

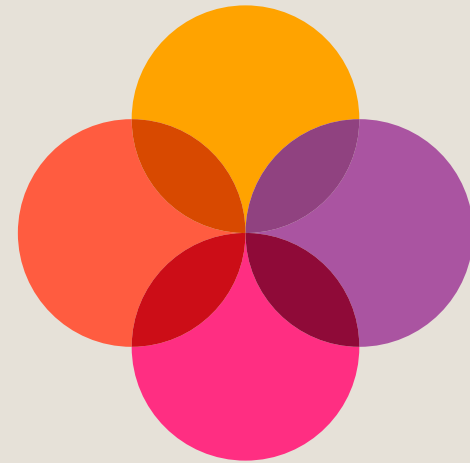
BEYOND THE OBVIOUS
2019 EDITION

CULTURE -CROPS-

Cultural Practices in
Non-urban Territories

CONFERENCE REPORT

BEYOND THE OBVIOUS 2019 EDITION



*Reporting from Konstanz in Germany
and Kreuzlingen in Switzerland*

CREDITS

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Beyond the Obvious (BtO) creates a space in which to rethink culture and to explore its borders and edges. It aims to move beyond the conventional assumptions, beliefs and practices that impede the contribution of culture to social and economic regeneration at a local, national and European level.

BtO enables and facilitates collaboration between participants from different sectors of our societies seeking answers to common challenges by putting culture at the heart of public debate and decision-making. Each year, BtO connects the European cultural community with that of the hosting city in a mutual exchange beneficial to the empowerment of both communities.

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FOREWORD

By Tere Badia, Culture Action Europe and Alex Meszmer, Visarte

Culture Crops: cultural practices in non-urban territories was the theme of this year's Beyond the Obvious 2019 conference. Held in the border cities of Konstanz, Germany and Kreuzlingen, Switzerland, the conference aimed to spark debate about culture and cultural practices in peripheral territories and to jointly develop advocacy approaches to arts and culture in rural and peripheral areas.

Non-urban territories are often defined by their materiality (suburbia and landscapes); by the dynamics of their inhabitants (urban migrants and close-knit, small communities); or by their representation (a utopian view of the rural or a dystopian perception of peripheries). However, these spaces question and challenge cultural policies, often defined by those living in cities. Debate on cultural policy in the 1990's already questioned the paradigm framing the relationship between center and periphery as a binary relation. 'Decentralization of culture' was already present in those debates, which took into account factors such as higher population mobility, the emergence of new technologies supporting creation and distribution, and the recognition of a dubious polarisation between urban and rural cultures and cultural production, supporting the asymmetry and unequal interaction underlying relations between center and periphery. Additionally, policy discourse regarding culture in non-urban territories is often focused only on a few cultural sectors, and mostly limited to measuring their economic impact.

However, in light of globalization and demographic change, non-urban areas and so-called 'peripheral zones' are gaining increased attention both in politics and from the public. Cultural responses to contemporary challenges are arising from non-urban territories, in a deep dialogue with social and environmental concepts such as participation in community life, good governance, a focus on well-being and the changing world of work.

The purpose of the Culture Crops conference was to go “Beyond the Obvious”, developing a more comprehensive approach towards culture and cultural and artistic practices in peripheral and non-urban areas. Practically, this included walking the territories, visiting local initiatives and engaging in dialogue with cultural actors from other projects, but with similar challenges from across Europe.

In an attempt to grasp cultural practices in these territories and understand their needs, Culture Crops created a common ground for fostering debates around three main concepts.

First, we focused on the dynamics and organisation of cultural work in peripheral territories. This included the transition toward a cognitive economy, its de-localisation and de-industrialization, and how it offers the potential to both support production and visibility for culture in non-urban areas, as well as formaking a living in peripheries. Cultural work often moves between precariousness or even voluntary work, and these changes offer new forms of making a living from local resources and new forms of cultural work. At the same time, technological developments invite us to rethink the concepts of center and periphery, and offer self-organised communities more distributed forms of participation in community life.

Second, we tackled issues related to the symbolic discrepancies between urban and rural environments and their impact on the values projected on them. Landscapes, nature, ruins...the symbolic imaginary of rural areas appeals to the romantic idea of utopia, manifested as a response to the disruption created in the 19th century by the newfound dominance of industrial capitalism. This idyllic image of the countryside often contradicts the idea that cultural practices in non-urban areas can be contemporary or revolutionary. Contemporary cultural creation and cultural innovation are often thought of as being embedded in the urban. Thus, the visibility of cultural and artistic practices beyond cities is almost non-existent and less valued. Cultural policies related to cultural and artistic practices in rural and peripheral contexts seldom go beyond recognizing the potential of touristic exploitation of their material and immaterial heritage, without considering the possibly devastating effects on local communities.

Third, we reflected on the (non)existing borders between these places, often considered to be transitional and temporary. The global trend toward urbanisation and suburban expansion are blurring boundaries between urban and rural areas, changing the shape of the landscapes we live in and our perception of the limits of cities. At the same time, there is a return to the debate on borders, which can serve to facilitate or impede connections, projects and creation in these areas. Alongside this, we must reflect on the fact that global mobility will continue to increase in response to the mounting environmental pressures of climate change.

The diversity of the projects visited and hosted, the multiplicity of dialogues, both formal and informal, and the contributions of all the participants in the agora and the workshops made this edition of CAE’s annual conference a unique place. A place to think collectively, to meet new collaborators, a space for all of us to start a journey and to find and discover common paths.

“Well, now that we have seen each other,” said the unicorn, “if you’ll believe in me, I’ll believe in you”.

Through the Looking Glass, Lewis Carroll, 1871

EVERY PERIPHERY IS A CENTRE

Angie Cotte, Founding member of Fannac Fund

Top-down policies, including cultural policies, seem far removed from the everyday life of the inhabitants of Europe in both urban and non-urban areas, even if cultural decentralisation has been at work in several countries for many years. The strongest voice, the one which receives the most public attention and which is relayed by international media focuses on the culture of the nation and this visibility is backed by art productions which are more and more often engineered by global content industries, which distribute to the masses, mostly in urban areas; a process which is largely instrumentalised by global business and politics. The side effects of this are artistic self-censorship in order to fit with the market, fragmentation of society between economic and demographic concentration (hyper-urbanisation) and resulting rural-desertification, religious antagonisms and violent clashes.

In this context and for the first time in history, there are more people living in cities throughout the world than in rural areas, and this is the case since 2011. The process of rural desertification has been taking place in Western Europe since the 1930s.

As cultural actors, we came together in Konstanz and Kreuzlingen, on the invitation of Culture Action Europe, to grasp the mechanisms that are at work, seize the consequences for culture and share the experiences of our colleagues working in rural areas of Europe. Our findings are particularly revealing!

Creative potential exists in everyone and the ingenuity and culture of rural people is ever present even if absent from the media or mass mindsets. Many cultural actors and artists are returning to the countryside because it offers space for experimentation that artists are looking for (and have the right to), coupled with a less competitive environment and more proximity with local leaders, local suppliers and local outlets. They are inventing new forms of solidarity, mutualisation, specialized markets...

They are renewing and promoting local distinctiveness which is refreshing and even heart-warming for hardened city dwellers like me.

Movements such as the *gilets jaunes* in France bear witness to dramatic situations which, in recent years, have become too hard to bear for inhabitants of rural areas. The countryside is at a standstill. No farmers, no commerce, no post offices, no doctors, no public transport, no music, no dancing... The social cohesion which existed in villages, has given way to a feeling of radical disconnectedness. The elders are centralized in homes, the young adults have left for a better future and newcomers, many of whom are retired, do not contribute to revitalizing the local economy.

At the same time, cities, which have been associated with progressive thinking and modernism for decades, are now being labeled unsustainable, i.e. dependent on resources from outside. Cities have to drastically reduce energy-consumption and pollution (air, noise), and are summoned to take measures to respond to climate change (affecting housing), global warming or insecurity. Urban-based artists cannot afford the space they need for work and research, and the cost of living there is too high. Funding for art production and distribution in densely populated areas is fiercely competitive and leads to abandoned art projects and the closing down of independent cultural initiatives and venues.

It is still believed, and Eurostat statistics back this up, that cultural production and cultural participation are much higher in densely populated areas. However, what would happen if we widened the frame and considered a greater variety of forms of cultural participation and production including decentralized knowledge-sharing, skills-transfer, crafts and specialized technics or mutualisation and local eco-systems? Statistics would speak differently...

Let's not forget that one of the goals of the European project is not only social and economic cohesion but also territorial cohesion so that people can live wherever they want and have access to public services wherever they are. If access to Internet and digital literacy become a commonality in both non-urban and urban areas, which could be possible in the years to come, would rural areas retrieve significance as we move towards a peer to peer, instantaneously connected and multilevel-networked society? Content could become the most valuable asset in world economy in

the coming years which is a good sign for art and culture, but the distribution of this content may not be as free as we hope.

Having worked on the question of international mobility of artists and cultural actors for many years, it is clear to me that lack of infrastructure, opportunities and contacts will encourage artists to move away, often to urban centres in Europe or America such as Berlin or New York. The consequence of this is a brain-drain of artistic talent, reducing cultural assets in their home locality. Patterns of artistic exchange are evolving rapidly, influenced by economic and political shifts. The situation is accentuated in territories ravaged by economic depression, conflicts and natural disasters because artists and cultural actors are forced to be mobile, even persecuted, and the consequences are intense fragility of culture. Many artists and cultural actors, whether in Turkey, Greece, Kashmir, Ukraine, or Afghanistan are particularly vulnerable due to these imbalances, which means that the cultural fabric of their local territories is also vulnerable.

At the same time, artists travel to experience the world as it really is (rather than from behind their computer) and to widen partnerships which in many cases is vital to consolidate their local market back home. We need creatives to be mobile in order to meet the rest of the world, tackle together international issues such as climate change and create the conditions for equality and diversity that we desperately hope for.

Enabling artists and cultural actors to travel back to the local level for the benefit of local cultural development everywhere, would be an enlightened way of preserving the diversity of cultural expressions which we find so inspiring, as well as cherishing the cultural heritage which future generations will need to know who they are and where they came from. To do this, we need appropriate and impactful cultural initiatives and programmes which respond to this need as well as inspired local and regional leaders applying bottom-up policies, philanthropists or investors.

Finally, rural people are concerned about being on the periphery, but as some wise artists and cultural activists have pointed out in the past, any periphery can be a centre. Wherever there is an artist there is a capital of culture. Artists look at the same objects but from different angles. They put things and individuals back in the centre.

STATEMENT OF SABINE VERHAYEN

TO THE CULTURE CROPS CONFERENCE

Rural land symbolizes romance or wilderness, is associated with agriculture and tourism, and is valued as an essential resource for human life. However, country and culture – this association is unfortunately a rather unusual one. There are many reasons for the quite low presence of cultural institutions in rural areas, but a particularly simple one probably has the greatest impact: one of the most important criteria for success in cultural work and cultural practice is the number of visitors, which is still used to prove social relevance. The less densely populated areas thus have a natural locational disadvantage, which is also reflected, for example, in the distribution of creative businesses and their concentration in urban centers.

Nevertheless, culture should and must be accessible to everyone, because the diversity of Europe's cultural heritage is one of the continent's greatest assets and a crucial part of our European identity.

Culture is essential for regional development in three dimensions. On the one hand, culture is an important source of employment; cultural heritage activities, cultural products and cultural industries contribute directly and indirectly to job creation. Secondly, culture is an increasingly important location factor in the choice of one's center of life, as it promotes the image and attractiveness of a region and can play an important role in the modernization of rural areas. Thirdly, culture makes a positive contribution to social integration and thus to social cohesion.

The urgency of bringing culture also to Europe's rural landscapes has by no means remained hidden from the EU. The European Commission, within the framework of the Regional Yearbook, first of all addressed such mundane-sounding questions as "Where does non-urban territory begin?" Only if common definitions are adopted, specific programs can be implemented jointly in all 28 EU member states. For example,

the EU's cohesion policy pursues Europe-wide goals, aiming not only to eliminate economic and territorial but also social imbalances. Currently, the budget for this important undertaking is around 1/3 of the total EU budget. We are even fighting for an increase in the budget for the new programming period from 2021 onwards.

Another important area for strengthening rural cultural offerings is the expansion of digital infrastructure outside urban centers. The task of cultural policy today is also to create a digital framework for the exchange about artistic and cultural content and for digital art production. The Digital Europe Program, which will be implemented from 2021, is the first funding program dedicated exclusively to digital change in Europe. One of its aims is to attack the existing digital divide.

But as a lone warrior, the EU can do little. Cooperation with social stakeholders on cultural issues is essential. This is why the EU is organizing the dialogue series "Voices of Culture" to facilitate an exchange between representatives of the cultural and creative sectors of all European states and representatives of the European Commission. The next meeting will deal with "The Role of Culture in Non-Urban Areas of the European Union" and will take place in February 2020.

Despite the efforts of the European Union in recent years, there is still a long road ahead. In coming years, solutions must be found to strengthen the cultural offers in all areas of social coexistence, urban and non-urban. Questioning the stereotypes of the countryside, the promotion of social innovation and creative participation, the creation of new networks of relationships in the context of immigration and questions relating to the transformation of occupational areas are just a few examples.

I would like to thank you for your commitment in this important field and believe in fruitful cooperation with stakeholders during the new legislative period. I wish you an interesting and successful conference and send you my best wishes from Brussels.

Sabine Verhayen, MEP, CULT Committee Chair, European Parliament

CULTURE CROPS: OPENING NIGHT

Date: 23/10/19

Moderators: Regine Helbling and Alex Meszmer

Speakers: Dr. Andreas Osner, Deputy Mayor for Social Affairs, Education, Sport, Health and Culture, City of Konstanz

Martha Monstein, Head of Cultural Office, Canton Thurgau

Andreas Kämpf, Director of Gems Cultural Centre, Singen

Robert Manchin, President of Culture Action Europe

This year's Beyond the Obvious 2019 gathering took place in Konstanz and Kreuzlingen, two towns situated on either side of the border between Germany and Switzerland overlooking Lake Constance.

The opening session was introduced by Regine Helbling and Alex Meszmer from Visarte, the Professional Association of Visual Artists in Switzerland. Switzerland is often unknown for many Europeans whilst for the Swiss, Europe is an entity which they want to differentiate themselves from. Not many Europeans know that the Presidency of the Swiss Confederation rotates every year which reduces the cult of personality in Swiss politics. There is a form of direct democracy in Switzerland; the Swiss want to decide for themselves and take part in European politics too. Swiss federalism is legendary. Cantons and local councils are responsible for culture, so there are 26 local cultural policies in Switzerland. Zurich, Geneva and Basel are the country's culture-triangle, the rest is rural. The province is a concept that has meaning in Switzerland, and this is one of Switzerland's particularities. Ten years ago, Visarte started work on rurality (or the province) by publishing two magazines on the issue and organizing two major conferences. One of the main insights from this work was that the notion of rurality or province is not so much a question of geography as a question of perception. Visarte has 19 regional groups, so rurality is a daily issue for them, as is the question of traveling art projects between Switzerland and Germany, which is why they are happy to co-host this international conference.

After this introduction, Dr. Andreas Osner, Vice-Mayor of Konstanz was invited to take the floor and he spoke about the many cultural institutions (four theatres, four music schools, a philharmonic orchestra, museums, etc.) in Konstanz, a relatively modest German town. The Council of Constance (Konzil vo Konschtanz), has served as a meeting place for Europeans to discuss trade and politics. From 1414 to 1418 the ecumenical Council ended the Western Schism which had lasted since 1378 and held the only legally recognized papal election north of the Alps in 1417. 600 years later Konstanz celebrated this event together with the Canton of Thurgau and the festivities lasted four years, as long as the Council back in the 15th Century. It's important for the public to remember historical references such as the Council seeking Southern and Western harmony, since it can help to deal with current realities such as immigration, populism and increasing xenophobia. An artistic border has been created in the area of Klein-Venedig (the little Venice), where the real border between Switzerland and Germany is drawn. Borders also exist in the mind, in the virtual filter bubbles created from imagination, and these

divisions often have harsher consequences than the fence on a borderline. Klein-Venedig is therefore an important place to promote encounters between different people, it is a symbol for Europe and highlights that art knows no borders. Konstanz is known as the Schwarmstadt, the swarm city since it attracts scientists, researchers and innovators, increasing the number of inhabitants to 86 000 inhabitants in both the urban and rural areas. This number increases to 100 000 inhabitants for the area including Konstanz and Kreuzlingen. The sister cities value tolerance, openness and sharing which are crucial principles for living together.

Martha Monstein, the Head of the Cultural Office of the Canton of Thurgau addressed the question of what are the differences for artists living in rural areas and those living in the city. What does it mean to be successful in the rural area or in the urban space?

Martha underlined that the Canton Thurgau is the only Canton in Switzerland to support theatre abroad. She recognises that international collaboration in the arts is important. She used to work for Pro Helvetia in urban areas internationally and then came to work at the Canton of Thurgau six years ago. The Canton invested 100 000€ in the Theatre of Konstanz because this represents an opportunity for the inhabitants of this Canton. The biggest town in the Canton is of 24 000 inhabitants. Everyone knows each other and can meet in cultural venues (theatre, museums, etc.). This is an advantage for artists in rural areas because there is less competition to show their work than in urban areas. The canton became known throughout Switzerland for the initiative Alex Meszmer started in Pfyn, as the Swiss Capital of Culture. Newspapers wrote about it even if they had never been to the place. The rural area represents an opportunity for artists although artists in these areas feel the lack of exchange and are attracted to the urban spaces. Rural spaces are sometimes conservative and artists find it difficult to thrive in these environments. Onlookers consider that artists want funds but create incomprehensible works. At the Canton of Thurgau we try to resist against brain drain, bring artists back through tailor-made programmes and hope for a change in audience attitude.

Robert Manchin, Culture Action Europe's President stressed that CAE's role is to aggregate the common interest of cultural players in Europe

to strengthen policies for Culture. CAE's aim is to tackle the cultural agenda for the future being aware of the contemporary issues and their consequences for culture. We could have chosen the theme of climate change, or extinction of species, or the global economy and digitization as the main topic of our conference and asked ourselves how culture can survive under these circumstances. But at the same time, demographic assessment shows that for the first time ever, there are more people globally living in cities than in the countryside. There is a major shift of skills and talents to urban areas in certain countries (Germany) or blocks of countries (Eastern Europe) and villages are being emptied. Europe needs cultural approaches on this question if we are to face the challenges of having China on one side and the United States of America on the other. Today we need to focus on the future of cultural life in rural areas, outside of the cities.

Andreas Kämpf, Director of the Cultural Centre Gems, underlined the role of socio-cultural centers in the rural areas. Gems is part of the network LAKS grouping together 72 socio-cultural centres throughout the region of Baden-Württemberg, in both rural and urban areas. They are trans-disciplinary, holistic, focused on participation, independent from the State and run very often by volunteers. The region of Baden-Württemberg doesn't suffer from emptied villages as much as the regions of Brandenburg or Mecklenburg-Vorpommern. The main challenge of the Baden-Württemberg region is structural in the sense that villages have lost their farmers so rural life will have to be run by the new villagers from urban areas, who will create new activities. 50% of LAKS members are based in rural areas and are the only community spaces that exist, hence their importance. Voluntary work has a crucial function in rural areas, whether in Baden-Württemberg, Brandenburg or Mecklenburg-Vorpommern, voluntary work replaces the traditional life which is disappearing and contributes substantially to the strengthening of social cohesion. However, there is a need for intermediaries to help deal with State bureaucracy. Intermediaries contribute to facilitating networking to develop a greater number of opportunities in rural areas. It is worth mentioning projects such as Kreativorte-Brandenburg to promote innovative combinations of urban and rural, or the Kulturpool, an Austrian initiative to encourage regional co-funds. Movements have always existed (example of the 60s and 70s) and today we can say "Boheme auf dem

Land” or “Kultur in the Provinz bringen”, reminding us that culture is still very present in rural areas.

Sarantos Georgios Zervoulakos, a Greek-German Theatre Director living in Austria then took the floor and drew a parallel between the historical relationship of Greece and Germany, and the link binding rural and urban populations. Both relationships suffer from antagonisms due to projections one over the other; the urban population’s condescending attitude to rural life and Germany’s authoritarian attitude over Greece. Unravelling why we project expectations rather than accepting our unique qualities was a good starting point to observe and consciously transform the relationship between rural and urban.

Many people know the story of the Golden Age of Ancient Greece, when the country was part of the Roman and then Byzantine empires, but few people know that Greece was ruled by a Bavarian Prince after 1834. Having literally disappearing completely from history for 400 years, Greece reclaimed itself during the Greek War of Independence from 1821 to 1832. Following this, the British, the French and the Russians recognized Greek autonomy from the Ottoman Empire in 1828 and the Bavarian Prince Otto became King of the Kingdom of Greece arriving in Athens in 1834. At that time the city was a combination of ruins from ancient times and derelict houses attesting the modest conditions of daily Greek life. Otto brought with him, Leo von Klenze to construct the plan of the inner city of Athens. How far has Modern Greece been designed by Germany rather than by its own Greek engineers? We can draw a parallel here with the rural-urban divide and question how far urban planning has interfered with the seasonal way of life in natural surroundings.

Greece left the Orient and became the Modern Greek State of the Western system in 1881. It was considered by many European writers and philosophers of the enlightenment as the mythical Ancient Greece which had inspired so many with its first forms of democracy and ideas of equality. These enlightened artists projected expectations on Greece which, at the time, Greece was unable to fulfill. How far did the ideas of Goethe and others in retrieving Ancient Greece actually influence their design of Modern Greece?

When the Greek crisis started between 2011 and 2013, Sarantos found himself attacked in his own apartment by Greeks who identified him with their German oppressor. Greece is the enfant terrible of Europe. Is this because Greece cannot accept the relationship with Germany which is now part of its own history? Can this unacceptable relationship be compared to rural populations’ own resentment at the loss of their indigenous cultures imposed by centralized powers?

Sarantos has been interested by Goethe’s play “Faust” which was highly influenced by the Greek uprisings of the time and the death of Lord Byron. His work on the play and reflections on the attitudes of the time guided him to find answers to his questions about Greece through theatre. Recently he has been working to overcome language barriers on stage, and founded the Society of Friends, Eteria Filon in 2016.

The unknown historic relationship between Greece and Germany has had lasting effects on Greece and should invite us to reconsider our misguided perceptions of rurality and its relationship with cities.

Sarantos wrapped up his contribution quoting the Iraqi author, Usama Al Shahmani, shared the following Arabic saying: “God made the countryside, humans made the city” and asked the questions: is it possible to save the countryside from a never-ending expansion of urbanisation? Could a new relationship between Germany and Greece be found by associating the German word Sehnsucht - meaning desire as yearning, and the Greek ideal landscape of Arcadia, described by August von Sachsen-Gotha, or by Longus in the story of Daphnis and Chloé?... Yearning for Arcadia....

CULTURE CROPS: WELCOME WORDS

Date : 24/10/19

*Speakers: **Tere Badia**, Secretary General of Culture Action Europe
Dorena Raggenbass, Stadträtin, Kreuzlingen*

Tere Badia, Secretary General of Culture Action Europe briefly highlighted the goals of “Culture Crops” conference, focusing on cultural practices in peripheries. As a starting state of mind, it is necessary to situate the material conditions of the rural, since there is a romantic idea about the rural areas coming from the cities. Thus, this BtO edition will “walk” the territories at the same time as we “talk” about them, experiencing the distances such as those between the places, the citizens and the projects.

Therefore Culture Crops structures the contents in two panel discussions: A first one focusing on the conceptual framework for the conference to inspire the talks and the walks. And a final one focused on cultural policies for the peripheries and non-urban areas based on the recommendations collected in a specific working session. In between, during the visits to local cultural projects, diverse project dialogues and informal conversations about success and failure of cultural projects in non-urban areas will happen.

To create the conference has been an exercise of collecting multiple complicities, as one can see from the many co-organisers and co-funders. CAE is very grateful for all this complicity.

Dorena Raggenbass, Councillor of Kreuzlingen welcomed all the participants to Kreuzlingen in the centre of Europe. The history of this region around the Lake of Constance is one of division as well as unity. Towns have been united and torn apart by religion and politics for centuries. Today the region should be seen as a multiplicity of both individual and collective talents.

NON-URBAN TERRITORIES AND CULTURE: WHAT ARE WE TALKING ABOUT?

Date: 24/10/19

Type of session: Panel discussion

*Moderator: **Jordi Baltá**, Agenda 21 for Culture*

*Speakers: **Piotr Michałowski**, Member of the Board of the European Network of Cultural Centres (ENCC)*

***Isabelle Battioni**, Secretary General of the Association des Centres Culturels de Rencontres (ACCR)*

***Yanina Taneva**, Deputy CEO and founder, Ideas Factory*

***Christian Jelk**, Visarte Vice-President*

***Martha Monstein**, Head of Cultural Office, Canton Thurgau,*

***Tom Jones**, European Economic and Social Committee*

Questions addressed:

- **What exactly are the specificities of local contexts today?**
- **Can culture contribute to social cohesion and social inclusion in non-urban territories?**
- **What cultural policy can be developed in rural areas?**
- **How does culture impact sustainable development?**

Jordi Baltá opened the session by explaining that this first panel discussion aims to examine the themes drafted in Culture Action Europe's concept note. The Culture Crops concept underlines that we should develop a more comprehensive and nuanced approach to cultural policies in non-urban territories. Challenges need to be identified and suitable narratives for peripheral areas need to be drafted. Jordi works at [United Cities and Local Governments \(UCLG\)](#) and at the [Agenda 21 for Culture](#), which focus on city governance but also local governance in general. Environmental needs, social issues and cultural ones should be combined and upheld in territories exercising cultural rights as part of human rights. This is the focus for active citizenship in communities but what exactly are the specificities of local contexts today? What cultural policy can be developed in rural areas? How does culture impact sustainable development?

Territorial studies show that today complex cultural specificities are at work in non-urban areas related to mobility, cultural practices, environmental and territorial impact. By exploring cultural features of rural areas, we foster cultural participation and recognize cultural expressions and cultural rights.

His first question to Martha Monstein relates to the principle of “inclusivity” in rural areas and how different identities relate to one another. Martha gave specific examples to show how inclusivity is an important cultural policy. There are several cultural institutions in the Canton of Thurgau but each of them works on their own, so they never collaborate together. Martha tries to encourage them to cooperate on themes related to the lives of local citizens and/or local history, in order to show local inhabitants that these cultural institutions deal directly with local issues citizens can relate to. In parallel, she encourages input on these local issues from outsiders, such as contemporary thinkers who can contextualise current issues from a wider perspective. Her second example is a “cultural pool” which is a concept to encourage communities to pool together funding resources from their various constituencies and the Canton of Thurgau contributes financially to this pool with the same amount in matching funds. The funds serve the cultural projects of local communities and the Canton acts as an Advisor for local cultural policymaking. Yanina Taneva has developed expertise in networking between cultural

institutions in rural areas. She has taken part in the Tandem Europe Cultural Innovation in Peripheries Programme, an initiative of the European Cultural Foundation and MitOst e.V. Jordi Baltà started the conversation with Yanina by asking question on the specificities of rural areas and if there are similarities between urban and rural areas, which can break down certain stereotypes? Yanina considered that we are living a period of radical disconnectedness so we need to create social glue and spaces for encounters. Her method is an organic step-by-step model based on interaction between people. She initiated the [“Baba Residency programme”](#) (Grandma residency) bringing young urban professionals to villages such as Dryanovo in Bulgaria for periods of one month. The focus of the residency is on transmission of skills and co-creation between the elders and the youngsters. The process is an open-ended one and the focus is on exchange. So far 12 villages have benefited from this programme which has impacted some 12 000 people. Long-lasting relationships have grown, showing that generations can be reconnected. The programme resists against the brain drain from Eastern to Central and Western Europe and aims to show young and old that knowledge of resources and processes are there in the localities, in the regions which can be revived and developed. Empowerment is the DNA of the Idea’s Factory she runs.

Piotr Michałowski a Board member of [European Network of Cultural Centres \(ENCC\)](#) then took the floor. ENCC has been extensively working on the role of culture and the arts in territorial development. During his intervention he gave examples of how contemporary arts can be made visible in rural areas and receive more recognition as part of territorial development. In his introduction, Piotr expressed the need to go back to the roots before venturing beyond the obvious. The root of culture, as defined by Cicero, is its capacity to cultivate the soul, its role in bonding and social ties. Piotr referred to movements in Ecuador and rural communities where intercultural relations with Belgian cultural activists can give a new perspective on schools and education to regenerate learning processes. Latin American movements remind us that spirituality, roots, generational transmission are essential in the composition of communities. His experience of Wrocław, European Capital of Culture dealt more with doubling numbers of international visitors than bonding within and between local communities. Even in European countries such as Portu-

gal, small communities are struggling to safeguard their cultural fabric whilst inhabitants leave for urban centres where jobs can be found. Piotr would like to believe in a perpetuum mobile of art interventions in which change could perpetually redefine projects, like a chamber of memories which engages inhabitants to transmit inherited values from one generation to another.

Christian Jelk works across several disciplines: architecture, design, environmental sustainability and social economy. One of the themes of this conference is social collaboration to facilitate transversal collaborations. Is this your experience? Christian lives in a town of 5000 inhabitants called Sainte-Croix in the Jura mountains of Switzerland. He wasn’t born in Sainte-Croix, he came there as an economic refugee. As an artist he needs space to work which is more affordable in Sainte-Croix than in urban centres. Forced mobility from city to countryside gave him food for thought and has contributed to his work as an artist and to his identity. In a sense, understanding the transversal nature of collaborations through mobile art practice has led him to develop social integration tools such as a collaborative recyclable building of 10 apartments designed with and for the inhabitants of Saint-Quentin. He worked with the locals and with constant respect for nature and consideration for aspects of distance and time.

Tom Jones, has been a rapporteur on three topics adopted by the [European Economic and Social Committee \(EESC\)](#); regional development policy, rural cultural heritage and the future of rural policies. The EESC is a statutory bridge between Civil Society Organisations and the institutions of the European Union. How do non-urban cultural experiences provide inspiration for other contexts in Europe?

Rural culture contributes greatly to European cultural heritage. Rural culture is also about participatory democracy stressing the tradition of communal solidarity through culture. Projects such as the “Rural development programme” or the “Smart villages programme”, have shown that financial support is necessary for the sustainability of rural areas. The reason for this is that the pressure of centralization, the consequential remoteness and the loss of youth, is a big challenge for small communities to deal with. Mutual interdependence, an organized sense of

community, the interdependence of crafts and skills, becomes a necessity. Sustainable communities need leadership and organisers to support the natural ingenuity of local people.

Furthermore, there are no jobs on a dead planet. Local responsibility for the use of natural resources must be harnessed. Notions of ownership are to be resolved through discussions with all concerned. In the village he comes from in England, communities have been torn apart from industrial agriculture. Issues related to transmission of skills between generations are central. Local communities dominated by former generations need to develop mentorship models in which the young generation can develop their own methodology. Apprenticeship is necessary and young people need to be given the space to develop their own manifestos, pool their own funds and initiate their own policies.

Interdependence between rural and urban should be developed by bringing artists or engineers to remote communities. He was in Canada recently and remembered the fake treaties offered to American Indians. Fair alliances are crucial and need to be sought between rural, urban, regional, national and international levels, private and public sectors, crowd sourcing. Schools need to challenge youth to think globally.

“Traditions should not be about worshipping the ashes but about passing on the fire” – Frederick Backer.

We have to share. This is our manifesto.

“We are artists. We are landscape painters in wellies, commissioned by our fellow citizens. We paint, Constable-like pictures when we plough brown, when we spread recyclable manure, when we plant green grass, flowery meadows, hedges and clusters of diverse trees. We create aesthetic pencil forms and shapes when we rebuild grey stone walls and trap sunrays on solar panels. We are dramatists, writing scripts with flock health plans and quality assurance schemes. Our Staff and Family troupe dramatically play out seasonal chores sowing, lambing, shearing, harvesting, from a stage of fields, barns and yards. We copy and create. Our farms are studios in a rural gallery. We paste, craft and sculpture in welcoming villages. We can sing, we can orchestrate, cheerfully, harmoniously when our biodiverse farms nest soprano-choirs of birds. Our col-

lie-dogs bark in tenor, the tractors rumble-base. We can dance. We dance when the spring barley sways in the wind, when the trees heave and when our lambs twirl and foxtrot in the morning sun. We are Tapestry, plural-rural. This is our inheritance – we share!”

Isabelle Battioni runs a network of l'[Association des Centres culturels de rencontre \(ACCR\)](#) and connects them at a European level. Culture Action Europe's Culture Crops concept refers to multilevel practices. How can the European Union facilitate cross-border local practices?

ACCR groups together cultural heritage sites, which are reused for contemporary cultural and creative projects. The aim is not to look back on past glories, but to embrace heritage as part of the process of contemporary community life which is multilevel from local to regional, national, European and international. ACCR responds to a need, by grouping together stakeholders in order to elaborate agreements which binds them together. Such agreements provide the funding resources for rural areas, which would otherwise be non-existent, whilst at the same time protecting the cultural and creative projects through multilevel investments. The diversity of resources guarantees the freedom needed to ensure the sustainability of the project. An EU partnership is a very valid framework for long term projects and helps to get the incentives going. For example, through the Erasmus+ mobility support they were visible all over Europe as a best practice and this sparked off interest from local authorities who agreed to be part of their projects and work in partnership with EU institutions.

Stefan Gies (AEC), from the audience, underlined that modernizing local cultures and art forms through digital transformation has been left out of the discussion whereas it is an important feature to counteract negative perception of traditions relayed by rightwing politics in shaping identities. Tom Jones answered by underlining the difference between perceiving local culture as part of history but not part of our heritage. Digital archiving for example can be a way of not losing trace of heritage whilst encouraging new generations to build on this legacy.

PROJECT DIALOGUES: IS RELEVANCE THE MOST IMPORTANT FACTOR ?

Date: 24/10/19

Moderator: Niels Righolt, CAE Board/ CKI - Center for Kunst & Interkultur (DK)

Speakers: Claudia Zeiske, Deveron Projects (UK)

Fernando Garcia Dory, Campoadentro/Inland (ES)

Adela Bertolo, Teatr Brama (PL)

Claudia Thom, Kunstraum Kreuzlingen (CH)

Ulrike Horn, Public Library Konstanz (DE)

Questions addressed:

- How can we encourage a change of perspective regarding cultural production in non-urban territories from a policy perspective?

- Which actions do we need to give better visibility and support to cultural practices in these areas?

Claudia Zeiske is from Huntly in Scotland, a town of 4500 inhabitants. There are no galleries or art centres in Huntly. “The Town Is The Venue” is the slogan of her organisation [“Deveron projects”](#). Globalisation has hit hard. All the shops, the post office have closed down. Patrick Geddes (1854 – 1932), a Scottish town planner, biologist, sociologist and philanthropist coined the phrase “Think global, act local” (or think globally, act locally) and this is what Deveron Projects does. The Danish artist Eva Merz came to Huntly and declared an empty shop the “Empty Shop Modern Monument”, as a monument to the demise of rural commerce. There have been over 100 other projects addressing street fights, the need for bicycle lanes, or participatory art projects to invite inhabitants to say what they like and don’t like about their town.

By inviting foreign artists to Huntly, Claudia’s organisation has brought people together and given more credibility to the town of Huntly. Some inhabitants were unhappy about the way Huntly was defamed as insular so Deveron projects designed a logo for Huntly and created an anthem for Huntly called Room to Roam inspired by the poet George MacDonald (1824-1905) and the singer-songwriter Mike Scott from The Waterboys rock band. The frustration inhabitants felt about hot topics such as climate change, energy consumption or Brexit, fueled projects such as the Slow Marathon (the winner is the slowest walker) or Partnerlook (to stay connected in the wake of Brexit) or the Apron project together with the Fashion Museum Schloss Meyenburg and handmade Kulturversorgungsraum (KVR) Strodehne (landmade.org). The inhabitants of Huntly will plant a weeping willow on the day Britain leaves the EU and they will also have a Brexfast (Breakfast) altogether on that day.

Huntly has become a heritage town with the support of the Scottish Government and Deveron Projects has bought back the heritage bakery where they employ Syrian new Scots, as they prefer to call them.

Places can be regenerated through art exchange. The butcher, the baker and the artist have equal importance. Claudia asks for less bureaucracy in applying for funds and suggests that a transversal approach linking the environment, social needs and culture could ease access to funding.

Adela Bertolo is a theatre performer at [Teatr Brama](#), Goleniow, Poland close to the German border. The theatre was founded in 1996 and they follow a philosophy of tradition, heritage, legends and stories to discover identities and be artistically inspired (for example Ukrainian and Slavic songs). They are a community theatre, linked to citizens and the local council, fostering fun, creativity, empathy and problem-solving skills. They work with elders, youth, disabled people, discriminated groups, prison inmates, drug addicts in a recovery centre... Theatre empowers to discover one's own potential. They developed a project called Caravan Next with the support of Creative Europe. [Caravan Next](#) is a large-scale community theatre project that involved 30 000 citizens and was based on cultural exchange between artists and citizens from 11 European countries involving 30 associated partners. Such projects encourage cooperation across Europe and bring youth back to their towns, slowly but surely. [The Human Mosaic Festival](#) was particularly emblematic and meaningful as well as the Parade based on carnival traditions from around the world. ZOT, ZFK, OOT and ATTA were amongst their supporters. At the heart of Theatre Brama there is a collaborative pattern which consists of joint projects. They have also worked on projects in the framework of Erasmus+, Youth Exchange, EVS... Sustainable communities require first and foremost a strong cultural fabric which then leads to economic sustainability.

Fernando Garcia Dory runs [Inland](#) - Campo Adentro, a Spanish art collective and collaboration agency for policymakers, academics, artists and art institutions. The agency produces studies and training courses to confront environmental, cultural and economic unsustainability. The organisation aspires to generate enough critical mass that will question the capitalistic concentrated model and resulting centre-periphery divide. It aims to propose collective reorganization which reclaims livelihoods and searches for a replicable, adaptive and self-sustaining system. The organisation grouped together 22 villages and lobbied the EU for policies recognizing the value of local shepherding. They created a Shepherd's School in 2004 and have trained 52 shepherds to this day. They developed a portable, solar-powered, ultra-sound flock protection system. Inland is also addressing rewilding, nature and landscape policies. They have encouraged art students to reflect on what an artist needs to learn in order

to be relevant in future peripheral contexts. In Mallorca they are running a rural craft workshop to ascertain which crafts and skills are necessary to make local communities sustainable. They developed a cheese coin cryptocurrency with the German artist Hito Steyerl.

Many aspects of indigenous culture are already lost but the peripheral areas are where most of it is retained. It is therefore essential that these areas have a voice at EU level and that this voice is mainstreamed into the global art & culture conversation (otherwise occupied by art fairs).

Fernando Garcia explained that their study group in Madrid together with the Serpentine Galleries in London are running a residency for artists and rural leaders, building an alliance between the two to recreate dynamics so that the peripheral characteristic of rural life take on a central position in today's society, much like the hip hop movement reclaimed the attention of the same society which was rejecting it.

As an example of the needed connection between artists and the rural, Inland presented a collective performance in defense of the last rice field in Gwangju during the 11th Gwangju Biennale in South Korea. International alliances are needed if we want to preserve cultures. Patrons must engage and redistribute wealth.

Claudia Thom and Richard Tisserand from [Kunstraum Kreuzlingen](#) curate monographic projects developed exclusively for the premises in collaboration with contemporary artists. The diverse population of Kreuzlingen interact with their centre. They are funded by the Kulturdachverband and Kultursee e.V. which pools resources from nearby towns and the Canton. Cross-border projects are also developed with Konstanz. Tiefparterre is located under Kunstraum and develops research on digital arts and experimental work. The synergies developed by these two spaces produce sustainable value for curatorial art practice. Regular lectures, events, talks with artists are organized as well as the "Art Night Constance-Kreuzlingen" harnessing interest from local and regional populations.

Ulrike Horn works at the [Public Library of Konstanz](#) which is a local place you can go to after work, or away from home in order to research and study. The library hosts 200 000 visitors a year. The building is multifunctional and houses the Kunstverein Gallery and other exhibition spaces. They strive to develop their digital content and facilitate inter-cultural dialogue through workshops, debates, film training courses. The library environment is relaxed, anyone can go there to read but they can also become empowered and librarians can play an educational role in knowledge-transfer and developing citizenship.

Daniel Morgenroth was not present during the project dialogues, but he has presented [Theater Konstanz](#) to Culture Crops guests during the walking visit. Theater Konstanz is a communal theatre employing 120 staff, running 600 performances a year and reaching an audience of 100 000 visitors per year. They connect with their locality and are politically engaged. When Konstanz sold plots of land to investors for luxury flats, the theatre addressed the issue and discussions were fierce. Konstanz is a picturesque weapon manufacturer and this hard reality has also been addressed. City-theatres are in the constant focus of public attention. Konstanz Theatre has more latitude to explore relations all over the world. They have worked with African and Kurdish theatre performers. They feel supported in experimental work by their free-thinking audience.

During the discussion which followed, Niels Righolt, the moderator of the session, asked the project leaders to explain the role they strive for, which, according to his understanding, seems to be related to the relevance they can embody, to serve or voice the interests or concerns of locals. The speakers agreed that to remain relevant requires the capacity to listen and identify the issues. Unlike most art initiatives they are not looking for an audience; the starting point is the audience, the local citizens. Processes are bottom-up, participatory, innovative and bold. Artists and ethnographers are invited to work on issues and use techniques and skills such as the *genius loci* to make sense of where we are and how to communicate and consolidate initiatives.

PROJECT DIALOGUES: EXPERIMENTAL GROUND

Date: 25/10/19

Moderator: Lars Ebert, CAE Board / H401 (NL)

Speakers: Hugo Branco & Jorge Casas, RE:Surface (PT)

Michel Mey, Palp Festival (CH)

Andreas Kämpf, Gems (DE)

Questions addressed:

- Which cross-disciplinary practices can we identify to avoid overexploitation of resources?

- What can we learn from past and present cultural practices in peripheries and non-urban areas shaping the future of work to ensure wellbeing?

This discussion held in [GEMS](#) focused on the cross-disciplinary practices and on questions of measuring the success of art projects in non-urban territories.

Kulturladen is a music venue which can host 450 people. They organize 90 shows a year and hire out their venue for 25 events organized by third parties. They obtain 65 000€ per year from the City of Konstanz and 30 000€ from other funders as a non-profit making organisation. Three-quarters of the bands that perform there are German, the others are international bands. They organize a local Festival once a year to showcase five bands. They have a staff of four (2 bookers, 1 technician, 1 intern). They organize monthly poetry slam and readings. They advertise on social media and via 3500 programmes distributed in the city. They also share posters with other venues in Switzerland. Sometimes it is difficult to reach the Swiss because they would rather go to a concert in Zurich, but they have little competition with other venues in Konstanz (*note: Kulturladen was not present at the project dialogues, this entry refers to their presentation during the visit to the venue*).

RE:Surface is a joint project between [VIC-Averio Arts House](#) in Portugal and [Ecoopera](#) in Spain (Valladolid). They are all volunteers and work in villages of around 500 inhabitants. They reconnect urban and rural projects and have gradually introduced artists-in-residence programmes. RE:Surface is a project in a semi-abandoned village in Borralha, north of Portugal. The area used to manufacture weapons, but when this activity ceased the population dropped from 5000 to 150 inhabitants.

The project developed organically through three phases. The first phase enabled the project leaders to get to know the local inhabitants, to identify groups and run interviews. They noticed a strong divide between the former miner community and the middle class (teachers or engineers). During the second phase the project leaders commissioned artists such as a songwriter from California, a Brazilian rapper to interact with Borralha through a specific art project. The artists spent time getting to know the inhabitants and organized a small celebration called Faraia together with the whole community. The third phase which is currently in operation, consists of documenting their findings. They want to develop the project further.

[Palp Festival](#) is a yearly event which takes place in the South-Western part of Switzerland (in the canton of Valais). They organize projections on historic buildings, street performances, silent discos, readings, concerts, film screening, exhibitions in local homes, gardening events. In all: 35 events in 2 days, 18 locations, 500 artists, 31 000 visitors of which 45% are from the canton. They combine local cheeses and wines with contemporary art. The setting for each event is carefully chosen for its iconic value (castle, museums, distilleries, vineyards, natural parks...).

Local history is an important component of the Festival. Local historians offer tours. The Village of Palp is well preserved, almost frozen in time. The festival organisers ask locals for suggestions about the needs in the village.

The discussion that followed, moderated by Lars Ebert, raised questions on elaborating new criteria and matrix for measuring the success of art projects in rural areas. Many of the initiatives are experimental. If the concept proves effective then the organisers are responsible for sustaining it.

The initiative in Borralha is particularly experimental since the artists are coming from outside, the organisers too. Jorge and Hugo wanted to approach the space, in relation to its history and experiment how art can regenerate the area without instrumentalising communities.

Palp Festival started small with only two staff members and now they are ten. They have been invited to Milan as well as South Korea and they are getting more and more visibility. Fostering consistency one year after the next is key to sustaining their project. At the same time, if an aspect of the project doesn't fit, then it is necessary to adapt and propose something new.

Andreas Kämpf from GEMS emphasized the importance of assisting the local inhabitants to process change and provide innovation.

PROJECT DIALOGUES: ARTISTS SHAPING THEIR ROLE FOR THE FUTURE

Date: 25/11/19

Moderator: Cristina Da Milano, CAE Board / ECCOM (IT)

Speakers: Deirdre O'Mahony, Visual Artist, the SPUD project and others (IE)

Dritero Kasapi, Riksteatern (SE)

Alex Meszmer, Transitory Museum of Pfyn (CH)

Christina Egli, Arenberg Castle – Napoleon Musuem (CH)

Questions addressed:

- How do questions related to mobility, cultural heritage, non-urban areas impact our projects?

- Which lessons can be learnt to encourage participation of actively engaged citizens?

The discussion, held at the [Transitory Museum of Pfyn](#), aimed at focusing on the policies to be developed for projects to be more effective. How do questions related to mobility, cultural heritage, non-urban areas impact our projects? Which lessons can be learnt to encourage participation of actively engaged citizens?

[Deirdre O'Mahony](#) was born in Limerick, lived in West London and came to Killinaboy, County Clare in Ireland. She arrived during a dispute about land use which lasted a decade and even went to the High Court. She learnt that landscape is a contested space reflecting people's sense of belonging and the investments they have made. Local inhabitants of Killinaboy call newcomers to the area, "the blow-ins". Locals and blow-ins rarely rub shoulders except in pubs or post-offices. It was therefore highly significant when the post-office closed in the year 2000. It was a metaphor that nothing was being posted out anymore, and nothing was coming in either. Knowledge exchange seemed at a standstill.

Archival art practice can go some way in reactivating knowledge exchange. She became interested in objects which rekindle knowledge exchange and trigger association of ideas about what people do and how they do it. She ran a potato project to foster local transfer of knowledge. Farmers have tacit knowledge about how to grow potatoes which could be relevant to others. The more she spoke to others about potatoes the more she realized that this was a neutral subject everyone could relate to. She widened the topic to encompass food production and issues of disconnection between production and consumption. She mapped knowledge of potatoes. She shared archival installations with schools and worked with Francis Whitehead, an American artist in Chicago, on sustainability and food security. She hosted Colosseum of the Consumed art project. She was nominated by Eva International, Ireland's Contemporary Art Biennial in Limerick. She was invited to a networking event of the Anna Lindh Foundation, exhibited in Morocco and explored the link between potatoes, the potato famine and migration with Jiwar in Barcelona. Potatoes are considered in France and the Andean mountains as the vegetable capable of fighting famine. She made a film of her work to capture the research and concrete outcomes.

By investigating issues which had meaning for locals, she was able to bring to the fore their tacit knowledge.

Dritero Kasapi is the Artistic Director of [Riksteatern](#) in Sweden. This national theatre was initiated in 1933 to reach audiences outside of the capital city of Stockholm, with the idea that theatre should travel to the

other "centres" of Sweden. This democratic idea should provide high quality theatre performances to audiences in the countryside. The plays are rehearsed in Stockholm and travel around the country via a network of 230 coordinators, most of whom are volunteers. The State funds the productions and the municipalities fund the coordinators. The coordinators see the repertoire, talk to their communities and decide which performances they want to bring to their local community each year. The coordinators and theatre company meet once every four years during a Congress and decide on the upcoming projects of Riksteatern. He is then given the mandate to decide artistically what he will bring to them, which is a huge responsibility. The system favours a balance of power between centre and periphery. However, since the 1930s, the demography of Sweden has changed and the way people engage in cultural activities has also changed. Elders have more time to engage. Newcomers such as migrants or refugees can't engage so easily because of language and economic barriers. There is a risk of exclusion and not reaching the public at large which was the initial idea. Perhaps it is time to leave Stockholm and create the performances where the artists are living? Perhaps in order to broaden the audience, performances should be in Turkish or Kurdish?

Riksteatern is a touring infrastructure of 40 productions a year, 1200 performances, half a million spectators and contributes to 30% of national theatre production. In the next ten years, the municipalities will provide less and less funds to the coordinators. How will the State ensure equality for all? Centralizing powers have led to the disempowerment of other levels of governance. Perhaps central powers can no longer solve the problem. We must tackle this issue without clinging to habits of the past.

[Arenenberg Castle](#), overlooking Lake Constance, between Kreuzlingen and Stein am Rhein, was the home of Hortense de Beauharnais, Napoleon's stepdaughter and heiress, during her exile in the early nineteenth century. It was here that she raised her son Louis Napoléon, who became Napoleon III. Interestingly, Napoleon III is perceived as a Swiss citizen in Swiss history books whilst his role in French history is barely known by the Swiss. Although recognised as an element of Swiss history, Arenenberg Castle receives no support from the Canton of Thurgovie in which it is located. However, the building is recognised by the French State and

bears the French flag. Christina Egli who manages the site, underlines that the natural beauty of the site captivates visitors from all over Europe and beyond. It is important to keep history alive and historical sites such as Arenenberg have their importance in transferring knowledge to younger generations.

Alex Meszmer points to history as the starting point of his own art project in nearby Pfyn a town of nearly 2000 inhabitants. Pfyn draws its name from the Latin *ad fines* meaning on the border, since it was on the border of the provinces of Raetia and Sequania during the Roman empire. Remains of Roman walls are still visible in Pfyn.

Archeology was perceived as the practice of treasure-hunting but today it is one of the keys to understand how people lived their everyday lives in the past. As an inhabitant of Pfyn, Alex sees his art project as a continuation of this archeological and ethnographical process. He collects and shares the stories of other inhabitants of Pfyn. His art practice is conceptual in the sense that it is based on transferring concepts between people stemming from real-life experiences. Everyday objects resonate as evidence of lived experiences and question how history is made and who makes it. Similar projects in Asyut, Egypt revealed similar impacts to his work in Pfyn. Objects are a mirror; they tell you who you are. Alex has created a dialogue with the inhabitants of Pfyn and Asyut.

In 2011 after exchanges with the Mayor, Pfyn became the Cultural Capital of Switzerland. Suddenly the town was known throughout the country. The project started from a group of artists in Bern who had suggested to make their own Ministry of Culture and campaigned about it. Dominik Riedo a visual artist and writer became Minister and declared his community Romoos, Capital of Culture. Then the title was given to Pfyn. A curatorial team was founded. A Board of Directors developed a strategy. International artists were invited to Pfyn. An aerobics programme was started so that the inhabitants could be fit for Capital of Culture! The choir ran a special show. The project became self-sufficient.

The political idea behind the title was that Swiss towns couldn't be Capitals of culture because they are not in the European Union. Giving the title to Pfyn invites us to reconsider why rural towns can't be capitals of culture alongside capital cities. The concept could be further developed by stating that wherever there is an artist there is a capital of culture, there is a centre.

Any periphery is a centre; this is the history of humanity. Artists look at the same objects but from different angles. They put things and individuals back in the centre.

Communities face fragmentation between those born and raised there, those who return to their roots, the newcomers and the local power brokers. People disagree on belonging and community and prefer to keep a distance. An artist can occupy the unknown/neutral space whilst being aware of conflicts of representation and at the same time share through co-creation and mediation tools. Art provokes detachment, which can break down illusions and clichés affecting senses of belonging.

PROJECT DIALOGUES: SUSTAINABLE MODELS OF COMMUNITY

Date: 25/11/19

*Moderator: Nicholas Anastasopolous, Researcher, Lecturer,
School of Architecture, NTUA (GR)*

*Speakers: Andre Sebastian & Desiree Brüning - Tandem
(DE-NL),*

Markus Landert - Art Museum Thurgau (CH)

Judit Villiger - Haus zur Glocke (CH)

Joanjo Esteban & Carme Rodriguez - CCCA Tandem (ES)

Question addressed:

- What can we learn from rural communities, artists, activities, museums creating structures capable of proposing other forms of participation and increasing representation?

The discussion, held at the [Art Museum of the Canton of Thurgau](#) focused on the role of cultural project as intermediaries linking different communities in the territory.

[taNDem](#) project, represented by Andre Sebastian & Tom Lamers is a cultural cross border project between the Netherlands and Germany. The Tandem project is one of many projects run by over 200 Border regions. There was a need for cross border cooperation in the region. The aims are to keep the bureaucratic barrier for the artists as low as possible.

taNDem offers support to operators in bidding for European funding and support tandems of at least one German and one Dutch partner. They have 15.000 euros for 15 projects each year. After the application phase, tandems are chosen, facilitated via tandem camps grouping 100 participants at most.

Brande is one of the tandem partnership projects. It takes you on a sound journey through the region, moving between storytelling and music. Wim & Mia developed a book for children on “Where is your heimat (hometown)?” The book was the result of a cooperation of NL and DE schools, asking children what is their homeland and if they identify it with the border area or not. Alles Easy is a 3 phases project: a road trip, a factory, an exhibition. During a 2 week trip the artist reports on local technics and ways of working that the artist used in the trip. This is presented in the final exhibit. It is a mobile project and especially in rural areas mobility is a recurrent element. The value of Tandem is twofold: facilitate artistic exchange and foster European networks.

[CCCA](#), represented by Joanjo Esteban & Carme Rodriguez, is a cultural centre based in Sant Boi de Llobregat, a Catalan town 20 km away from Barcelona. The centre was launched in 2016 by civil society initiators and the Municipal Council. Every afternoon the centre opens to the inhabitants. The town is known for its hospital for mental illnesses and CCCA has developed expertise in working with the mentally handicapped. People from different walks of life meet in the centre and work together on the construction of an exhibition or a collective production. Our community is composed of very diverse communities such as hospitalized patients, immigrants, disadvantaged groups, families and active citizens from other associations. All aspects of the organizational structure of CCCA are collective and everyone is on the same level. They don't call it inclusion because they have never excluded anyone.

There are barriers between those with mental difficulties and the other citizens, and there are also barriers between Sant Boi de Llobregat and Barcelona. CCCA develops links to break down these barriers.

CCCA facilitates citizens' engagement in art projects whilst being attentive to the needs of the inhabitants. Sometimes the community decides spontaneously on an art project and collectively obtain a budget. The centre works with teachers and schools to develop creativity and facilitate creative works, such as murals, in the urban space.

The staff of one of the mental care centres started a project called *Torrents d'Art*, arranging small exhibitions and slowly involved CCCA's expertise to develop the project. They work with local artists and host individual exhibitions. Sometimes they try to support the artists economically by involving them in pedagogical projects. They also work with families and every year they do an exhibition for them. Everybody has their own name in their work; it's not an organisational-based structure but a humanly centred one. It is always about working with individuals and their capabilities not the other way around i.e. teaching them how art should be done. Their value is to democratise culture, break stigmas and facilitate the creativity of communities.

Judith Villiger is an artist working at [Haus zur Glocke](#), a site-specific inter-disciplinary art space in Steckborn's old town centre. The small town of Steckborn, on the Untersee of Lake Constance (lower lake), obtained its town rights in the 13th century by the Abbot of Reichenou from the Pope.

Over the last four years the space has developed site-specific work with architects, dancers and musicians, reviving the history of the house and its surroundings, telling stories of artists and art practice in this region. For the opening of the Haus in 2016, Judith worked with Weyell Berner an architect from Zurich who composed a bridge of rays linking the house to other houses across the street. Inhabitants are intrigued and ask what is this for? What good can it do? As an artist Judith would like to answer: What do we live for?

She also commissioned performer Daniel Aschwanden, based in Vienna, to map and measure the space around the house in a performance project called "Goldberg 365". The performance linked the House with the peninsula on the other side of Lake Constance which was well known to many artists, including Herman Hesse in the early 20th Century. The peninsula became a sanctuary for many artists during the Third Reich such as Otto Dix, Erich Heckel, Max Ackermann...Even after the war other artists came there such as Rudolf Stuckert or Rose-Marie Schnorrenberg. They represented a community of fate, bringing persecuted modernity to the region. The Hesse Museum in Galenhofens has a permanent exhibition on this topic.

After 4 years of art projects they have become appreciated by Steckborners who volunteer to support projects and the town councilors and other funders also support us. Current projects include *Arbeitsweisen* (manners of work), *Samuel-Ansammeln* (collecting - accumulating), *What's cooking?* Artists such as Sabrina Barbieri, Philippe Mahler, Sara Rossi, Maya von Moos, Ulrich Gasser have shown their work at the Haus. Focus is placed on process, discourse-oriented curatorial arrangements, gatherings, togetherness.

The discussions which followed, moderated by Nicholas Anastasopolous, focused on the role of project leaders as intermediaries linking different communities in the territory. What motivates their work is the creation of sustainable, decentralised models of community which improve well-being. Decentralisation means decreasing cultural centralism, going beyond the perspective of centre and periphery and actually contributing to recognising centres of culture in non-urban territories. Some contributors expressed the feeling that they are rescuing the community from the homogenization that globalisation is causing.

CCCA is becoming such a centre in the sense that the inhabitants of Barcelona are coming to Sant Boi de Llobregat to visit CCCA rather than the other way around. The reason they are coming to Sant Boi de Llobregat is to visit CCCA and see how it works, particularly with families and communities because there are no organisations that do this kind of work in Barcelona, although there would be a need for it.

Tandem invests in networking between people as a method, facilitated by common dialects in spoken language between Germany and the Netherlands. As Judith Villiger pointed out there is still much to do to develop the link between engaging in society as a salaried worker, and being committed to the regeneration of your culture through art practice. To this end, the Art Museum of Thurgau should be seen as a communally engaged process of creating identity, rather than a collection of art pieces contributing to the definition of a territorial identity.

POLICIES FOR PERIPHERAL TERRITORIES: HARVESTING CONTRIBUTIONS FROM THE PARTICIPANTS

Date: 25/10/19

Type of session: Working groups

Moderated by:

Yaman Al-Zubaidi, CAE Board / Riksteatern

Simona Neumann, CAE Board / Timisoara 2021

Tsveta Andreeva, European Cultural Foundation

Antonio Gucciardo, CAE Board / Interarts

Corinne Szeinzsneider, CAE Board / Michael Culture



Question 1: How can we encourage a change of perspective regarding cultural production in non-urban territories from a policy perspective? Which actions do we need to undertake in order to give better visibility and support to cultural practices in these areas?

Moderator: Yaman Al-Zubaidi, CAE Board

Policy recommendation n°1: Policies should focus on supporting the creation of sustainability of communities in non-urban territories, and supporting cultural practices which follow a holistic approach (territorial, cultural, human and economic), respecting the autonomy of the community, fostering motivation and self-empowerment through awareness of existing local values.



Question 2: How can cultural practices in non-urban territories contribute to more sustainable communities? Which cross-disciplinary practices can we identify to avoid overexploitation of resources?

Moderator: Simona Neumann, CAE Board

Policy recommendation n°2: Adopting and diversifying the EU cultural policy in terms of issues of scaling of programmes, evaluation criteria, capacity building, facilitating application processes to reach the goal of true territorial equity.



Question 3: What can we learn from past and present cultural practices in peripheries and non-urban areas shaping the future of work to ensure well-being?

Moderator: Tsveta Andreeva, European Cultural Foundation

Policy recommendation n°3: Rural communities should have a stronger voice at EU level, best practices in local-policymaking should be visible at EU level and EU institutions should gather more data to support preservation and transmission of know-how, trans-sectorial practices, long term actions and training programmes to act locally and globally.



Question 4: Can cultural and social projects in this “places-in-between” - border and non-urban areas, suburbia – facilitate more transversal policies to rethink human mobility at all levels?

Moderator: Antonio Gucciardo, CAE Board

Policy recommendation n°4: Generate links between cultural policy and the cohesion policy strands and develop transversal action.



Question 5: What can we learn from rural communities, artists, activities, museums creating structures and devices capable of proposing other forms of participation and increasing representation? To what extent does the use of digital technologies strengthen the cohesion between urban and non-urban areas?

Moderator: Corinne Szeinzsneider, CAE Board

Policy recommendation n°5: Policies should enable and facilitate exchanges, connectivity, knowledge sharing, information access, cultural and creative practices between rural areas across the EU. Occupational literacy for non-urban and rural areas in the EU helps people to understand and have control over how they spend their leisure time, as awareness of the meaning of quality time.

CULTURAL POLICIES FOR NON-URBAN TERRITORIES

Date: 25/11/19

Moderator: Alex Meszmer, CAE Board / Visarte

*Speakers: Pedro Velázquez, Deputy Head, Creative Europe Unit,
DG EAC, European Commission*

Julie Ward, CULT Committee Vice-Chair, European Parliament

*Else Christensen-Redzepovic, Project Manager, Voices of
Culture – Structured Dialogue between the European Commission and
the cultural sector in Europe*

Sandi Paucic, Board member, Pro Kultur Zürich

*Written Statement by Sabine Verhayen, MEP, CULT Committee
Chair, European Parliament*

After the statement from Ms. Sabine Verhayen (Chair of CULT Committee of the European Parliament) to the conference participants was read, Alex Meszmer opened the final session by stressing the importance of this conference as an exercise in “experiencing the practices at work”. First of all, we observe what is happening on the ground, then we harvest the diagnosis, the evaluations and suggestions from the audience and finally we formulate recommendations for the policies we need. The speakers of this session are representatives of the European Parliament, the European Commission and Swiss Institutions. How can each institution respond to these recommendations from the operators on the ground?

Reminder of policy recommendation n°1: ***Policies should focus on supporting the creation of sustainability of communities in non-urban territories, and supporting cultural practices which follow a holistic approach (territorial, cultural, human and economic), respecting the autonomy of the community, fostering motivation and self-empowerment through awareness of existing local values.***

Julie Ward underlined that localism/regionalism is receiving more attention and being acknowledged in a context of growing nationalism which is destabilizing our European space. Policies are stuck at regional level and haven't reached the local level yet, but shifts are possible. Autonomy provokes the idea of control, but people in positions of power are beginning to realise that shutting off people's voice, particularly in peripheral areas provokes louder protests. In her opinion, populations from rural parts of the United Kingdom are doing themselves an injustice by asking for Brexit, when what they really need is empowerment at local level.

Companies are not providing access to Internet in rural parts of Europe. Movements such as [Cybermoor](#) (the moors in the North of England are a synonym for open space) have been relaying this frustration and more. They have initiated in very remote areas, rural broadband providing on-line services without seeking permission.

Else Christensen-Redzepovic remembered that people used to sit on Committees to make change happen, but today people use social media.

Better coverage of wifi in rural areas is a necessity if we don't want to live in a society of 1st and 2nd class citizens. The EU Leader programme is building networks of local action groups and fostering local democracy. This methodology is a good point of departure to develop the empowerment of local communities.

In response, Sandi Paucic indicated that 60 communes around Zurich have written their own cultural policy to give clear guidelines on what they consider culture is and what it can do. A bottom-up approach such as this has to be taken into consideration.

Reminder of policy recommendation n°2: ***Adopting and diversifying the EU cultural policy in terms of issues of scaling of programmes, evaluation criteria, capacity building, facilitating application processes to reach the goal of true territorial equity.***

This recommendation could apply to many policy areas in which valuable time is wasted filling in forms. However, as Pedro Velázquez pointed out, simplification of forms is not on the agenda of the EU. Other methods are being explored such as making applications available to individuals which is slowly being implemented at EU level albeit through intermediary structures, or providing smaller grants requiring less paperwork. Likewise, transferring applications from one programme to another, is also gradually being implemented. Generally speaking, EU funds are easier to obtain in urban areas and it is a huge challenge to overcome this and strive for territorial equity. The EU could also provide more visibility for the projects which are selected and identify them as good practice. As Sandi Paucic pointed out, the decentralized system in Switzerland means that this problem is overcome, because the process of applying is closer to everyday people.

Reminder of policy recommendation n°3: ***Rural communities should have a stronger voice at EU level, best practices in local-policy-making should be visible at EU level and EU institutions should gather more data to support preservation and transmission of know-how, trans-sectorial practices, long term actions and training programmes to act locally and globally.***

Julie Ward recalled the existence of the Committee of the Regions which is not an institution of the European Union and therefore has no legislative power. However, it is a representative body of all EU territories with a consultative mandate. Meetings between the regions of Europe are held regularly but the feedback to citizens is non-existent. Citizens, should address the European Parliament's Research Unit and address the need for a stronger voice and better systems of representation from rural areas. A cultural, environmental or social need which is affecting citizens in several rural areas from different countries in Europe (for example river pollution, disappearing cultural skills...) could be voiced via this channel. An agency could be set up to deal with the issue. EU regional development policy labels local cultural products to protect them. Social cohesion funds are being channeled through regions, on issues such as recycling, or retaining specific skills. Europeana digitally collects and archives many skills in many different areas such as archeology, music, natural history to preserve that knowledge. Erasmus+ brings young entrepreneurs such as farmers, together to maintain and share expertise and develop new skills.

Else Christensen-Redzepovic informed the audience of a Voices of Culture brainstorming session on the role of culture in non-urban areas which will take place on 5th February 2020. The report of this dialogue will be discussed across different Directorate Generals (DGs) and a follow-up meeting will be organized on 21st April with the Commission and OMC (Open Method of Coordination) groups.

Pedro Velázquez agreed that data about cultural production in rural areas is non-existent in Eurostat. This gap should be addressed. The reasons for this gap could be linked to the fact that EU institutions tend to measure quantity rather than quality, which is disappointing. The quantity of cultural production in rural areas is not significant enough to be measured. If we only measure numbers the imbalance between urban and rural is noticeable. Social cohesion programmes on the other hand have more funds and could address cultural infrastructure needs.

Reminder of policy recommendation n°4: ***Generate links between cultural policy and the cohesion policy strands and develop transversal action.***

Indeed, Pedro Velázquez informed the audience that the Creative Europe programme will provide tools to create synergies between culture and cohesion for the first time in the upcoming programme. Up until now, a cohesion policy project couldn't also be a cultural policy project. From the next programme in 2021 onward, it will be possible to complement and combine funding options.

There is a new mechanism called the Seal of Excellence for cohesion policy programme projects which are not selected. This mechanism has been tested. The status rate of the programme is low so it is not possible to fund all the projects. Labelling the high-quality projects which haven't obtained funding through the cohesion policy programmes, allows them to apply for other funds through a simplified procedure.

Julie Ward picked up on this issue and supported the idea of widening the subject areas of policies so that policies interact correctly rather than weakening each other. The syndrome is referred to as policy dissonance. In order for the EU democratic system to function correctly in the future, Culture Committee members, regardless of their political colors, need to speak strongly about salient features of culture across all policy fields.

Our EU institutions need to apply policy coherence to a greater extent and MEPs should demonstrate best practices in the other committees they serve on. Cultural actors and citizens at large, who are the backbone of the system, are responsible for keeping MEPs informed, since with their knowledge MEPs can be their best advocates.

Katherina Weinert from the European Music Council, announced that many cultural networks advocate the link between culture and social cohesion. In External relations policy the link is strongly recognised and joint resolutions have been made. Links between the DG in charge of culture (DGEAC) and the DG in charge of social cohesion (DG for Regional Development) should be encouraged by Member States. Links

between Committees in the European Parliament for both Regional Development and Culture should lead to joint actions.

In her answer, Julie Ward admitted that this had indeed to be done, but she also underlined that the word Culture has been omitted from the Commissioner's portfolio and we need to fight in all the Commission's briefs to have the word put back. Culture in External Affairs is very well accepted, which demonstrates that possibilities exist. Pedro Velázquez informed the audience that DGEAC and DG regional Development had successfully agreed on enlarging the notion of culture to include more than cultural heritage. This is a first step which we can build on.

Claudia Zeiske, Deveron Projects, was inspired by Pfyf, Capital of Culture of Switzerland and she suggested to the speakers that a European Village of Culture, would be a wonderful outcome of this conference and would encourage exchanges between small villages across the continent.

CLOSING REMARKS

Date: 25/10/19

Christian Jelk, Visarte

Robert Manchin, Culture Action Europe

Thomas Weis, IGBK

In their closing remarks the partners of the conference thanked all the project presenters for sharing their knowledge and expertise on the topic of “Cultural Practices in Non-urban territories”.

Thomas Weis, Director of [IGBK](#), the National Committee of Visual Artists in Berlin, informed the audience of their closing event at the Dutch German border on Übergänge/Nachbarschaft (Transitions/Neighbourhood) in three weeks' time. The Culture Crops Conference has given him much food for thought.

Christian Jelk, Vice-President of [Visarte](#), expressed his feeling that the conference had brought into focus the current nationalistic trends and their impact on art practices in remote areas. Acting in territories provides a strong feeling of self-construction which has nothing to do with a flag or a border but more to do with creating a living culture in our lands. We are full of collective energy after these days together and we can all go back home and share this with the people we meet.

Robert Manchin, president of Culture Action Europe thanked all the participants for their contributions to the walking symposium in the country outside of the Union, but inside Europe. He announced that the following Beyond the Obvious Conference would be in Brussels in June 2020, giving us all the possibility to meet the new decisionmakers and bring concrete proposals to them.

CULTURE CROPS: POLICY RECOMMENDATIONS



1. Policies should focus on supporting the creation of sustainability of communities in non-urban territories, and supporting cultural practices which follow a holistic approach (territorial, cultural, human and economic), respecting the autonomy of the community, fostering motivation and self-empowerment through awareness of existing local values.

2. Adopting and diversifying the EU cultural policy in terms of issues of scaling of programmes, evaluation criteria, capacity building, facilitating application processes to reach the goal of true territorial equity.

3. Rural communities should have a stronger voice at EU level, best practices in local-policymaking should be visible at EU level and EU institutions should gather more data to support preservation and transmission of know-how, trans-sectorial practices, long term actions and training programmes to act locally and globally.

4. Generate links between cultural policy and the cohesion policy strands and develop transversal action.

5. Policies should enable and facilitate exchanges, connectivity, knowledge sharing, information access, cultural and creative practices between rural areas across the EU. Occupational literacy for non-urban and rural areas in the EU helps people to understand and have control over how they spend their leisure time, as awareness of the meaning of quality time.

These recommendations collectively developed during working group sessions of Culture Crops conference will nurture the joint policy paper on culture and the arts in the rural and peripheral areas of Culture Action Europe, ENCC and IETM. This advocacy tool will be presented to the EU policy- and decision-makers and be publicly launched in the beginning of 2020 in Brussels.

OPEN SPACE

PARALLEL WORKSHOPS & MEETINGS

Date: 25/10/19

KULTURSISTEMA

ENCC Working group meeting on territorial development

How to access the european funding? workshop

Pilot Cities workshop

KULTURSISTEMA

[Kultursistema](#) is an ongoing project run by Karraskan association for the mapping and analysis of cultural and creative ecosystems, which was presented by Iranzu Guijarro Plaza at the Culture Crops Conference. Kultursistema is a website and booklet which was produced within the regional policy of the Basque Country and draws on previous tools for classification proposed by David Crosby or UNCTAD classification and others (Agenda 21 for Culture, CNAE, DCMS UK Government, Chile's Cultural Council). It offers a very complete typology of the agents of cultural and creative ecosystems, going beyond traditional dichotomies such as public-private or commercial-social to encompass hybrid organisations. Classification of sectors and sub-sectors of culture and creativity are very clear, even though this is rather a complex issue. Furthermore, comparisons are drawn between these sectors in terms of types of structures and roles (regulatory, promotional, development...). An analysis of the main value contribution of each agent in the chain formed within ecosystems helps to understand where gaps, inefficiencies or over-representations could lie and this is decisive for the feasibility of initiatives and the development of ecosystems. The analysis even offers an insight into the impacts of cultural and creative ecosystems! For anyone eager to understand what cultural and creative ecosystems are, visit the website www.Kultursistema.com; information is in Basque, Spanish and English.

ENCC Working Group meeting on territorial development

Since 2016, [ENCC](#) has been working to define and highlight the role cultural centres can play in territorial development, political participation and social innovation, with a focus on non-urban areas. The process of gathering inputs for territorial development started 3 years ago with an Open Space work session held during an international conference organised by the ENCC in Oleśnica (Poland), and was then developed in Hildesheim (Germany), in 2017. The result of these reflections were gathered and developed in a crowd sourced Manifesto – which is still an open document. Then ENCC has been reflecting on how to proceed and make sure all policy papers produced reach the right target, thus decided to join forces with other networks that are working on the same topic, like CAE and IETM, as to make sure the message reaches the European Commission/Parliament and then the Member States.

The moment seems very adequate, also considering that the next Voices of Culture (structural dialogue between cultural sector and EU), will be organized in February exactly on the topic of culture in non-urban areas.

How to access European funding? Workshop

Creative Europe is the European Commission's framework programme supporting Europe's cultural and creative sectors. A network of Creative Europe Desks in each European country provides information to potential applicants and advise.

The general objectives of the programme are to safeguard, develop and promote cultural and linguistic diversity and strengthen the competitiveness of the European cultural and creative sectors. Creative Europe has two sub-programmes: the Culture programme and the Media programme. Creative Europe provides needed support to fund cross-border cultural projects and mobility, to develop skills particularly in the field of digitalisation, to favor audience development and to promote artistic exchange.

There are four different funding schemes available: Cooperation Projects, Networks, European Platforms and Literary translation.

There are two strands for funding support to Cooperation Projects: the first strand is for small-scale projects and the second strand is for large scale projects. The two strands have specific criteria relating to the number of partners involved in each project and the amount of funding which can be requested. Maximum duration of funded projects is four years. The co-funding rate of European funding for small cooperation projects is 60% for a maximum amount of 200 000€. For large scale projects, the co-funding rate is 50% for a maximum amount of funding of 2 million euros. Small scale projects require a minimum of 3 organisations from 3 EU countries within the partnership, whereas large scale projects require 6 organisations from 6 EU countries. Creative Europe cooperation projects should have the following characteristics:

a) European added value which means that the project has to be implemented at a European level and cannot be implemented at national level alone

b) Cooperation at their core, which means that all partners in the project are equally involved.

c) Transborder activities, which implies that the actions are taking place in different countries

d) Audience outreach, which implies that outreach must be European, not only national or local. Proof of audience outreach must be measurable, impact of outreach must also be measurable both qualitatively and quantitatively.

e) Sustainable, implying that the strategy developed should enable the activities to continue after the project's life cycle.

f) Transferable, implying that the project should contribute to the cultural sector as a whole and be of benefit to others.

Applying to Creative Europe requires that the partnership building phase of the project is planned well ahead of the call and the deadline for applications. Generally, applications are made in September of each year (for a six to eight weeks application period), so it is wise to start planning for partnership building one year in advance.

Pilot Cities Workshop

Based on Culture 21 Actions and building on the experiences of the Pilot City programs of 2014, 2015 and 2016, the culture committee of the United Cities and Local Governments association (UCLG) launched a programme called Culture in Sustainable Cities. Learning with Culture 21 Actions. This program enables participating cities to become 'Pilot Cities' of the Agenda 21 for culture, and permits them to participate in a learning, capacity building and connectivity strengthening process, on the basis of the principles and actions included in Culture 21 Actions. Two programs have been developed: the Global Pilot City program and the European Pilot City program.

European cities participating in the 'Culture in Sustainable Cities. Learning with Culture 21 Actions' programme gathered to share their challenges, best practices and experiences connected to the topic of the conference. The session showcased several of the projects currently being developed in smaller scale cities participating in the Pilot Cities program, among them Elefsina (Greece) and Galway (Ireland).



CULTURE CROPS AGORA

PARTICIPATING PROJECTS & ORGANIZATIONS

CCCA Tandem Europe '19

A swiss village and a catalan working class city share a common heritage: ancient Rome! The past as starting point, our time as reference, we'll explore together the idea of creating an interactive contemporary exhibition that invites the audiences to think about our present and common future.

Contemporary invasions

Contemporary invasions. Enhancement and promotion of places through innovative narratives is an artistic community project based on community engagement processes in rural areas of the Marche region. The project aims to contribute to the revival of tourism in the areas affected by the earthquake in the Piceno area, starting from the idea that culture and creativity are strategic tools for acting in fragile territories. The project involves six municipalities in the province of Ascoli Piceno. Actors, dancers, musicians and light designers (all of them under 35 years old) identified spaces for regeneration through site-specific performances starting from the relationship with the physical space but above all from the relationship with the communities. During the first phase of the project artists were guided to explore the territory by the partnership and by the municipalities involved Second phase: artists lived in the territories for a month to be inspired in their production, actively involving the community (interviews, stories, confrontation with people) Third phase: is the artistic experimentation.

<https://www.facebook.com/invasionicontemporance/>

Creative drive / Contemporary circus

Bearing in mind the social circus postulate that is entirely consistent with our basic objectives, we believe that it is important that children and young people from small towns get the same opportunities as children

and young people from the cities. This is also the reason why we decided to choose Čerević- Serbia, a village that has about 2000 inhabitants. During May and June 2019, we have worked with thirty children of the third and fourth class through twenty meetings we set performance “On the market”. In addition to traditional circus skills, juggling, equilibrium, acrobatics, acrobatic-balance, we developed the manipulation of the object, the presence on the scene, we used methods to guide the children to express their views, fantasies, desires and aspirations. By this way we come to the subject of performance that we adapt exporting outdoors and in specific areas. By performance we've come through experiment and research through a variety of exercises that were conducted study shows. Through this work and performances have taken advantage of the opportunity to better know themselves and their abilities, strengthen friendships, gain new friends and self confidence.

<https://www.kreativnipogon.com>

Creatour

Creatour - Creative Tourism Destination Development in Small Cities and Rural Areas is a multidisciplinary collaborative research and incubation project, focusing on smaller cities and rural areas, has been promoting an integrated approach to creative tourism pilot initiatives through the implementation of a network of interaction, co-learning and capacity building , in order to extract principles of political action.

<http://creatour.pt/en/>

Developing Inclusive and Sustainable Creative Economies

Developing Inclusive and Sustainable Creative Economies (DISCE) is a three-year project bringing together researchers from Finland, Italy, Latvia and the UK. Funded by the European Commission, via the Horizon 2020 programme, this research will make a major contribution to understanding creative economies across the EU. Combining ten regional case studies with EU-wide quantitative mapping, the project draws on the team's highly interdisciplinary expertise. It will investigate the relationships between higher education, skills development and creative work; emerging business models; possibilities for improved quantitative mapping; new ways to understand what the 'growth' of creative econo-

mies consists of – and why such growth is valuable. At the heart of the project is the question of how the creative economies of the future can be both inclusive and sustainable. Addressing this question, the research will generate new empirical and conceptual insights of value to academics, policy makers and practitioners. Networks of creative practitioners and policy makers will play a vital role in this process, as the aim of DISCE, ultimately, is not only to understand the EU's creative economies, but to help shape their future.

<https://disce.eu/>

Dialog LandKultur - Dialogue LandCulture

The Foundation "Neue Musik-Impulse Schleswig-Holstein" has set itself the task of strengthening the classical music scene, especially in rural areas, with an innovative offer with the CLASSICAL BEAT FESTIVAL. CLASSICAL BEAT develops the idea of bringing cultural heritage into the modern present with a unique musical bridge across the classical music world. Here the exchange and the experiences from the urban cultural offer are actively included and used. To further develop and establish the innovative cultural offerings, the foundation has been working since 2016 with designated partner institutes from Ostholstein, Lübeck, USA, Finland and the Netherlands. The combination CLASSICAL BEAT Music Festival and CLASSICAL BEAT Festivalacademy is a unique music project in Northern Europe. The LandCulture dialogue aims to initiate cultural use in historic buildings, churches, cultural monuments or places in nature that are characteristic of our rural region. It strengthens the cultural identity and cultural landscape in rural areas. The combination of cultural creation and education is a strong basis for democratic society. This association promotes participation in social democratic processes and volunteer activities. The implementation of this project serves to preserve the intangible cultural heritage (eg traditions, customs, folklore, music) and contributes to cultural education and cultural networking. Schleswig-Holstein is characterized by minorities and migrants who contribute to liveliness with their culture and their traditions. The "Dialog LandKultur" should preserve the proven and give space to new ideas. Artistic work raises questions and leads to arguments about the organization of society. The knowledge of origin, roots and history makes it possible to understand the present and to answer critical questions. These questions

form the basis for all stakeholders to develop and organize new strategies for local cultural life and democratic coexistence in our rural areas. In doing so, the inclusion idea is always considered.

<https://www.classicalbeat.de>

Fannac fund

Fannac Fund supports artistic and cultural mobility which has a positive impact on local and sustainable cultural development in Europe, the Arab world and the Middle East (including Iran, Afghanistan and Tajikistan).

The founders of Fannac Fund have experience on how to fund international artistic mobility by proving its impact on local cultural development which is vital to sustain cultural diversity. From the point of view of cultural rights, dominant cultures are not acceptable. Today local artistic teams in many regions of the world cannot survive through the local market alone. The future is about local and global eco-systems (eco meaning economic and ecological at the same time) interacting one with the other for mutual benefits. It is also about instant and multilateral peer to peer connections and mutualisation/solidarity. Rural and urban, central and peripheral must stay connected.

<https://www.facebook.com/fannacfund/>

Farm

Farm brings a former industrial site in Constance back to life. On 25.000 sqm there will be space for offices, co-working, arts, creative space, (pop-up-)stores, indoor market, micro-living, inner courtyard. The project is based on curiosity and cooperation. It is an opportunity to explore an interdisciplinary dynamic happening in the community itself as well as society in general.

<https://konstanz.farm>

Feld forschung

FeldForschung is a collaborative art project in the rural area. The project addresses current social and political issues between urban visions and rural realities. It is an innovative project that takes up current trends in

rural and urban space and works on them through artistic positions and thinks further.

<https://www.beatricebader.com/feldforschung>

FESMAP

FESMAP, The Pyrenees Mental Health & Arts Festival is an initiative developed in rural areas of Spain, France and Andorra to raise awareness of mental health issues. Its aim is to support the arts and challenge pre-conceived ideas about mental health. The festival celebrate the artistic achievements of people with experience of mental health issues, exploring the relationship between creativity and the mind, whilst promoting positive mental health and wellbeing.

<https://www.fes-map.com>

Fold & Rise

Fold and Rise is a travelling participatory workshop which endeavors to create a dynamic and evolving solidarity by bringing the 'outsides' in. Using bread making as both metaphor and methodology, in an expanding exploration of culture, identity, time and labour, the project conscientiously collaborates with a wide and varied participation across Europe. We look for the folds and rises in individual lives and in collective experiences.

<https://foldandrise.wixsite.com/fold-and-rise>

Hinterlands magazine

Hinterlands is a print magazine for rural realities and narratives from Europe's countrysides. In reports, essayistic prose and photographic formats, hinterlands magazine presents local rural reporting and creates a transgressive understanding of rurality. In times of growing discrepancies between city and countryside, hinterlands wants to leave the word to the villages and rural areas in order to shape a new view of Europe beyond the cities. Gathering journalists and writers from rural regions all around Europe, the magazine deals with the visibility and representation of the countryside in a globalized world.

<http://hinterlands.eu/>

Höri Musiktage Bodensee

European festival for classical music at the Augustiner Chorherrenstift Öhningen in midsummer with 14 - 18 concerts Purpose: cultural revival of the important monument in the EU border area DE/CH, Sharing Heritage Aim: Establishment of a year-round music academy European Festival Orchestra, annual competition at all European music academies. International ensembles and soloists, high quality standards. Creative space for artists, development of unusual formats, European meeting project in rural areas.

<https://www.hoeri-musiktage.de>

INNOCASTLE

Mostly located in rural and remote areas, historic castles, manors and estates (HCME) have the potential to stimulate rural and regional development and innovation. However, this requires a shift of paradigm in governance and support. By developing new policy instruments to unlock these assets, HCME could act as drivers for job creation, better education, improving life quality and reducing social inequalities. The partnership of Innocastle consists of four European regions, each addressing one policy instrument: The National Institute of Heritage in Romania, the Province of Gelderland in the Netherlands, University College Ghent in Belgium and the Provincial Government of Badajoz in Spain.

Innocastle aims at analyzing and improving policies that address historic castles manors and estates (HCME) in order to future-proof them and tap into their potential to stimulate rural and regional development and innovation.

<https://www.interregeurope.eu/innocastle/>

IVYnode

IVYnode is an innovative and contemporary art project, which aims to create an international platform with the collaboration of artists, researchers, performers, directors, writers, art critics, and many other professionals willing to share their skills in a transdisciplinary environment based on interconnection, inspiration, desire to share and to learn. We work in urban context and in small local communities with the aim to

bring art and knowledge also in the villages where is normally not possible to access the variety of artistic stimuli that a big city offers. Through the organization of events, projects and exhibitions, workshops we aim to build a space where the inhabitants of the small communities and experts can learn from each other creating an authentic cultural exchange.

<https://www.ivy.it>

Körr / Kunst im öffentlichen / Raum Rodersdorf

In the years 2011-2015, the KöRR association initiated one-hour artistic input during the annual August 1st celebrations. The focus is on a specific locality: a piece of Bahnhofstrasse, its walls, its stories (the crucifix somewhere in the background); The unknown underground, including sewer; Fire and fire department depot. The foreign and the own is celebrated by various residents, including asylum seekers, in an installation that brings the most valuable objects identified by participants.

<https://www.samuel-eugster.ch/>

Matchbox Kulturbüro metropoliten

Matchbox is an interdisciplinary Art and Culture Project designed to run in rural areas over a period of several years. It was brought to life by the Kulturbüro der Metropolregion Rhein-Neckar GmbH, which considers art a generator for social development and strives to implement it in just such a way. Since 2015, Matchbox has been inviting renowned international artists from all disciplines to engage and involve the more rural areas outside the cities with their projects. This has led to much more than mere fleeting contact between artists and locals and their communities. A perfect match is always the starting point for a joint work of art, which can only come into being in one particular location. The format that Matchbox employs relies on the pioneering spirit and passion for collecting of the local public, while allowing its location and socially specific set up to radiate across the region, the republic, and international borders. The artistic process is central to this unique Art and Culture Project, which involves direct participation and live art on your doorstep in communities across the states of Baden-Wuerttemberg and Hesse and Rhineland-Palatinate.

<https://www.matchbox-rhein-neckar.de/>

RIOTE 2

RIOT is a brilliant display: a riot of colour something or someone hilariously funny: you were a riot at the party un restrained revelry an unbridled outbreak, as of emotions, passions etc...

RIOTE is an acronym name for Rural Inclusive Outdoor Theatre Education Erasmus+ Key Action 2 Strategic Partnership. The aim of our partnership is to develop and spread street theatre in Europe especially as an adaptable form what in rural environments. Currently, RIOTE2, the second edition of the project is running.

<https://www.riote.org>

Rosen & Ruben

With ROSEN&RÜBEN (roses&beets) we build a culture(tourism) brand that focusses on local culture in the region of Hildesheim. We work bottom-up. Two levels: first two half-year programs showing the hidden treasures, cultural heritage, histories and resources of our rural areas joined under the brand ROSEN&RÜBEN. We invite partners to bid with their especially created or settled event. We select the projects after regional quality criteria. We offer our partners a little bit of input like guidance, technical support, public relation or help in infrastructure. That creates a large impact because of diminishing obstacles. We also empower and qualify people, volunteers, communities, cultural organizations by workshops and lectures. Second level: we build strong sustainable networks with different partners e.g. administration, regional producers, gastronomy and tourism. After all ROSEN&RÜBEN creates strong awareness for the own cultural environment and its high but special quality. The project encourages identity and identification of people with their own region. It fosters cultural diversity in rural areas and gives the possibilities for participation and being involved. We see culture not as an isolated but crossover topic. Hildesheim is candidate city for European Capital of Culture 2025. ROSEN&RÜBEN is embedded in the bid. In this context we will implement new formats and ideas concerning the rural areas. We research the connections between urban and rural spaces. We find new stories and reinvent the province as a hotspot. We also initiate international exchange to learn from each other.

<https://www.rosenundrueben.de/>

Sibyllarium

Sibyllarium is a festival focused on the folklore of the rural areas of the National Park of the Sibillini Mountains, on the appennines. The area is damaged after the earthquake of 2016 and this festival is created to donate attentions to the traditions of the rural areas which are risking to disappear forever. It is a festival with performances of environmental theatre, workshops for kids, trekking sessions and cultural conferences about local folklore's traditions.

<https://www.sibyllarium.it/>

SITI

SITI Social Innovation & spatial incursion through imagination In Priverno, an inner area in Lazio region, a group of women are tuned in to reinvent their urban space through imagination and creativity. An urban research and artistic experimentation lab in a public space. "Siti Lab - Social Innovazione Through Imagination" is driving forwards an investigation to critically examine the relationship between art and territory, the pragmatic and the political, through theoretical speculation and action. It operates in the field of urban studies, of training and of social innovation, with the aim of rethinking space in relational terms and imagining change through the active involvement of the community.

<https://www.sitilab.org>

Stone oven house

Stone Oven House is about an existential framework for life and work for professional artists and active people, striving for harmony with the environment. Here, the boundaries between art and reality are blurred. The daily routine turns into art and vice versa. It is a search for freedom, through the rejection of stamps and algorithms imposed by the system. The project is realised in a traditional stone house in Rorà - an old Italian village, lost in the Alpine foothills.

<http://stoneovenhouse.com/>

SUMMARIUM / Ortsgespräch

SUMMARIUM is an participatory art-project with the Wilhelm-Hack-museum in Ludwigshafen am Rhein, which deals with the decline of bio-diversity in the city and the surrounding region. We collected over 1000 drawings of bees from people of all ages in the region and exhibited them as a swarminstallation in the local gallery and later in the public parc. We involved many local and transregional players as the direct neighborhood, schools, cultural institutions, specialists from the local chemical industrie, the enviromental officer of the city, beekeepers, scientists, artists, enviromental activists, gardeners, farmers etc. and brought them into discussions and into actions.

<http://eckik.org/25.0.html>

Take Art - SPARSE / Ruritage

SPARSE (Supporting & Promoting the Arts in Rural Areas of Europe and Ruritage supports touring in rural areas of Estonia, Italy, Romania and Lithiuania and also rural touring as rural regeneration tool. It focuses on how culture can be used to promote wellbeing, local sustainability of rural areas. This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 776465 ("RURITAGE").

<http://www.sparse.eu>

Uttwiler Meisterkurse

International musicians teach young international music students. There are masters and participant concerts. The lessons are public. The young participants live with host families in the village. Award winners will be chosen for the concerts in Constance with the Südwestdeutsche Philharmonie.

<https://www.meisterkurse-uttwil.ch>

VoiceWell Shoshian Theatre Association / ATIPIA

ATIPIA is an Erasmus+ KA2 transnational strategic partnership for adult education, focusing on the exchange of good practices of applied theatre, non-verbal voice and movement techniques. The coordinator is Shoshin Theatre Association, based in Cluj-Napoca (Romania) – a creator, developer and maintainer of artistic, pedagogic and social theatre projects with a special focus on taking cultural programmes, workshops and theatre productions to rural areas, small villages or settlements, where there is a lack of cultural and artistic events.

VoiceWell, is an Erasmus+ mobility also in the adult education category, coordinated by Control Studio Association in Hungary. It is a consortium with two other Hungarian partners: Spec.Street Creative Community and Soharóza Public Benefit Organisation. The above mentioned Centre Artistique International Roy Hart (France) and Colaborative Reichenow hosts staff members of the consortium partners for workshops and creative learning occasions, where the participants will learn about creative, theatrical vocal techniques and group building through voice. The learnt knowledge will be invested into local activities, including the launch of community voice training groups in rural, geographically disadvantaged settlements.

<https://www.facebook.com/AtipiaEU/>

Zumu museum on the move

Zumu is a city specific museum, which travels through the periphery of Israel, and forms a new museum at every site. The museum seeks to bring art to neglected regions and at the same time, bring the uniqueness of each and every community, by forming a new and specific exhibition that combines local forces and offers free of charge art experience to children and their families

<https://www.zumu.org.il/>

CONTRIBUTORS' BIOGRAPHIES

Adela Bertolo

Teatr Brama

Adela Bertolo graduated in Journalism from the University of Santiago de Compostela (Galicia) with a specialization in Cultural Communication. She specializes in theatrical improvisation and management of cultural projects and events. Since 2016 she has collaborated with Teatr Brama, a diverse, multinational ensemble dedicated to a common artistic goal realized by researching the heights and depths of emotion, recalling heritage and reacting to the reality of life. Brama utilizes non-formal and informal educational methods to empower people to use art to improve their lives and world.

Alex Meszmer

CAE Board / Visarte, Switzerland

Alex Meszmer is a visual artist, curator and a member of the National Committee of VISARTE – Association of Professional Artists, Switzerland. Meszmer works closely with IGBK Berlin as an expert for the European Commission for questions regarding artists' mobility. Together with his partner Reto Mueller, he is organising a digital archive about the Swiss village Pfyn, running the Transitory Museum, an ever-changing museum, searching for the beauty of democracy with their club 'désirer'.

Dr. Andras Osner

Deputy Mayor for Social Affairs, Education, Sport, Health and Culture, City of Konstanz

Andre Sebastian

Head, Culture Office Münsterland e.V.

Andre Sebastian is head of the cultural office at Münsterland e.V., one of the strongest regional management organizations in Germany. Under the title "Networking. Coordinate. Fördern", he is responsible for the implementation of the state-supported program Regional Cultural Policy. Since 2017 he has also been the project manager and co-initiator of the transnational art and cultural project taNDem.

Already during his humanities studies at the Westfälische Wilhelms - University Münster he started to work at the theater. In 2015, he completed his extra-occupational training as a cultural manager with the topic “Regional Cultural Policy in the Münsterland. Communication strategies for an improved perception and marketing of the funding program “.

Andreas Kämpf
Director, Gems

Anja Dietzmann
Creative Europe Desk Germany

Anja Dietzmann has been working for the Creative Europe Desk KULTUR, the national contact point for cultural funding in the EU, since the beginning of 2017. As a counsellor for cultural actors from all sectors who are planning a European cooperation project, she advises on the funding programme Creative Europe, sub-programme Culture. Together with the CED Culture team of experts, she explains how cultural funding works at the European level and advises on project-specific applications and carries out individual application checks. She studied political science in Leipzig, Jena and Lyon and was active in Leipzig's independent dance scene.

Antonio Gucciardo
CAE Board / General Manager, Interarts

Antonio is general manager of Interarts in Barcelona, a non-governmental organization specialized in international cultural co-operation since 2005. He is member of the commission for the adaptation to the European Space for Higher Education of the “European Master of Professional specialization, Inter-Mediterranean Mediation: Economic inversion and intercultural integration” (MIM) of the Universidad Autónoma de Barcelona, Spain. He has worked in the information department of the Universal Forum of Cultures – Barcelona 2004, S.A and previously to the International Organization for Migration – Mission in Italy, coordinating office for the Mediterranean. He holds a PhD in Tourism Sciences (specialization in the economy of culture and cultural marketing), a Business Law degree, and a Master's Degree in Inter-Mediterranean Mediation. During his career he has dabbled in publishing some articles in the following areas: Tourism, Migration, International Relations and Statistics.

Benjamin Kreibich & Annelies Hell
Kulturladen

Christian Jelk
Vice-President, Visarte

Christian Jelk is an architect, artist, curator and independent researcher. Practice in drawing as a fundamental research tool and copper printing at the ateliers Raymon Meyer. He is Vice President of Visarte and responsible for the development of an ideas lab about the definition and recognition of the fundamental role of artistic research. He lives and works in Sainte Croix VD.

Christina Egli
Arenenberg Castle - Napoleon Museum

Claudia Zieske
Director, Deveron Projects

Claudia Zeiske is the director of Deveron Projects an international residency programme in Huntly in northern Scotland. Here, the town is the venue rather than a gallery or arts centre. Claudia has a unique curatorial interest based on a balanced approach between artistic criticality and community involvement through developing projects with artists from across the globe.

Claudia Thom
Kunstraum Kreuzlingen/ KULT X

Corinne Szteinsneider
CAE Board / Michael Culture

Corinne is Coordinator of Michael Culture (Aisbl) since 2013, the European trans -sectorial network for valorization of digital cultural heritage (public & private cultural institutions, ministries of Culture & Universities). Before she started to work full time at Michael Culture, Corinne worked for Dédale (2013-2015) (Culture + social innovation + technology) as Manager of European and International development where she developed two Creative Europe projects linked to art, culture – public spaces and empowerment of citizens and research projects linked to digital and social innovation. Corinne is now in-charge of coordination and

development of Michael Culture focusing on relations with ministries and relevant communities (culture, research, art, technology...) and she manages the European projects where the association is involved, mainly under H2020 program.

Cristina Da Milano
CAE Board / ECCOM President

Cristina holds a degree in Archaeology (University of Rome); the Diploma of Fine and Decorative Arts from Antiquity to 1450 (Royal Society of Arts, London); the MA in Museum Studies (Department of Museum Studies, University of Leicester); the MA in Technological Instruments for the Economic Evaluation of Cultural and Environmental Heritage (University of Ferrara). From 1996, she is a member of ECCOM (European Centre for Cultural Organisation and Management) and in 2010 she became president of it. She has been part of several research projects at a national and international level on the issue of the social role of museums and of lifelong learning processes within museums, subjects on which she has published several papers. She has also managed many European funded projects within the framework of the programmes Lifelong Learning 2007-2013, Culture 2007-2013 and Creative Europe programme. She lectures in many postgraduate courses and Masters. Since 2015 she is a member of the board of Culture Action Europe.

Daniel Morgenroth
Theater Konstanz

Deidre O'Mahony
Visual Artist

Deirdre O'Mahony is a visual artist whose practice is informed by a deep interest in rural sustainability, farming, food security and rural/urban relationships. For more than two decades she has investigated the political ecology of rural places through public engagement, archival and moving image installation, critical writing and cultural production.

SPUD (2008 – 2019) was designed as a way of opening a public conversation on the role of the potato in Irish and global culture. Events, feasts, moving-image installations, plantings and publications reflected on the relevance and use-value of tacit agricultural knowledge today, highlighting the potatoes' importance within global food production.

Dorena Raggenbass
Stadträtin, Kreuzlingen

Dritëro Kasapi
Director, Riksteatern

Dritëro Kasapi is the Managing Artistic Director of the Theatre Department at Riksteatern (The National Touring Theatre of Sweden) since November 2018. During his long career within the performing arts Dritëro has operated both as an artist, in roles as theatre and TV director and as a successful cultural organiser. In his work, he has always worked across national borders and with a special emphasis on cross-national cooperation. As an artist, he has produced and presented his work in Sweden, Germany, France, Italy, Austria, Great Britain, Macedonia, Bosnia, Bulgaria etc.

Else Christensen-Redzepovic
Voices of Culture

Else Christensen-Redzepovic is expert/advisor on international cultural relations, EU processes, policies and instruments related to culture. She works with public authorities, networks, institutions, organizations and NGO's on policy, strategy, governance and action for sustainable cultural and creative development. Else has track record on international project management and European Capitals of Culture bidding processes. She was LEADER manager and established the first Local Action Group in Denmark. Else manages "Voices of Culture" - a Structured Dialogue between stakeholders in the cultural and creative sectors in the EU and the European Commission.

Fernando Garcia Dory
INLAND - Campo Adentro

INLAND is a platform for collective agricultural, social and cultural production, and a collaborative agency. It was started in 2009 by Fernando Garcia Dory as a project about an organization that engages territories, culture, and social change. During its first stage (2010-2013) and taking Spain as its initial case study, INLAND comprised an international conference, artistic production with 22 artists in residence in the same number of villages across the country, and nationwide exhibitions and presentations. Today, INLAND functions as a collective and works as a

para-institution to open spaces for land-based collaborations, economies and communities-of-practice as a substrate for post-Contemporary Art cultural forms.

Hugo Branco & Jorge Casas
RE:Surface

Iranzu Guijarro & Marina Urrikoetxea
Association Karraskan (KULTURSISTEMA)

KULTURSISTEMA proposes a matrix (or set of matrices) used for categorisation in order to interpret and map cultural and creative ecosystems. It aims to reflect their diversity in terms of sectors and subsectors, links to the value chain, the typology of agents who are engaged in this area, and the characteristics of the impacts and fundamental returns.

Isabelle Battioni
Secretary-General, Association des Centres culturels de rencontre (ACCR)

Joanjo Esteban & Carme Rodriguez
CCCA Sant Boi

CCCA is an space and a gallery of community art located in a big town of the periphery of Barcelona called Sant Boi. We want to break the idea of contemporary art as a thing only intellectual. The center works with and for the community. It promotes education through creativity and stimulates the community through artistic projects.

Jordi Baltà
Committee on Culture, United Cities and Local Governments (UCLG)

Jordi Baltà Portolés works as an advisor for the Committee on Culture of United Cities and Local Governments (UCLG), providing research and advice to local governments with an interest in developing cultural policies and sustainable development. He is also a freelance researcher, consultant and trainer in the areas of cultural policy and international affairs, for a range of organisations. Previously he was a researcher and project coordinator at the Interarts Foundation (2001-14). He is a member of the UNESCO Expert Facility for the implementation of the

Convention on the Diversity of Cultural Expressions. Jordi teaches at the Online MA in Cultural Management of the Open University of Catalonia (UOC) and the University of Girona (UdG), as well as the Degree in International Relations of Universitat Ramon Llull (URL).

Judit Villiger
Haus zur Glocke

Now in its fourth year of activities as an artist-run alternative art space, 'Haus zur Glocke' has expanded and deepened its programs. Throughout 2019, it is presenting four multi-week exhibition projects in addition to Saturday events each month. While "manner of work" (in German 'Arbeitsweisen') or site-specific art projects are its focus, the question of cooperation in art is further raised. Regular meetings at the large table in the art restaurant of the house have continued to facilitate and promote the exchange of views on diverse interpretations of the world and contemporary art.

Julie Ward
Member of the European Parliament

Julie Ward, elected in 2014, is a Member of the European Parliament for the North West England region for the Labour Party. Before being elected as MEP, she was part of an international delegation to Belfast to discuss the role of the arts in peace processes and ran a social enterprise. She is an active campaigner for equal rights and social justice and campaigns against violence against women; organizing local events for One Billion Rising.

Ward completed her Master's degree in Education and International Development from Newcastle in 2012. She is also a member of Committee on Culture and Education (CULT) and Delegation for relations with Bosnia and Herzegovina and Kosovo.

Lars Ebert
CAE Board / H401

Lars Ebert (*Heidelberg, Germany, 1976) is managing board member and programme co-ordinator of the cultural centre Castrum Peregrini in Amsterdam. He also works as an independent advisor in the area of higher education and the arts for clients such as the European League of Institutes of the Arts (ELIA) the primary network for Higher Arts Edu-

cation in Europe for which he has previously served in various roles, a.o. as deputy director. Lars is co-founder and chair of the board of EQ-Arts, the first transnational sector specific accreditation agency for the arts. He has extensive expertise in developing and implementing EU funded projects and engages in organisational development, both on a strategic as well as on operational level as an external reviewer or critical friend. He is a frequent facilitator, moderator and speaker during international events. Lars holds a postgraduate degree in theology.

Markus Landert
Kunstmuseum Thurgau

Martha Monstein
Head of Cultural Office, Canton Thurgau

Martha Gutiérrez
Creative Europe Desk France

A lawyer by training, Martha first worked in the field of territorial development. She has been working since 2002 at Relais Culture Europe, its mission focusing on supporting French cultural actors in their transformation process as well as their cultural and European practices in interaction with major social transformations. In addition, she is interested in spatial planning and transition issues in Europe.

Michel May
Palp Festival

Whether you wish to relive the magical atmosphere of a masked ball in a medieval castle, enjoy rock concerts in the stunning settings of the Swiss Alps, brunch on a mountain chairlift, discover an arts & collections exhibition in various locals' homes of an old town or taste a raclette while dancing to electro DJ sets, the PALP Festival invites you to discover the canton of Valais through unusual and unforgettable events. Launched in 2011, the PALP is an interdisciplinary festival which will bring you unique experiences by perfectly combining all the senses.

Niels Righolt
CAE Board / CKI - Center for Kunst & Interkultur

Niels Righolt has been the Director for CKI – the Danish Center for Arts & Interculture. The centre is a national knowledge, competence and communication center for international culture and cultural diversity. Niels has a broad background and experience from more than 25 years in the arts field. At present Niels is a board member of among others the Audience Europe Network, the theatre Inkost in Malmö, Sweden and Teatergrad in Copenhagen, Denmark. Niels has a background in Literature, Modern Culture & Cultural Communication and Spanish Culture & Language from the University of Copenhagen.

Pedro Velázquez
Deputy Head, Creative Europe Unit

Pedro is the Deputy Head of the Creative Europe Unit since January 2018. Between 1987 and 2014, he has occupied several positions within the European Commission at the Directorate General Education, Youth, Sport and Culture, namely in the fields of Sport and Communication. During 2014, he was directly responsible of the Communication team, which launched the Erasmus+ and Creative Europe programmes. Between 2015 and 2017 he was Director for Social Innovation and Empowerment at the ICSS, an NGO based in Qatar, where he was responsible for the development of initiatives and projects based on the educational and social power of sport.

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Petra Olschowski
State Secretary at the Ministry of Science, Research and Culture, Baden-Württemberg

Piotr Michalowski
Member of the Board, European Network of Cultural Centres (ENCC)

Piotr holds an MA in Arts (culture studies), and an MSc in cultural management, project coordination, fundraising and entrepreneurship. Expert on territorial development and networking. Researcher in the field of culture and experienced field worker in urban and rural communities. Specialized in cultural diplomacy and international cooperation. Con-

sultant for national and EU cultural policies. Professional musician and producer. Strongly supporting local activism and process of building social relations. Secretary and Board Member of the European Network of Cultural Centres ENCC in Brussels. Coordinator of the ENCC International Working Group on Territorial Development, gathering experts, animators and policy makers.

Regine Helbling

Visarte

Regine Helbling, art historian. She worked as a freelance curator, art critic and author about art history and book illustrations. 1996 Curator and co-director of Nidwaldner Museum, Stans. 2007/08 project director of “Glaubens-Kultur“, cooperation project of Pro Helvetias ,echos‘ program. 2005–2009 co-initiator and project support of Sigmar Polkes new church windows commission at Grossmünster church Zürich. Since 2008 director of Visarte Switzerland. She lives and works in Zurich.

Richard Tisserand

Kunstraum Kreuzlingen

Robert Manchin

CAE President

Robert Manchin is the president of Culture Action Europe and the President of Europa Nova. He is also a Distinguished Senior Scholar at the University of Pannonia Koszeg Knowledge Center. Previously, Robert Manchin was the Senior Vice President of Gallup Organisation, Princeton and the Chairman and Managing Director of Gallup Europe.

Sandi Paucic

Pro Kultur Kanton Zürich

Sandi Paucic is an art historian and art manager. From 1989-2000, he was Editor in chief of the Swiss Dictionary of arts at the Swiss Institute for Art Research, Zurich. From 2000-2011, Director of the the F+F School of Art and Design, Zurich and from 2011-2016, Co-director and and teacher of art history. Since 2011, he has been the Project leader for Swiss Participation Venice Biennale at the Swiss Arts Council Pro Helvetia and since 2016, President of Visarte Zurich (Swiss visual artists association).

Sarantos Georgios Zervoulakos

Director, Eteria Filon

Born in 1980 in Thessaloniki, Greece, he studied Theatre-Directing at the Max Reinhardt Seminar in Vienna. During his studies he represented the Max Reinhardt Seminar in several international theatre festivals in Germany, Austria and France. In 2011 Sarantos Georgios Zervoulakos was nominated for the “Best New Artist” Nestroy Award for his direction of David Greig and Gordon McIntyre’s play “Midsummer” at the Burgtheater in Vienna. In 2016 he founded the initiative ETERIA FILON (Society of Friends) and started to focus on working on international and multilingual theatre productions between Germany, Austria and Greece.

Sebastien Olesen

PALP Festival

Dr. Simona Neumann

CAE Board / Timisoara 2021

Simona Neumann is CEO for Timisoara 2021 - European Capital of Culture (Romania) since January 2013. She has successfully led the 4 year bidding process of the city for the European title. She has 19 years of professional experience in managing multi-stakeholder programmes in Romanian and international context in culture, education, public diplomacy, and civil society development. She worked at: the European Commission, Brussels; UNDP, Bucharest; the Institute for International Education, Washington, DC; the West University and the Intercultural Institute both in Timisoara. She holds a Ph.D. in Public Diplomacy (Babes-Bolyai University, Cluj) and specialized in strategic management of non-profit organisations at Harvard University, Kennedy School of Government.

Tere Badia

CAE Secretary-General

Tere Badia holds a degree in Art History from the Universitat de Barcelona and a MA in Information and Knowledge Society by the IN3 (Internet interdisciplinary Institute) of the UOC. She is dedicated to cultural research and production in various formats. She has carried out several studies on cultural policies, networks

and R+D+i for visual arts. Tere has curated exhibitions and projects of contemporary art. She has been professionally linked to the Inter-arts Observatory in the 90's, the communication and multimedia agency Goetzinger&Komplizen (Karlsruhe). Tere coordinated the platform DI-SONANCIAS in Catalonia for the promotion of the relations between artists and research departments of companies and organizations, as well as the network of visual arts production spaces of Catalonia xarxaprod. Until January 2018, Tere Badia was director of Hangar – center for artistic production and research in Barcelona.

Tom Jones

European Economic and Social Committee

EESC Member from the UK, Rapporteur on 3 recent opinions – the EU RDP 14-2020, Future of European Villages and the Contribution of rural culture to the European Year of Cultural Heritage. Member of the ENRD Thematic Group on Smart Villages. Vice President of WCVA, Wales Council for Voluntary Action. Farmer and author.

Ulrike Horn

Konstanz Public Library

Yamam Al-Zubaidi

CAE Board / Riksteatern

Yamam Al- Zubaidi has worked with EU equality law and human rights for more than 10 years, both in Sweden and internationally. He is today the Equality & Diversity Manager at the National Theatre of Sweden (RIKSTEATERN). Yamam is on the executive board of Culture Action Europe. He is also on the board of directors of the Swedish National Council of Adult Education.

Yanina Taneva

Co-founder, Ideas Factory

Yanina Taneva is co-founder of Ideas Factory /Sofia/ – a creative hub hosting the interdisciplinary and cross-sectoral processes on co-creating long lasting innovative solutions to problems in cities as well as rural areas. active nationally in Bulgaria, the Balkans and Europe. Recently Yanina has been working on the “BABA Residence” – an intense residency program connecting young urban professionals with elderly hosts.

The Ideas factory has worked with ca. 400 changemakers across Europe, helping them build feasible, adequate solutions by providing capacity and experiential building programs, mentoring, networking and funding opportunities.



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