number of economically active population in the Creative Sector 1997



Northern Norway

In northern Norway, Nordland, Troms and Finnmark there are 6,084 workers in the cultural sector, or 13.0 /1,000 inhabitants. The sector is dominated by newspapers, periodicals, reviews and publishers/printers (32 %), professional organisations (21 %), theatre and entertainment (14 %), adult evening education (12%), libraries (12 %) and sports (8 %). The total number working in the field of culture, the arts, sports and the media in 1998 was 2,618. 81 % of workplaces had less than four employees. 4.5 % had more than twenty.

The large number of small communities and the high numbers of newspapers and journals in northern Norway has a considerable impact on employment.

Finland

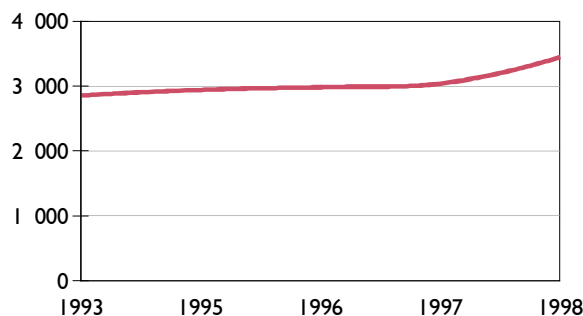
In Lapland (1998) there were 3,443 workers in the cultural sector, or 17.1/1,000 inhabitants. The sector is dominated by newspapers, periodicals, reviews and publishers/printers, which employ 17 %, professional organisations 27 %, theatre and entertainment 10 %, libraries and museums 12 %, adult evening education 20 %, and sports 11 %. There was a total of 270 places of work in culture, the arts, sports and the media in 1998. 48 % of these had less than four employees and 30 % had more than twenty.

In general there is a good balance between the different fields of cultural activity in Lapland. Since 1993, cultural employment has increased by 20%. The large number of professional organisations and some bigger enterprises are of great importance for this development.

Lapland County, 1993–1998

Number of employees in the cultural sector (age 18–64)

Employees in the cultural sector, Lapland County



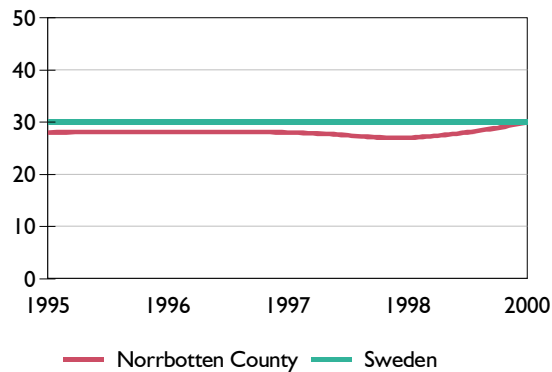
Sweden

In Norrbotten (2000) there are 4,639 workers in the cultural sector, or 17.4/1,000 inhabitants. The sector is dominated by a large number of professional and amateur organisations which employ 29 %, newspapers, periodicals, reviews and publishers/printers 16%, adult evening education 16 %, theatre and entertainment 4 %, libraries, music schools and museums 9 %, media 5 %, and sports 11 %. The total number of workplaces in culture, the arts, sports and the media was 1,276, (1998). 85 % of these had less than four employees and 4 % had more than twenty.

The many small professional, amateur and sports organisations and the growing media industry have had a great impact on private-sector employment. In 1998-2000 employment in the cultural sector rose by 5 %. The level of employment is almost the same as for Sweden as a whole.

Norrbotten County 1995–2000

Number of employees in the cultural sector per 1,000 inhabitants (age 18-64) compared with the national level

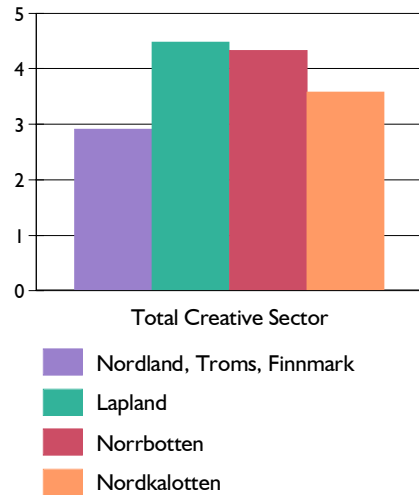


In recent years the number of cultural workers in Norrbotten has reached the average level for Sweden.

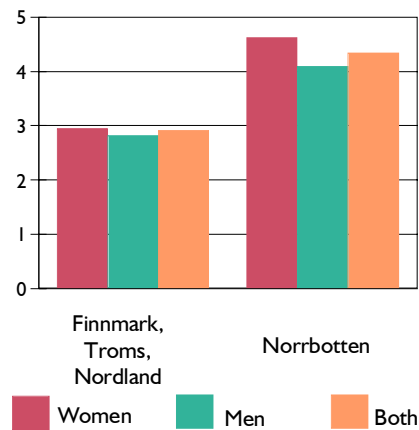
The North Calotte Area 1997

The creative sector as a percentage of the entire economically active population and as a percentage of men and women

Economically active population in the Creative Sector 1997 as per cent of total economically active population

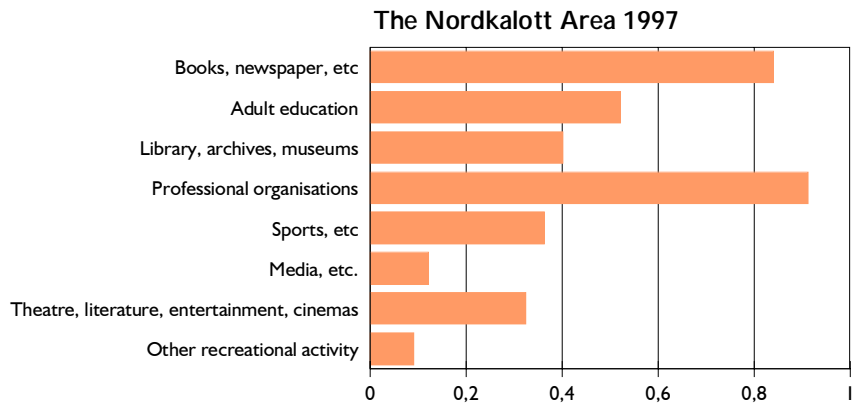


Economically active population in the Creative Sector as per cent of total economically active men and women



The cultural sector in comparison with the total economically active population is about 4 %. The general level is highest in Lapland.

Economically active population in the Creative Sector as per cent of total economically active population



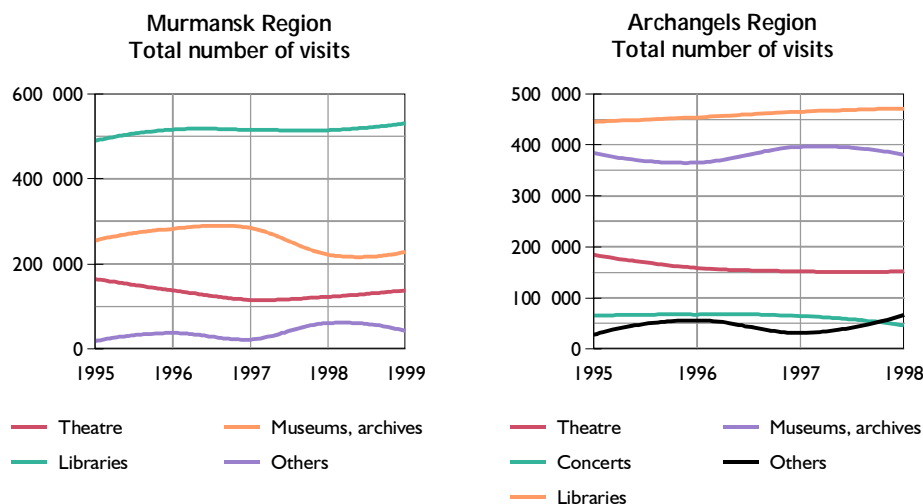
Professional and amateur organisations employ most cultural workers in the North Calotte Area, followed by libraries, adult education and evening courses.

Cultural participation

Since the start of the Barents cultural cooperation, Russian partners have experienced setbacks because of the financial crisis in Russia. This has given rise to concern about the effects this might have on production, employment, cultural participation and artistic results. This presentation is based on statistical material from the regional administrations in Murmansk and Arkhangelsk.

Arkhangelsk and Murmansk Region

Total number of visits to museums, theatres, concerts, libraries, and club memberships, 1995-1998



There was no dramatic change in the participation in culture life in Murmansk and Arkhangelsk 1995–98. The average level in both regions is almost the same, Murmansk 0.92 visits/inhabitant and Arkhangelsk 0.78 visits/inhabitant.

The number of library visits since 1995 has increased steadily in both regions, by 9% in Murmansk and 6% in Arkhangelsk. In 1995–98 club memberships in Arkhangelsk rose by 20% and in Murmansk by 67%.

A common problem seems to be the falling numbers of theatre productions. Since 1995 the number of visits has fallen in Arkhangelsk by 18% and in Murmansk by 25%. (In 1999 it rose again in Murmansk, by 11%). In general there are few music concerts and attendance is also low, especially in Murmansk.

Murmansk Region

Total number of visits to museums, theatres, concerts, libraries and club memberships, 1995-1999

Activity	1995	1996	1997	1998	1999
Theatre	164 300	137 700	114 900	122 800	137 100
Concerts	2 000	1 400	2 000	14 000	20 500
Libraries	489 500	516 400	515 500	514 200	531 200
Museums, archives	255 100	282 500	284 800	221 400	227 900
Clubs (memberships)	17 718	20 147	19 337	29 658	20 520
Leisure activities and amateur groups		7 956		8 340	
Amateur societies		6 983		8 477	
Total	928 618	973 086	936 537	918 875	937 220

Arkhangelsk Region**Total number of visits to museums, theatres, concerts, libraries and club memberships, 1995-1998**

Activity	1995	1996	1997	1998
Theatre	184 500	158 500	151 100	151 500
Concerts	65 100	66 900	64 100	46 200
Libraries	444 700	453 800	464 800	471 700
Museums, archives	383 600	365 300	396 200	380 700
Clubs (memberships)	27 593	28 161	30 593	33 084
Amateur folk groups		17 006		19 500
Amateur societies		10 358		13 584
Total	1 105 493	1 100 025	1 106 793	1 116 268

Cooperation and Projects

Hearings

The impression gained from the hearings is that cultural cooperation has intensified and diversified over the last years. This is especially true for contacts with northwestern Russia, which was previously excluded from cooperation with northern Europe; this exchange in the Barents area is now extensive. Most of the participants were very enthusiastic about the results they had achieved so far and talked mainly about what they want to do next.

A precondition for cooperation is that each partner is curious about and interested in the other. In general, cooperation is a challenge and for the moment it is one of the main sources of new cultural impulses, artistic creativity and networks in the regions. In spite of all the obstacles, every new discovery needs explorers and inspired leaders, and this is indeed what the Barents cooperation has stimulated.

A number of general problems were discussed during the hearings:

<i>Problems and obstacles</i>
Finding partners and contacts, especially in Russia Difficult to find equal partners
Difficult and expensive to get a visa Very few get multi-visas
Expensive and hard to get information Misunderstandings, lack of information Expensive telecommunications
Difficulties in preparing concert and theatre tours Lack of equipment Music technology needs to be developed Modern instruments and equipment for sound engineering
Differences in some aspects of quality, quantity and aesthetics Isolated knowledge and competence Inefficient institutional project structures Little knowledge about cultural life in the Barents Region Scarce financial resources for TV productions
Fragmented financial situation Closed financial systems and local organisers Differences in regulations, customs and currency Hard to find skilled project managers
Hard to find money for the Russian participation Norway and Russia outside EU Complicated support system Difficult to develop a public network into individual contacts

Project Results

During the work on the report, 416 decisions for project support at regional level were identified and listed. Many of these separate decisions were programmes for bilateral exchange, such as small-scale concerts, music tours, theatre performances, invitations to seminars, and the like. Most of the cooperation consisted of bilateral projects, while very few, 10 %, were multilateral. The total number of cultural projects during the period 1994–1999 was approximately 600. Twin-city projects were not taken into account.

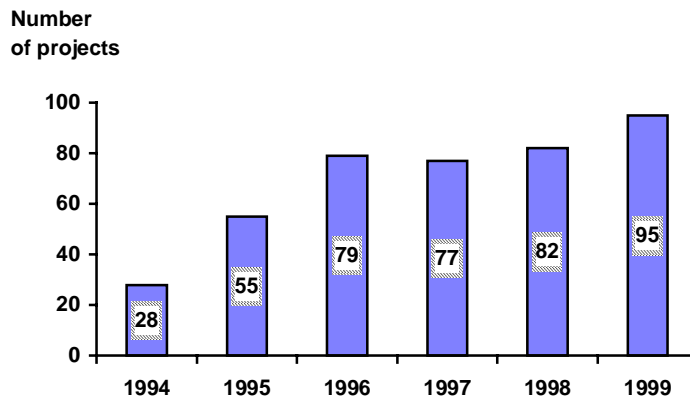
Project Development

From 1994 to 1999, the number of projects increased by 40 %. Between 1998 and 1999 the growth was 15 %. Most of the projects are for sports (18 %), libraries and literature (18 %), small local projects (14 %) and art /handicrafts (9 %).

In spite of the plentiful resources and high regional priority, surprisingly few activities are in the field of museums (2 %) and theatre (2 %).

**416 project decisions taken by:
Barents Secretariat Kirkenes, Swedish Institute, Arts Council of Lapland,
Norrbotten County Council Number**

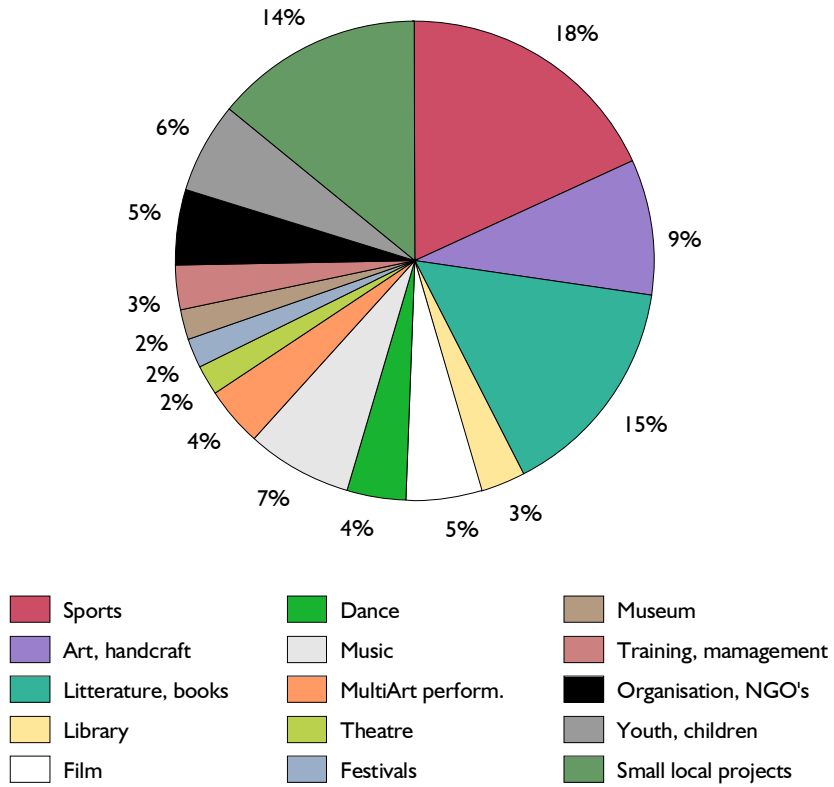
Barents project 1994-99 Number of project support,



Source: Barents Secretariat Kirkenes, Swedish Institute, Arts Council of Lapland, Norrbotten County Council

Source: Barents Secretariat Kirkenes, Swedish Institute, Arts Council of Lapland, Norrbotten County Council Number

**Barents Cultural Projects in various fields of
Culture, the Arts and Leisure 1994-99
416 projects, support in %**



Multilateral Projects

Barents Euro Arctic Diploma for Cultural and Cultural Tourism Managers

In 1993, 1994, 1996 and 1998, a year-long training and seminar programme was initiated and run by the Barents Cultural Committee.

The project's aim was to investigate how cultural activities can be a part of the regional development and how east-west cultural patterns can be reactivated and can contribute to the future quality of life in the region. Despite cultural differences between northwestern Russia and northern Scandinavia, there is mutual interest in achieving regional development through cultural management, cultural diversity and a strong regional identity.

A total of 96 participants, 24 per year, six from each country, were trained as project leaders and as entrepreneurs, by developing individual projects during the training course in the fields of art, culture and culture tourism.

The seminar weeks took the form of travelling seminars, one week in each country: (Sweden, Finland, Russia and Norway).

The objectives of the project were to achieve the following results and to:

- Increase cooperation between the fields of culture, culture tourism and events.
- Increase the number of projects, raise participants' skills and knowledge, and to strengthen entrepreneurs in project management.
- Raise artistic quality and the attractiveness of co-operative projects in the future.

The result of the project was that some of the participants, mostly Finns and Swedes, developed their project ideas into competitive projects. These projects – for example the Barents Literature project, Barents Film Commission, documentary film productions, Barents Dance ensemble, Polar Art Line – were successful from a financial point of view in their aims, objectives and methods. Many of those who did not succeed in their projects instead developed personal contacts valuable for future cooperation.

The importance of the training was not just the theoretical studies; other benefits were personal contacts and social networks.

The Barents Anthology and Literary Cooperation

One of the participants in the Euro-Arctic Diploma management training course, Mrs. Gerda Helena Lindskog, wanted to develop a project to promote contacts between authors and writers in the Barents Region.

A first meeting was organised in 1994 in Harstad, Norway, with participants from the nine writers' organisations, representing eight different language areas from four countries. It was decided at the meeting to publish a Barents Anthology.

It took almost a year of negotiations before the work could start. A committee of 14 authors from Sweden, Finland, Norway, Murmansk, Arkhangelsk, Karelia and Sápmi were chosen to lead the project. They decided to publish a book on the theme of "Life in the North" in seven languages: Russian, Swedish, Finnish, Norwegian, North-Sami, Meänkieli and Nenetsi.

The first book, *Where the Roads are Beginning*, was published in 1999. It has 304 pages and texts by 147 writers. So far the anthology has been printed in Swedish, Finnish, Norwegian and Russian. The translations into the other languages are now complete.

The project achieved its aim and at the same time the cooperation also inspired many other contacts, ideas and processes, for example a book, "A Time of Change", a Youth Literature Camp, the "Cloud Berry Field Project", a Female Writers Network, a further book, a Children's Anthology, and so on.

Breaking the Ice

Stockholm, European Cultural Capital 1998, invited the Barents Cultural Committee to put on a number of artistic events in Stockholm June 5–14, 1998.

The programme, *Breaking the Ice*, consisted of 22 separate productions, five inter-regional Barents productions and 17 regional productions, including three Russian, four Finnish, one Norwegian and one Sami Cultural Programme. In total 257 artists and cultural workers took part in 32 performances/exhibitions. The programme attracted 5,604 visitors during the week.

Forty-three artists from the Barents Region participated in the opening multi-performance *Out of the Water*. There was also the *Barents Dance Ensemble* with 15 dancers and two visual artists, two art exhibitions, *The Edge* and *The Land of the Circle*, with 18 visual artists and painters.

After the Stockholm Week, separate performances were given of *Out of the Water* in Rovaniemi and Luleå for 730 visitors and the *Barents Dance Ensemble* in Luleå, Kiruna, Haparanda, Storforsen, Harstad and Rovaniemi for 850 visitors. *The Edge* was also exhibited in Edinburgh.

The total cost of *Breaking the Ice* was approximately SEK 3 million.

Barents Youth Chamber Orchestra

Barents Youth Chamber Orchestra project started in 1995 under the artistic leadership of professor Jörg-Wolfgang Jahn, Karlsruhe Germany. Each year two young, well-qualified chamber musicians from each region, in the age between 15-22 years, take part in a 10-day programme in Bodø. The period of studies ends with a short concert trip. Since the start in 1995 120 young musicians has participated in the Orchestra.

Some Examples of Barents Projects

The projects listed below are of importance for the multilateral working method and are of special interest for inter-regional cooperation.

Literature	
Barents Literature Centre	Support organisation for a network of authors and translators. BLC opened in 1999.
Barents Literature Conference	A touring literary conference. In 2002 it will be held in Finland, then Russia and Norway. A meeting place for ideas, experiences and inspiration.
Barents Literature Council	Network program within the field of culture – the project led to the establishment of Barents Literature Centre
Barents Anthology, "Where	An anthology that will be published in all of the seven languages of the

the Roads are Beginning	Barents region. It contains 304 pages with texts by 147 writers. The work of the 12-man committee that planned the book led to the establishment of the Barents Literature Council and the Barents Literature Centre.
Book project, "A Time of Change"	The National Rural Development Agency in Sweden in cooperation with 31 authors and Oy Sevenprint Ltd in Rovaniemi.
Cloud berry field project	Project to promote and stimulate writing and production for and by young people. 1999-2001. Library participation from all regions.
Female Writers Network	18 female writers from Barents region meet one week in Petrozavodsk and one week in Haparanda to exchange experiences and to stimulate further development.
Book production, Children's Anthology	Cooperation between the regional libraries
Barents Library School	Training programme for librarians and writers.
Youth Literature Camp	Annual summer camps held in different places around the Barents region. 10 young people from each country are invited to the camp where professional writers and librarians work with them – training their skills as writers.
Berenice-project	A Interreg project with partners from the regional libraries and University Libraries.
Children's Polar Library	A virtual WEB-based children's library with presentations of artists, book-suggestions and ideas, facts, links, schools for writers and much more. The purpose is to promote the region via children's and youth literature.

Film and media

Film distribution in the Barents region	Distribution, promotion and sale of films in the Nordic countries and Russia.
Co- production of documentary- and fiction film,	Distribution of children's films in Russia Co-production of films. Cooperation in ideas, staff and financing. Example of film projects: Voices from Gorka, Blood Road, The Nun and the Military, We are all the children of Sovjet land, The road of Roses (fiction)
Nordisk Panorama in Kiruna 1998, in Oulo 2002	Nordic documentary film festival. The festival is touring in the Nordic countries
"Wild Angel" film distribution	Cooperation between Film Pool North, Luleå and the regional Cinema Association in Arkhangelsk for the distribution of the film for teenagers, "Wild Angel"
4 Young Barents Dox", documentary film production	Film project to develop skills and networks. Result; four documentary films made by young film artists – one from each country in the Barents region. The project also includes cooperation with other regional film organisations.
"Little Echaterina" documentary film production	Documentary produced by Gunilla Bresky, Swedish Television, Luleå, in cooperation with Russian partners, 1997
"Road of Blood" documentary film	Documentary produced by Gunilla Bresky, Swedish Television, Luleå, in cooperation with Russian partners, 2001

Barents Press, seminar	To build a cross-border network of professionals in the fields of press, radio and TV in the Barents Region. To make new contacts during the annual seminar and to support the establishment of Trade Unions of the Press in Russia. A Russian secretariat has been established in Murmansk.
Barents TV Festival	An annual autumn Festival for the national public service TV companies in northern Norway, Sweden, Finland and northern Northwest Russia. NRK, SVT, YLE and RTR are represented through 12 TV stations making programmes in 6 languages. An international jury judges the works when in house-producers and freelancers meet and compete in four categories.
Barents TV Academy, seminars	An Academy for the development of professional skills in the fields of film and TV. Cross border seminars, exchange programs and workshops are organized. A cooperation between NRK, SVT, YLE and RTR.
Barents TV, Film and Television Production Network	A planned organisation including the above Festival and Academy combined with the development of distance spanning technology in the field of northern and circumpolar TV cooperation.
Media Barents +2000 Training of producers Location mapping	Training programme for producers, marketing of locations, creation of a database of pictures from the Barents Region, 1999-2001
Barents Film Commission Film festival/Marketplace in Barents Region	Service and marketing of regional resources for commercial- fiction and documentary film.

Cultural training programs and education

"Learning by Doing", training program of project leaders	<p>Training program for Russian cultural employees. Training content: Western project management, financial resources and international networking. The training took the form of five, week-long seminars, which included lectures and teamwork. Included in the project was an international cultural event on St. Kirill's Day in the town of Velsk in June 1999.</p> <p>Cooperation partners: - Överkalix municipality, Sweden - Arkangelsk cultural administration, Russia - town of Velski, Russia - Arts Council of Lapland, Finland (coordinator) Period: June 1998 - December 1999 Funding: Överkalix municipality and the town of Velsk (20%) EU Commission, Tacis CBC (80%) Separate funding from the Nordic Cultural Fund and the Arkangelsk Cultural fund. (ca. 100 000Fim) Entire budget: 181 000 Euro</p>
Euro-Arctic Diploma in Cultural Management Network and Management for Culture and Cultural-tourism	<p>In 1993,1994,1996 and 1998 a year-long training and seminar program was initiated and run by the Barents Cultural Committee.</p> <p>A total of 96 participants, 24 per year, six from each country, were trained as project leaders and as entrepreneurs, by developing individual projects in the fields of art, culture and culture tourism during the training course.</p>

The seminar week took the form of a travelling seminar, one week in each country: (Sweden, Finland, Russia and Norway).
Funding: EU_interreg, Swedish Institute, Nordic Culture fund, Finnish Ministry of Education. Regional funding from all the counties in the Barents region.

Music

Barents Youth Chamber Orchestra	Two young, well-qualified chamber musicians from each of the 10 counties in the region take part in a 10-day programme in Bodø. The period of studies ends with a short concert trip. Annual project, each year in late July.
The Millennium Project "Partisan Requiem" music production	The "Partisan Requiem" marked the new millennium and also the cultural cooperation between Russia and Norway. 70 musicians, singers and artists performed the piece in Harstad, Vardø, Murmansk and Oslo during the summer of 2000.
Summer Music Academy and Chamber Music Festival in Kostamuksha	Summer Music Academy – a 14-day education program for young musicians in piano, violin, cello, voice and composition (more than 100 students). Master classes by world-famous musicians. Annual project, every year in August.

Dance

Barents Dance Network and Barents Ballet Company Network Conference	Creation of a network for dancers in the Barents Region. Training and workshops for dance teachers and dance camps for young dancers. Dec 1994-98 Regional dance conference in Haparanda, 1995
Barents Dance Ensemble	Workshops 1997-2001
"Dawn" production	Performances 1996 in Kiruna
"Aurora" production	Performances 1997 in Tornedalen and Haparanda
"Tracks" production	Production of the Barents Dance Ensemble with 15 dancers from the Barents Region, 1998. Performances in Stockholm, Luleå, Kiruna, Haparanda, Storforsen, Harstad and Rovaniemi for 850 visitors
"North" production	Production of the Barents Dance Ensemble including 15 dancers from Barents Region, 1999. Performances in Norrbotten and Arkhangelsk
"Arkhangelsk", production	Opening performance of Dance in North, Piteå 2000
"Small meetings" production	Performances 2000 in Finland and Sweden
"Allegro" production	Performances 2001 in Oulo, Rovaniemi, Luleå and Umeå
Barents Youth Dance Camp	Summer dance camp in June for young dancers. 1995 1996, 1998
Cooperation between dance schools	Dance cooperation between professional artists and students in the Barents region resulted in the performance "Pessi and Illusia". On Tour 1995 to Rovaniemi-Tromsø-Harstad-Kiruna. 9000 spectators "The ugly duckling". Co-project institutions from Lapland, Troms and Arkhangelsk region. On tour; 1999: Rovaniemi-Tromsø-Kiruna. 2000: Rovaniemi-Arkangel, Helsingfors 7500 spectators.

Cultural performances

"Breaking the Ice" Barents Cultural presentation in	Stockholm, European Cultural Capital 1998, invited the Barents Cultural Committee to bring arts events to Stockholm, June 5-14,
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Stockholm European Cultural Capital 1998	1998. The program consisted of 22 separate productions, 5 inter-regional Barents productions and 17 regional productions, including 3 Russian, 4 Finnish, 1 Norwegian and 1 Sami Cultural Programs. An total of 257 artists and cultural workers participated in 32 performances/exhibitions.
"Out of the Water" multimedia stage production	43 artists from the Barents Region participated in the multi-performance "Out of the Water". The performance was the opening performance at the "Breaking the Ice" event in Stockholm, European Cultural Capital, 1998. It was also performed in Luleå and Rovaniemi.
"Arctic Circus" multimedia performance	Theatre and performance project. Participants, professional and amateur artists from Arkhangelsk, Rovaniemi Tornio and Haparanda. After joint work-shops, open performances were given in Rovaniemi and Luleå. 1996-97. Funding: Stiftelsen Framtidens Kultur, County Council of Norrbotten, Swedish Institute,
"Karamasov Brothers" multimedia performance	Karamazov was a "multi-art piece", it's purpose was to seek and explain the common and unifying elements in the Barents Region.

Visual arts

ART CROSSING BORDERS project and ZON HENGE art exhibition, Rovaniemi and Luleå	Creating a network between visual artists in Finnish Lapland and Swedish Norrbotten. A joint exhibition of three Swedish and three Finnish artists 1993-1994
Polar Art Line	"Polar Art Line" was a visual arts network and exhibition project between Finland (Lapland and Oulu Counties), Norway (Finnmark County) and Russia (Arkhangelsk Region) 1993-1994. The objective of the Polar Art Line-project was to create cross-border contacts between artists by bringing them together within a joint working and exhibition project. Four working weeks (Lapland, Finnmark, Arkhangelsk) and ARK 6 –exhibition tour (Finland: Kemi, Kajaani), Norway (Kirkenes) and Arkhangelsk.
POLARBOGEN - POLARARC art exhibition, Munich Polar Arc", CD-Rom project	Presenting and marketing visual arts from the Barents region 1996. Artists from Finland, Norway, Russia and Sweden (12). The intention of POLAR ARC is to market northern visual arts at national and international level. POLAR ARC CD-Rom project introduces 43 artists from northern Finland, Sweden and Norway and the northwestern areas of Russia.
THE EDGE art exhibition, Stockholm and Edinburgh	Presenting and marketing visual arts from the Barents region 1998
New Potatoes seminar and art exhibition, Rovaniemi	The aim of the New Potatoes-project is to give an overview of the Barents Region's young visual artists and to help the younger generation of artists to gain the recognition of the art institutions.

Various	
Neighbour in the North, Network for distribution of cultural programmes	The project started in 1998 with the aim of building a permanent network for the promotion of culture across the borders of the Barents Region. During the period 1996–2000, 33 tours were organised with 410 different programs and an audience of 31,000 people.
Restoration of Solovetki Museum	Restoration project with the regional administration in Arkhangelsk and Tromsø University.

The Project Process

Much of the inter-regional Barents cooperation is planned and carried out in the form of limited projects with separate budgets. But international project are often developed on very unequal terms and from very different positions.

The situation in Russia means that Russian partners, because of the lack of direct financial project support, are at a disadvantage vis à vis partners from the other regions. Russian participation depends a great deal on the benevolence of other partners.

Russian resources are often limited to institutional personnel and facilities, which means that individual initiatives outside institutional activities are very few, and that the emergence of independent managers and agents is almost non-existent.

The Nordic process of starting multilateral projects takes a long time and proceeds in several stages. First, the needs of the project have to be defined, then the idea has to be presented to and discussed by the regional cultural administration. In many cases this idea is put to the Barents Cultural Committee. If there is a mutual interest in participating, the work can start as a pre-project. At this stage the person behind the project idea must try to find someone who can prepare the project, or do it him or herself.

Financial resources

The project manager must first find the partners and the sources of finance, and then write the final project plan. Finding information about fund-raising and consulting interested partners is time-consuming and involves considerable expense. Because of national differences in organisational structure and financial situation in each country and region, mainly the regional funds and Interreg and in the Nordic Council of Ministers, the project then has to be re-written and divided into smaller sub-projects, which makes the application process even more complicated. This is an added burden on the project-manager, who must keep the project idea alive while waiting months for decisions. If the project survives and is approved, but receives only partial funding, the whole budget has to be modified before it can be started.

Finland and Sweden

The funding of cultural projects differs greatly. In Finland and Sweden most of the Barents projects have a split financing, with local, regional and national support

interacting with EU regional and Interregional funds. But a major problem is that EU support cannot be used to cover Russian expenses. The main financial resources in Norrbotten and Västerbotten are the County Council and its Cultural Committee, the County Administration and the local municipalities. The Swedish Institute is the national authority responsible for international relations and with special guidelines for northwestern Russia. The Finnish projects are chiefly supported by the Ministry of Education and the Regional Arts Council.

Norway

In Norway, the Barents Secretariat in Kirkenes and the Arts Council of Northern Norway runs funding at national level. At regional level the County Council and its Cultural Committee are the main sponsors.

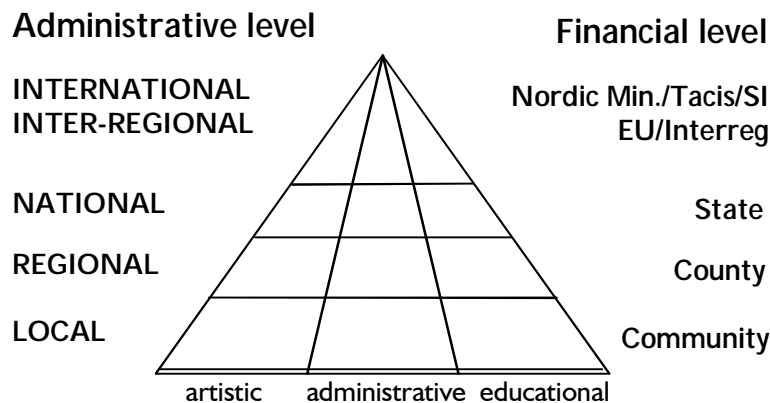
Russia

In Russia most support takes the form of indirect contributions from the regional administration and its Committee of Culture and Arts. Direct financial project support from the National Arts Council to the regional Committee of Culture and Arts is very rare. The Soros Foundation is very active in supporting cultural, educational, and democratisation projects. Tacis is a European programme for Russia which funds many public activities, but not culture.

Nordic Council of Ministers

Cultural projects which involve participants from three Nordic Countries may be backed either by the Nordic Cultural Fund or directly by the Nordic Council of Ministers.

Example of a cultural project analysis, adjusted to the Barents fund-raising structure



In this example, a training programme for cultural managers might require 12 applications. So the success of the project idea depends on administrative creativity, lobbying, contacts and good applications. The pre-project period can last 6–12 months and is often difficult for a smaller association to organise and finance.

Project Characteristics

Most of the Nordic initiatives for cultural cooperation are organised and financed as projects. A very few, mostly Russian, projects are integrated with the regular activities of the institutions, such as festivals and particular events. Institutional

cultural structures correspond best between Russia and Norway, because in both countries these structures are closely related to the regional cultural administration. Cultural institutions in Finland and in Sweden participate much less often because of their independent position.

These differences between the partners and their organisational structures have led to a situation where bilateral projects dominate and where multilateral projects are less common. Most multilateral projects are organised as networks of working groups, financed by a number of national, regional and local sources and led by independent managers.

Communication Systems

Since the start in 1993 the telecommunications networks in the Russian regions have developed rapidly. Telex was originally the best means of communicating with Russia, but the administrations soon obtained telefax.

The networks have improved over the last two years, and nowadays telephones and telefax work well. The use of Internet and e-mail is coming step by step, but communication is still expensive, with high fees for receiving mail and very few institutions with access to the Internet. There are a few radiolink systems from Finland and Norway and an extensive NMT network is under construction on the Kola peninsula. Murmansk is covered by NMT and central Arkhangelsk and Petrozavodsk by GSM. However, it is extremely expensive to call Russia by mobile phone, the range is limited, and very few people in the cultural sector use them.

Transport systems

The transport infrastructure of the Nordic countries is well developed but generally with north-south orientated systems. Most public-sector projects use the flight connections Luleå -Murmansk-Arkhangelsk and Tromsø-Kirkenes-Murmansk-Arkhangelsk. Some use the bus lines Murmansk-Rovaniemi and Murmansk-Kirkenes.

Lapland County has 14 border crossings with the neighbouring countries, six with Sweden, six with Norway and two with Russia. Travelling by private car to Russia is still a risk because of an undeveloped network of service stations and an insufficient insurance system with a lack of agreement between Russian and Nordic insurance companies.

Cultural cooperation depends heavily on efficient transport systems. The cheapest form of travel Sweden–Russia today is by train, Kemi-Helsinki-St Petersburg-Arkhangelsk but with one overnight stay in St Peterburg. The cheapest route between Russia and Norway is the railroad St Petersburg/Arkhangelsk–Murmansk and then bus to Kirkenes. But these alternatives are in most cases too slow and still expensive for Russians in general.

Because of the undeveloped communications systems and the high costs, the opportunities for Karelia, Nordland and Nenets to develop "people to people" contacts and cooperation have so far been very limited. It is necessary to develop other east–west transport alternatives, e.g. train and bus, to promote individual contacts and exchange between small organisations.

Differences in Regional Cultural Policies

When establishing a new cultural policy to support individual and regional cross-border contacts, it is important to develop a cluster of efficient work tools. But there is a wide gap in opinion between Russia and the Nordic countries on which tools are the most efficient for this cooperation. These contrasts arise from the differences in their financial systems and the cultural policies, but are not a great obstacle to cooperation.

Project Definitions

Because of national and regional cultural policies, each region defines and finances the work tool, the “project”, in different ways. In Barents cooperation and in the different regions, people use different definitions when they talk about projects. This sometimes gives rise to disappointments and misunderstandings about the methods to be used and the results to be expected.

For example:

- Limitations in aims, methods, management, time, financing and development of cultural economics.
- Ongoing work on the institutional and public structure to develop cultural and artistic activities with emphasis on continuity, improved quality, specialisation and public importance.
- Processes aiming at artistic and cultural decentralisation and cultural diversity.
- Processes aiming to achieve cultural concentration and artistic specialisation.

Citizens' Organisations and NGOs

These differences are not just specific to the general situation in Russia or to the Nordic countries; they also arise from the conflict between established artistic institutions and an independent cultural life with its free cultural workers, amateurs, citizens' organisations and NGOs.

In Norway and Sweden, regional cultural policy strongly supports NGOs, mainly for reasons of cultural democratisation and cultural mobilisation. In Russia there is almost no responsibility for backing for citizens' organisations at regional and local level. The Writers Union, for example, which is defined as an NGO, receives federal support for its activities. However it is obvious that if a cultural institution gets into economic difficulties, one solution is to cut expenses by creating citizens' organisations to carry out aspects of its work and by encouraging voluntary work.

Unequal Terms

Cooperation has so far mainly depended on the regional ability to find resources for new development, both inside and outside the cultural sector. Project initiatives coming from Nordic partners are viewed favourably because of their better structure

for fund-raising and sponsoring. Given this, cooperation is, from a Russian point of view, based on highly unequal conditions.

Most of the joint Barents projects are initiated and financed by the Nordic partners. Projects such as festivals and seminars taking place in Russia, are managed by Russian partners.

Russian Projects

The cultural sector in Russia is under great economic pressure, but cultural institutions and activities nevertheless get the highest priority. The level of competence in the institutions is in general very high. A main problem for the cultural administrations is that the Russian budget system is permanently linked to the cultural institutions' size and structure, which does not stimulate any structural rationalisation or changes in the support system for new development and projects.

Characteristics

For financial reasons and because of cultural traditions, most Barents projects in Russia are:

- High status projects connected to various events, anniversaries, festivals, competitions and the like. They are organised by regional administrations/public partners and regional institutions in line with traditional practice and the experience of organising events on a large scale, with a view to reaching the general public and the media.
- The result of a concentration of knowledge, high competence and resources.
- Annual events, limited to a few days, with a one-sided working process or based on bilateral agreements.
- Barents projects in the sense that they are open to guests from the Barents Region.
- Funded by internal institutional resources, with limited opportunity in project partnerships to cover external expenses.

Nordic Projects

The Nordic part of the Barents Region is very small compared to the Russian part of the region, so the scope for concentrating the best resources is much smaller in the Nordic Regions. This limits the likelihood of attracting the best professional artists from the commercial sector to take part in artistic competitions and top projects in the Barents Region.

There is a change underway in the Nordic counties, especially in Norrbotten, Västerbotten and Lapland, in the public funding of culture. This often takes the form of cutting public subsidies, introducing an overall budget for each activity, and making new resources available for project support. The demand for skilled project leaders is consequently growing.

Because of Finnish and Swedish EU-membership and the coming into being of the regional funds, the financial situation for project work has improved. Good competitive projects are therefore a necessary tool for internal and external development. The situation for project funding in Norway is a little more problematic.

Characteristics

For the reasons described, most of the Nordic projects can be characterised as:

- Connected to a specific issue/opportunity, delimited in aim, methods, time and financing. Organised by public authorities in partnership with citizens' organisations/enterprises and managed by individual project leaders. Supported because of new structure and methods, with a view to establishing networks and local participation.
- The result of decentralisation, based on partnership and responsibility.
- Established by inter-regional working groups and long-term processes.
- Developed by multilateral processes by means of participation in a mutual steering group.
- Financed externally.

Challenges for Cooperation

The increasing participation in the cooperation creates possibilities, initiatives and projects, but also demands for services. From the point of view of a Barents identity, the multilateral projects are more advanced, expand new networks and have a potential to create more joint products and relations. But these multilateral processes are associated with a number of problems and are strongly limited in scope. With too many obstacles a multilateral idea runs the risk of turning into a bilateral or just unilateral project. A big challenge for the future is therefore to strengthen multilateral working methods, encourage such initiatives and develop better support for multilateral projects.

However, because of administrative obstacles and financial problems, most cooperation today is dependent on regional administrative services, something which, because of lack of time and resources, limits the further development of cooperation, its enlargement, its potential and its total capacity. The demand for consultants' services in the fields of information, fund-raising, management, communications, transportation etc. is growing

The growing interest in cooperation will require a greater amount of easily accessible information about cultural life in the region. To create a common Barents identity and reach public opinion with information about life in the region and its opportunities requires a common strategy for the establishment of a network for TV production. Investments in media cooperation in the north would create better conditions for journalists to work and cover the Barents Region.

Cultural cooperation so far relies mainly on the regional capacity to free up resources for new development, both inside and outside the cultural sector. Given this, project initiatives from Nordic partners are welcome, because of their better structures for fund-raising and sponsoring. From a Russian point of view, multinational cooperation is based on very unequal conditions. Russian project partnership has to be defined in the same way as in the Nordic areas and given equal opportunities.

Recommendations

During the hearings a number of ideas were raised. The uncertainties dogging the work explains to some extent why the idea of decentralisation is absent from the work done by the Barents Cultural Committee. Cultural cooperation must work within a wider European perspective and involve local partners, private enterprises, artists and individuals.

In order to develop a common identity in the Barents Euro-Arctic Region, the importance of a strong local and regional identity has to be emphasised and the regional differences have to be seen as an attraction. A strategy for developing a common policy has to use new work tools and find new directions. It should:

- Support the process of cultural democratisation.
- Strengthen the multilateral working structure in an European dimension.
- Strengthen the Barents Cultural Committee.
- Support educational/cultural structures for regional-local cooperation.
- Encourage autonomy of action for regional (territories, municipalities, institutions and organisations) initiatives.
- Introduce local authorities gradually into inter-regional actions and professionalise voluntary work and local participation.
- Develop partnerships for twin city relations and people to people contacts.
- Support training in management and networking.
- Develop artistic specialisation at the highest professional level.
- Stimulate media and the general public's participation.
- Support research into cultural policy life in the Barents Region to monitor cultural development at regional and local level.
- Strengthen the common identity in the Barents Euro-Arctic Region by emphasising the need to support the local and regional identity.

Tools

The new types of partnerships and activities involved in the Northern Renaissance need new tools. They need to:

- Develop an electronic network for cultural contacts
- Establish a computer-based information system
- Involve the Barents Cultural Committee in the decision-making
- Establish a centre for Citizens' Organisations and NGOs
- Select a very few artistic events in the Barents Region
- Offer a number of international university courses in culture and the arts
- Support the development of Barents TV

Cross-border travel

Framework

Throughout the world a move is taking place towards the free movement of people and goods. The aim is to remove or minimise administrative obstacles to cross-boarder contacts.

The unwieldy visa processing procedure in the Barents Region for travel to and from Russia was one of the first problems identified by the Barents Regional Council. The Council requested assistance from the CSO (Committee of Senior Officials) in 1995 to address this problem. The aim was to find a simpler system which conformed to the following directions. It should:

- Stimulate contacts
- Bring about a harmonisation with the countries involved
- Be possible to implement
- The application procedure should be simple and efficient
- Fees should be reasonable

According to the report “New Regional Barents Policy” from the Barents Regional Committee (2000-09-19) the situation has not improved since 1995. Some problems have disappeared as a result of the Schengen Agreement, yet over the last few years new obstacles to private travel have arisen for Russians travelling to Finland and Sweden. This has meant that the number of travellers has decreased in the last few years.

The whole idea of establishing cultural cooperation and cultural exchange is to develop public networks, which step by step can be transformed into normal cross border contacts between individuals.

Travelling from the Nordic Regions to Russia

It became quite clear during regional cultural hearings that visa regulations are a source of irritation. Many people claim that getting a Russian visa has become more complicated and expensive in recent years. The multi-visa procedure takes months, as it requires a medical certificate and an AIDS test.

A matter for public authorities?

From the very beginning, Barents cooperation was initiated from a high administrative level and is still treated as an internal affair for public authorities with a top-down structure. For the moment, it seems to be a condition that Russian visitors must be invited by, or belong to a public administration before they can afford to take part in an international cooperation outside Russia.

Regulations, fees and procedures are constantly being changed. Private persons, small organisations and cultural institutions find this a problem. It has therefore been necessary for each regional cultural administration to develop invitation/visa services in order to be able to deal with the procedure effectively.

Otherwise, freedom of travel for private persons is very limited. It is obvious that in spite of expanding public networks, bureaucracy limits the local development of cooperation.

Visa statistics for travel from Russia

The following statistics show the total number of visas to Norway, Sweden and Finland, issued by the Norwegian/Swedish General Consulate in Murmansk 1994–1999, and by the General Consulate of Finland/ Murmansk Office 1997–1999. The statistics show the number of Russian visitors to Norway, Finland and Sweden.

In 1999 there were 45,821 Russian visitors to Norway, Sweden and Finland. 66 % of these were invited to visit Norway.

Developments in general

Over the past seven years, within Barents cooperation, interaction between expanding networks, simplified boarder regulations, and economic conditions seem to be working best in Norway. The result is an increasing number of Russian visitors, mostly individual contacts and visits. The reason for this could be that Norway has not charged visa fees to Russian visitors working in cultural cooperation. Since the Schengen Agreement, the same visa fees are charged in all countries, but the demand remains for simpler regulations for tourist visas.

Norwegian and Swedish tourist visas are issued in St. Petersburg and require a personal visit to the Consulate. The number of Russian visitors to Finland and Sweden seems to have stagnated as a result of practical visa problems.

Separate visa statistics on the number of visitors from northern Finland, Sweden and Norway to northwestern Russia are not available.

Number of visas issued from Russia to the Nordic regions

The following tables show trends in the number of visas to Norway from Russia issued at the General Consulate of Norway in Murmansk.

Visas to Norway

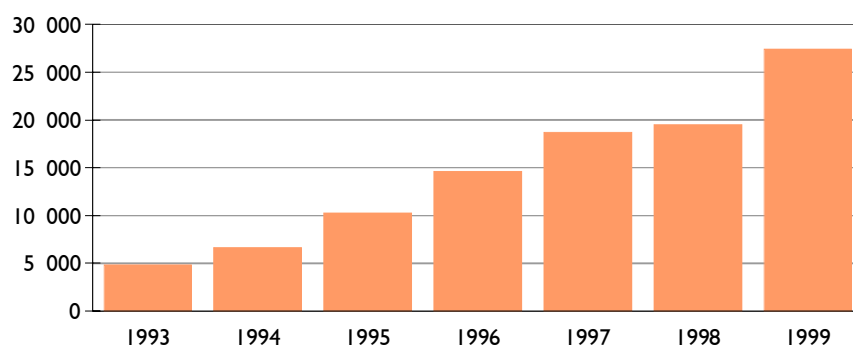


Table 1, number of issued visas to Norway 1993 - 1999

Year	Number of issued visas	Number of people
1993	4 805	14 106
1994	6 671	14 629
1995	10 252	13 383
1996	14 603	17 553
1997	18 752	21 488
1998	19 499	22 886
1999	27 391	30 298
Total	101 973	134 343

Source: General Consulate of Norway/Murmansk Office

In 1999, the number of visas issued to individuals was 24,900, multi-visas 2,358 (8.6%), and group visas 133.

The following tables show trends in the number of visas to Sweden from Russia issued at the General Consulate of Sweden in Murmansk.

Visas to Sweden

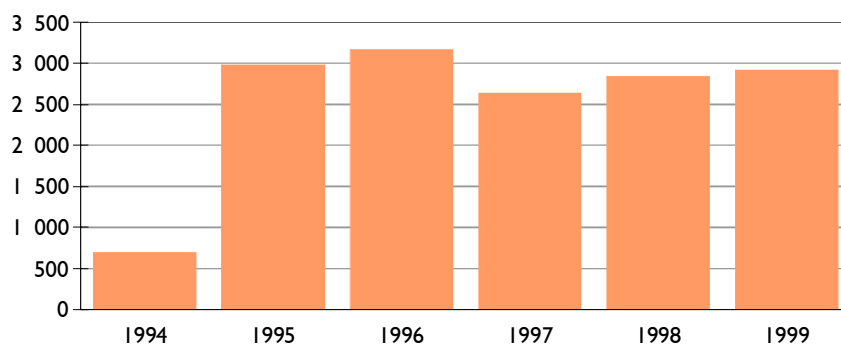


Table 2, number of issued visas to Sweden 1994 - 1999

Year	Number of issued visas
1994	695
1995	2984
1996	3166
1997	2638
1998	2841
1999	2920
Total	15 244

Source: General Consulate of Sweden/Murmansk Office

The number of visas is nearly the same as it was in 1995, approximately 3,000 visits per year. In 1999, the number of issued group visas was 80. In total, 114 applications were sent to the Swedish General Consulate in St. Petersburg. Forty applications were rejected (1.3%).

Visas to Finland

The following tables show trends in visas to Finland from Russia issued at the general consulates of Finland in Murmansk and St Petersburg.

Visas to Finland - Murmansk Visas to Finland - St Petersburg

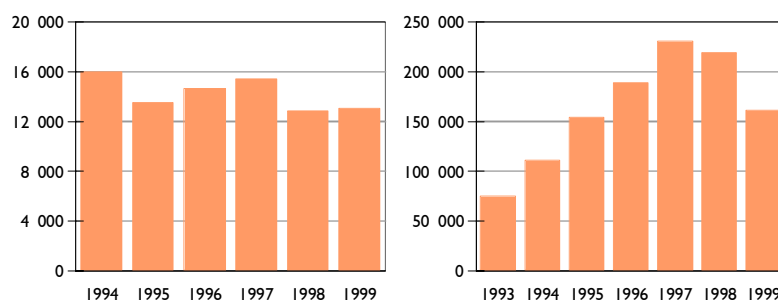


Table 3, number of issued visas to Finland 1997 - 1999 Murmansk

Year	Number of issued visas
1994	16 000
1995	13 536
1996	14 624
1997	15 402
1998	12 844
1999	13 059
Total	85 465

Source: General Consulate of Finland/Murmansk Office

Table 3a, number of issued visas to Finland 1993 - 1999 St. Petersburg

Year	Number of issued visas	Number of people
1993	75 281	
1994	110 834	
1995	154 234	
1996	188 806	
1997	230 634	
1998	219 150	
1999	161 210	
Total	1 140 149	

Source: General Consulate of Finland/ St. Petersburg Office

At the beginning of the Barents cooperation with Finland, the number of visitors increased rapidly but has fallen again since 1998.

Culture and Visa Regulations

The Norwegian/Swedish Consulate in Murmansk reports that cultural exchange is the best type of working cooperation, and that most visa applications come from the local and regional administrations. The demand for visa services and backing for visas is therefore on the increase. The Norwegian authorities are also willing to expand into the cultural field. In fact, cultural exchange is given a high priority in all countries. In these situations, the activities and the capacity of the regional administration sets the limits for the development of exchange.

Cultural Visas Free of Charge

At the last meeting of the Barents Council in Murmansk 2001, the visa situation arising from the Schengen Agreement was discussed. It now seems possible for Russians to get cultural visas to Sweden and Norway without any fee. The Schengen Agreement provides for the issuing of cultural and educational visas without charge. This new order has now been confirmed by the Consul at the Norwegian/Swedish Consulate in Murmansk. In practise, it seems to be an advantage if an application is supported by a regional Cultural Administration.

Administrative Fees

One the contrary to the development in the EU, Russian internal administrative fees are charged by the Foreign Ministry Offices in Murmansk and Archangelsk, for handling Russian invitations. This fee is approximately 12 \$ per invited person from the Nordic countries.

Effects of simplified visa processing on cultural cooperation

The Barents Region should stand at the forefront and be an example of how east and west can develop contacts and cooperation.

We reiterate that mandatory visa requirements hinder everyday cultural exchange and that the fees are too high for private persons.

It has been suggested that simpler individual and multi-visa routines should apply to people working on certain types of cultural exchange.

Visa proposals

1. Moderate control of individual and tourist travel.
2. Generous approval of multi-visas for cultural exchange.
3. Simplified application procedures, e.g. by e-mail directly to the consulates without the involvement of visa agencies.
4. Deregulation and simplified visa procedures in the field of culture and youth can be tested in Barents cooperation during a one-year trial period and evaluated at the end of the period.

Proposals and Opportunities

The Northern Renaissance and new work tools

The Ministerial Conference in Arkhangelsk 1998 took note of the importance of cultural cooperation for promoting cultural identity and the role of culture as a stimulating factor for the development of the Barents Region at large.

Goal

"The conference states that forming of a new cultural policy, "Northern Renaissance", is the principal goal for common activities on the threshold to the twenty-first century."

Principles

One consequence of a higher standard of living in the Barents Region is the greater amount of culture on offer to society. There is a growing amount of commercially-produced culture and private consumption and a fall in the amount of public production and civic consumption. The new cultural policy requires all partners to be willing to work actively for increased cooperation under the guidance of the principle:

- interaction between culture and economic development

Directions

The new cultural policy should include the following four incentives. It should:

1. give priority to cross-border contacts
2. support cultural activities aiming at joint long-term programmes
3. introduce the Barents culture in a variety of contexts and strengthen international cultural relations
4. develop the Barents Region as a dynamic and open cultural area

The Ministerial Conference was aware of the need for different kinds of support at national and at regional level for cultural initiatives, and stressed the importance of regular meetings between regional and national authorities. The conference emphasised the need for support for the development of a regional cultural identity and for the culture and cultural heritage of the indigenous peoples of the Barents Region.

Priorities

Priority should be given to future projects aiming at:

- the building of computer networks and a common information environment
- the exchange of experts, art students and teachers on a long-term basis

The Ministerial Conference also emphasised the importance and achievements of the Barents Cultural Committee.

A number of ideas have come out of the work on the Barents Cultural Report, mainly from the regional hearings. These ideas require further discussion. Many of the proposals are linked to the Communiqué of the Ministerial Conference in Arkhangelsk 1998, and can be divided into two main categories:

- General measures and activities to promote cooperation which are part of a political process at all levels and are included in a general cultural policy for the Barents Region.
- Specific projects and working tools for cooperation developed by the Barents Cultural Committee and regional and local Cultural Committees.

General measures to promote cooperation

The principal goal is to shape a new, “Northern Renaissance” cultural policy which will integrate cultural and economic development, promote joint activities and support economic development. This is part of a political process at all levels and has to be incorporated into the general cultural policy of the Barents Region. The aims are:

1. To reach a general agreement on cultural policies in the Barents Region, the “Northern Renaissance”, elaborated for decision at national, regional and local level.
2. To define the national, regional and local responsibility for decisions, initiatives and finances.
3. To commission the Barents Cultural Committee to participate in the decision-making and to supervise the establishment of a Barents Portal of Cultural Networks.
4. To increase financial resources at all levels to continue and develop the international cultural cooperation.
5. To strengthen the financial support for multilateral action.
6. To bring about a harmonisation and common regulations: the simplified processing of multi-visas.
7. To reach a multilateral agreement about medical services in the Barents Region. Insurance for free medical treatment during visits and participation in cooperation projects.
8. To integrate cultural activities with arts education at upper secondary level.
9. To integrate the Barents cultural cooperation into a European and Baltic dimension.
10. To promote the exchange of students, teachers and experts in the field of the arts and culture.
11. To appoint a committee to support the development of Barents TV.

Project Priorities

Barents Portal of Cultural Networks

The findings of this report indicate that the question of strengthening the multilateral process and broadening cooperation by the establishment of a Barents Portal of Cultural Networks has to be given highest priority. This measure ought to be translated into a concrete project proposal which will make it possible for the cultural cooperation to step away from its official administrative profile and become part of local, individual, commercial and private network-activities.

To extend cultural cooperation, minimise costs and increase cross-border contacts, a greater amount of exchange and interaction has to take place by means of telecommunications and the Internet.

One of the most needed resources is an inter-regional cultural network, which can help to supply "people to people" contacts, easily accessible information, financial guidance, new technical solutions and professional services. The proposal, a Barents Cultural Portal, is a network of networks, a necessary virtual tool for services and contacts, managed by the Barents Cultural Committee, decentralised to all the participating regions and based on the principles of the Communiqué of the Ministerial Meeting from 1998:

To develop the Barents Region as a dynamic and open cultural area, initiate fields for individual engagement and participation in international cultural cooperation and to build a computer network and a common information environment.

Aim

The Barents Cultural Network is a Barents Cultural Committee project, decentralised to all the participating regions and based on the principles of the new Barents Cultural Policy, which is:

- To initiate fields of action and to develop technical support for individual involvement and participation in international cultural cooperation.

Objectives

The objectives of the network are to:

- Broaden cooperation, establish new networks, facilitate "people to people contacts" and twin-city relations.
- Develop guidance for citizens' organisations and non-governmental organisations.
- Offer long-term technical support, services and training.
- Build a cultural portal on the Internet, an interactive decentralised gateway with services and links to existing cultural databases in the Barents Region and other partners in Europe.
- Develop a network of electronic offices.

- Develop multilingual search engines.

Methods

1. Develop a multilateral agreement for establishing a Barents Portal of Cultural Networks.
2. Establish an inter-regional committee for the work.
3. Create a network of electronic cultural offices for libraries.
4. Select strategic institutions and fields of the arts for investments in a common information environment.
5. Define resources for the project.
6. Organise the training of managers of networks and databases.
7. Publish translated information and texts.

Other project proposals

Many other interesting project ideas were presented at the hearings and during the interviews. They include the following:

- Establish a Barents Centre for Citizens' Organisations and NGOs (Non-Governmental Organisations) to support cultural democratisation and stimulate self-organisation.
- A Barents Art Event
- Create high quality projects in cooperation with regional TV companies.
- A Barents University of Culture and Arts
Appoint a working group to integrate cultural projects with higher education in the field of culture and the arts and to promote and increase the attractiveness of the cultural climate in order to attract the local residents, more visitors and immigrants.
- Encourage language teaching.
Knowledge of English is widespread in the Nordic part of the Barents Region but less so in Russia. Since there is a rapid growth in contacts with northwestern Russia, it is important to increase the teaching of Russian in the Nordic regions and of Nordic languages in Russia.
- Open up cultural markets and give work permits.
One first step would be to open up the universities in the Barents Region for art and music students and the labour market of the cultural institutions for cultural workers and artists in the Barents Region.
- Support the development of Barents TV.
Support contacts and developments in the field of film and television in order to create employment and a joint structure for Barents TV. Establish an Arctic public media channel and a News Editorial Office.

- Barents Magazine No. 66
Establish an Internet Cultural Magazine reporting on the cultural life in the Barents Region.
- A Barents Museum School
Develop training and an exchange of experts between the museums.
- From Ice to IT
- Encourage research, seminars, texts and drama productions drawing on the history of the Barents.

Appendix

Kirkenes Declaration

1 SEPTEMBER 1993

CONFERENCE OF MINISTERS OF CULTURE IN THE BARENTS REGION, KIRKENES 31 AUGUST – 1 SEPTEMBER 1993

DECLARATION

We, the Ministers of Cultural Affairs, meeting in Kirkenes, 31 August to 1 September 1993,

1. Referring to the declaration from the meeting of Ministers of Foreign Affairs in Kirkenes, 11 January 1993, which established a formal cooperation within the Barents Euro-Arctic region, where the general aims with regard to cooperation within different sectors are drawn up, including cultural cooperation,
2. Recognising the close historical and cultural relations between the peoples of the regions and states which participate in the cooperation within the framework of the Barents Euro-Arctic Council and the Regional Council of the Barents Region, with special attention to the bonds which always have existed among the Sami population in this region,
3. Expressing our hope and intention of extending and reinforcing the cultural cooperation within the region, bearing in mind the importance of close relations in this area of Europe for regional development and international stability.
4. Declare our mutual intention of:
 - a) Enhancing cultural cooperation in the Barents region within the framework of the mandate of the Barents Council and the Barents Regional Council. In this context culture is to be understood in the widest sense of the concept,
 - b) Emphasising the role of the educational and scientific institutions within the cultural cooperation,

- c) Encouraging cultural exchange which aims towards increased knowledge of culture and society and a better understanding between the peoples of the region,
 - d) preserving our cultural heritage and important cultural monuments and objects, and through cooperation preventing the destruction of common and irreplaceable values,
 - e) promoting further cultural cooperation amongst the indigenous peoples of the Barents region.
5. Propose the following guidelines for cooperation:
- a) The cooperation should take into account the characteristics of the different regions, be based on existing cultural objectives and rooted in the cultural activities of the region.
 - b) Projects should be initiated in the regions and be managed by or in close cooperation with regional cultural authorities.
 - c) Relevant national authorities should contribute in creating conditions enabling regional cultural cooperation to take place.
 - d) Cooperation should be organised through local and regional bodies and institutions, thus preventing the establishment of new institutions and unnecessary duplication of existing administrative bodies.