

RECONSTRUCTING CULTURAL PRODUCTIVITY IN THE REGION OF SOUTH EASTERN EUROPE CONFERENCE

CONFERENCE REPORT
SARAJEVO - DECEMBER 2-4, 1999.

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**RECONSTRUCTING CULTURAL PRODUCTIVITY IN THE REGION OF SOUTH EASTERN EUROPE;
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Records and reports

The Outset

The Sarajevo Conference, the results of which we record here, had its origins in the obvious neglect of the arts and culture industries in the reconstruction of the war-ravished region of South Eastern Europe. The initiative stemmed from the region itself, from requests for help by local artists and cultural producers. These requests were transmitted through a local cultural civic organisation the Blue Dragon (Sremski Karlovci). The conference was organised by ERICarts, an independent European research institute in Bonn and by FinnEKVIT, a Finnish non-profit organisation specialising in European cultural and media studies. The three organisations agreed that re-establishing and re-vitalising international artistic and cultural ties within the Balkans and between its nations and the rest of Europe is not only important for the return of mutual trust between peoples; it is also a precondition for moral and economic reconstruction of the region. It was decided that organising a conference in order to map out the situation and development prospects in the region could be an appropriate first step before more concrete measures and projects could be initiated. Conference planning began in the autumn of 1999.

In the initial stages of planning, it was soon noticed that although artistic and intellectual exchanges in South Eastern Europe have been addressed at other meetings during the previous months, the crucial role of the culture industries and media production in the reconstruction process had been largely ignored. As underlined in the Declaration of the Conference in Essen, May 21, 1999, organised within the framework of the German EU Presidency, the culture industries "can reinforce endogenous regional potentials and improve the underlying conditions affecting general economic development"; in other words: they can contribute to the development of a democratic cultural environment in the Balkans.

It was decided that the main aim of the conference was to *support co-operation among culture and media practitioners, institutions and firms within and outside of the region of South Eastern Europe,*

as well as to debate new cultural models or strategies for the 21st Century. More specifically the Conference was then designed to identify suitable projects, to explore possibilities for organising and financing them as well as to facilitate dialogue among the relevant actors, including policy makers and international organisations.

The organising and financing of the conference

The Conference planning and development was carried out by the above-mentioned organisations, ERICArts (Bonn), FinnEKVIT (Helsinki) and the Blue Dragon (Sremski Karlovci). This core consortium was later joined by CULTURELINK (Zagreb) and the Goethe-Institute (Sarajevo). Financing was organised by the Finnish Ministry of Education and Culture within the framework of the Finnish Presidency of the EU, the other sponsors included the Finnish National Commission for UNESCO, the German Ministry of Foreign Affairs, the Federal Austrian Chancellery/Department for the Arts, and KulturKontakt (Vienna), as well as the Canton of Sarajevo and some local firms. The Conference took place in Sarajevo in 2-4 December 1999. Some 70 participants, coming from 17 different countries and international organisations took part in the event.

The conference was opened by the Governor of Sarajevo Canton, Mustafa Mujezinovic, and addressed by the representatives of the three governments that had participated in the financing. They were:

- Pirkko Rainesalo from the Finnish Ministry of Education and Culture in the context of the Finnish EU-Presidency,
- Norbert Riedl from the Austrian Federal Chancellery and
- The German Ambassador in Sarajevo on behalf of the German Ministry of Foreign Affairs.

The representatives of the Council of Europe and its Culture Committee also addressed the participants during the meeting.

The proceedings

The exchanges of experiences, debates and drafting of recommendations and proposed projects took place in the *conference workshops*. There were three sector-specific workshops on:

- performing arts including: theatre, music, festivals and other cultural events
- literature, including: publishing industries, writers, translators, press, libraries, bookshops, and
- visual arts including design, painting, multimedia art, art museums, and galleries.

One further workshop assessed the role of culture industries in regional development. The work was also carried out in joint sessions, where the general problems of cultural reconstruction and re-establishing artistic and cultural co-operation were discussed

The results: identification of problems, recommendations and proposals

The results of the conference are summarised in two reports by the conference rapporteurs Mr. Christopher Gordon (Annex 1) and Ms. Milena Dragicevic Sestic (Annex 2). The overall atmosphere of the conference is well summarised by a theatre critic, Ms. Kirsikka Moring, who participated in the conference (Annex 3). We can briefly summarise the main messages from these reports. We can first list seven groups of main *problems* identified in the workshop discussions.

1. Negligence

The discussions bore witness to negligence of the arts and culture in the stabilisation and reconstruction processes. The resulting mood among the artists and managers of cultural institutions is well reflected in the statements of Annex 3. Dubravko Bibanovic, a theatre critic from Sarajevo, stated that: “During the years under siege, all kinds of stars visited us, Vanessa Redgrave, Susan Sontag, Bernard-Henry Levy and many more. Was that to prove their own heroism? And what, for example, did the elaborate and expensive theatre production, *Sarajevo, Sarajevo*, funded with European money, had to do with Sarajevo. Nothing, nothing at all. We are now no longer part of Europe. We live nowhere”.

2. Image

There is a need to re-create and re-imagine the region of South Eastern Europe, to cast off the old guise of the Balkans as “comic opera written in blood”. The problem is not that of re-conceiving the communities of artists, to prove the creative capacity of the region. It is the problem of the media and mediation: how artists, creators and cultural managers of the region can have their voices heard, how they can be “let in” into Europe, into the world? (Annex 2). If their voices are not heard, if they do not have assistance in accessing international communication fora and markets, how can they resist reviving nationalist aspirations, which militate open and co-operative structures and practices?

3. Initiatives without continuity

There is no dearth of ideas, initiatives and even concrete projects, but most of them do not materialise or are left incomplete. Even the best projects with incredible intellectual capacity tend to wither away or are left half-realised like the Sarajevo Museum of Contemporary Art. (Annex 1).

4. Brain-drain

A large number of artistic talents and managerial capabilities have left some parts of the region, especially Serbia and Bosnia Herzegovina, during the period of destruction. Few are returning. Younger generations without access to infrastructure and without opportunities are still emigrating. When settled abroad these people do not know – and very often do not even want to know - what is happening in their own countries (Annex 2).

5. Restraints to mobility

Certainly the arts and culture need stability, but above all they need mobility. At present irrational visa requirements within the region and from the region to its neighbouring countries limit the mobility and exchange of artists, managers, cultural workers and experts. The effects of the Schengen agreement on mobility are notorious, but, due to the “Schengen spirit”, new restrictions of movement have been implemented practically everywhere in West Europe (Annexes 1 and 2). The artificially imposed new nationalistic “language regimes” within the Southern Slav language area also creates restraints to communication and co-operation (Annex 2).

6. Restraints to the flow of cultural products

There are not only restrictions to the movement of persons; similar restraints hinder the flow of cultural products in the region itself and to the rest of the world. There are no opportunities for translations from one regional language to another; and *ditto* the intra-regional film distribution. The Balkan film industry produces high quality documentary and feature films, but, due to the lack of money and contacts in promotion, advertising, and distribution, they do not always gain the international recognition they would deserve.

7. Disintegration of civil society, loss of audience

Art as a creative force, supports and vitalises civil society, civil society supports art in many ways: through voluntary work, amateur activity, charity, and in providing clients and audiences. In the region of South Eastern Europe, strong civil society has never existed; what ever there was has disintegrated. More specifically, there are no more middle classes to provide voluntary work, clients and audiences. (Annexes 1 and 2).

8. Mistrust towards the state and IGOs

One of the strongest messages resulting from the conference debates was regarding mistrust -- mistrust that many artists and cultural producers from the region have against the powers-that-be, including the State and the international governmental organisations. At the same time it was felt that, at this stage of reconstruction, very little could be initiated without support from the governments and the programmes of the EU and other international organisations. There are few (if any) market mechanisms in place to support the rise of entrepreneurship (including possibilities for bank loans etc) and local or national authorities do not consider commercial activities worthwhile of public support. A serious dilemma thus arises when artists and cultural producers do not have any market mechanisms to turn to in this time of mistrust. (see Annex 2)

What recommendations were then presented to overcome these problems? In addition to the more concrete proposals that will be listed in the Annex, the following strategic areas and modes of action were identified:

RECONSTRUCTING CULTURAL PRODUCTIVITY

1. *More effective utilisation within the region itself of the existing structures of communication and co-operation.* The journal “Balkan Media” and networks like Culturelink and YUSTAT were mentioned as examples. Similarly, some network organisations in cultural production – like film and television programme production – have emerged and they should be recognised and granted funds (Annex 2).
2. *Renewing the production structure through a dual strategy.* The present cultural isolation of many countries in the region cannot be overcome without co-production projects supported by governments, the EU and major international sponsors; such projects must be envisioned, initiated and financed. This cannot be done without establishing new structures: think tanks, co-operation between cultural ministries in the region, and consortiums of the representatives of IGOs, INGOs and business sponsors (Annex 2). Special attention should be paid to new sources of potential financing – as well as to improving the ability of artists and cultural institutions to raise funds.
3. *Supporting and expanding regional networking* There already exists a great amount of regional networking as well as potential for co-productions (Annex 2).
4. *Providing tailor-made training.* Training for fund-raising mentioned earlier is only one of the managerial skills needed in the region. In the 1980s and 1990s the offer of managerial training in the arts and culture has grown exponentially in Europe. This training offer should be extended to cover better the region of South Eastern Europe – and the curricula must take the unique nature and problems of the region into consideration. Training of cultural managers and producers (European Diploma of Cultural Project Management) organised by Marcel Hichter Foundation have always paid special attention to invite students from the region of South Eastern Europe and its training course was mentioned as a potential model
5. *Linking the cultural efforts of the Balkan cities.* All cultural renaissances in Europe have originated in cities – and the cities are at present the major targets of the EU cultural policies and programmes. When the cities in South Eastern Europe are now being reconstructed, they should be constructed in the spirit of a new cultural renaissance. This presupposes that the cities themselves, not only governments or international financial bodies, should have a say in the cultural reconstruction of the Balkan cities.
6. *The effective use of new communication and information technologies.* In the conference the new technologies were perceived to transverse practically all areas of the above recommendations. They are sine qua non for planning and carrying out all forms of co-operation and reconstruction

of infrastructure; they offer tools for creating a new “Balkan image”. In networking they are indispensable for establishing think tanks and new forms of knowledge management. But Internet, intranets and CD-ROM production are also an integral element of artistic creation and cultural production. This can be supported in many ways: by provision of facilities and infrastructure, training and financing of experimental work.

Concrete proposals for support

The special workshops produced several concrete proposals for urgent support for on-going projects and for initiation of new projects. Some of them included:

1. Providing support and financial help for such initiatives or on-going concrete projects like those proposed/initiated by the Remont group, Clio, Multimedia, F.I.S.T., VANS, and KulturKontakt (Vienna) and the European Cultural Foundation (Amsterdam). These include e.g. establishing a European Book Centre, a “Balkan Elisa” for broadcasting, a Balkan Translation Mobility Fund (already financed by KulturKontakt and the ECF) and a clearinghouse to support the activities of the regional NGOs (Annex 2). The website of the newly formed NGO "BalkanKult" (www.balkankult.org) presents information about these projects and about the follow-up to the conference.
2. Establishing a whole host of networks for specific fields of the arts and culture: for regional managers of cultural institutions and projects and for cultural producers, for the cultural efforts of the Balkan cities, and for experts in cultural policy and cultural development. The foundation for such a regional network in the visual and multimedia arts was already laid out during the Conference, when the Finnish participants organised a preliminary co-ordinating body to that effect. E"xperimentak multimedia work The State of Balkania" organised by the Syndicate network and produced by its Balkan members and exhibited at the Finnish Museum of Contemporary Art, Kiasma, is an indication what such a network can achieve.
3. Developing a clearinghouse that will offer real time information on the training opportunities for artists and cultural managers of the region.
4. Organising an exchange of touring exhibitions between the region of South East Europe and other European regions or countries. For instance the possibility to organise a Balkan film week

in a few Finnish cities and a Finnish film week in the main cities of the South East Europe was discussed during the Conference.

5. Organising a *Conference of the Ministers of Culture* with participants from all parts of the region. The Austrian participants offered a venue in spring or summer 2000, if such a conference would find sufficient political support. It was also suggested that a similar conference could take place in Sarajevo in 2001.

Some concrete proposals in respect to financing were also put forth. It was noted that sustainable transborder projects would certainly, under the present conditions in the region, need *resources*, bank guarantees or at least "seed money". Given the well-known economic and societal dynamics of the culture industries, *the new Stability Pact for South Eastern Europe* should finance such projects or programmes in its reconstruction and reconciliation agenda. It was also noted that the European Cultural Foundation expressed its willingness to act as an administrative host, if specific funds or sponsorship programmes are founded.

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The final words of this summary can be used to address the diplomatic issues still inherent in the reconstruction and cultural co-operation in the South Eastern Europe. The diplomacy of the states and international governmental organisations have set limits to co-operation through their acceptance or rejection of the partners in their respective reconstruction and development work. The success of the Sarajevo Conference bore witness to the fact that the work of civic organisations is needed in order for the voice of those concerned – and that includes most of the artists, cultural institutions and cultural industries - should be heard and their positive contributions recognised. This was the main motive of the tri-party Consortium that organised the Sarajevo Conference; and the Consortium wishes to thank the financiers that understood and accepted this motive. It goes without saying that our thanks also go to the local hosts and participants who provided the contents and justification for this very motive.

The Media Reception and Follow-up Measures

The Conference was well covered by the regional (Balkan) and local (Bosnia - Herzegovina) media. The press conference (held on 1 December 1999) was covered by the local television and attracted representatives from several newspapers. In Finland and in Germany the conference was reviewed in leading newspapers including, the Helsingin Sanomat, the Frankfurter Allgemeine, the Tageszeitung as well as in Balkan language papers distributed throughout Europe. Whole pages have been dedicated to the Conference and the conditions of artists and cultural production in this region of South Eastern Europe.

The staff of ERICarts and the Blue Dragon, but mainly the conference participants themselves have carried out follow-up activities resulting from the conference. The preliminary conference reports have been transmitted to participants through Internet. The Council of Europe (its Mosaic Programme for the Balkans) and the Office of the Stability Pact in Brussels have also been informed about the proceedings and results. The results will also be utilised in the future action research activities and hearings that will be carried out in a new joint project "Creative Europe" initiated in 1999 by ERICarts and FinnEKVIT and financed by European cultural foundations.

Annex 1.

Conclusions by Christopher Gordon

It has been a great privilege for me to be invited to, and participate in, your deliberations. It has been a truly fascinating three days, but my concluding remarks are offered with due modesty. I am here as an ‘external’ observer, and superficial is all that my observations can be.

From my general reading on history and culture I understand enough about the Balkan countries to know that there are, and can be, no easy or instant solutions. I recall the remark of the British short story writer ‘Saki’ (H.H. Munro, 1870-1916) that ‘the problem with the Balkans is that too much history has been produced for local consumption’. This was said around 1910, since when the size of the history mountain has further increased, and the ingrained memories have grown even longer. An East African proverb – albeit a somewhat depressing one – occurs to me: ‘however early you get up in the morning, the long road still lies ahead of you’. Sisyphus would have understood that all too well!

My initial impression here could probably be summarised along three lines concerning the current situation:

- 1) a lack of political will to create meaningful cross-Balkan co-operation;
- 2) a loss of will (and perhaps hope) to encourage the creation of dynamic new cultural networks;
- 3) reviving nationalist, and religion-based, aspirations, which militate against open and co-operative structures and practice.

But whatever view one takes on the differing historical interpretations, it is abundantly clear that the - perhaps too easy - option of remaining within a ‘victim culture’ offers no constructive way forward. Reconstruction has been our theme, and the litmus test upon which the world beyond will make its judgements is to observe whether that will to co-operate and take joint action actually exist. In order for outside help to be given, you must first be clearly seen to be capable of helping yourselves. From numerous conversations I have had whilst here in Sarajevo, and from the working sessions themselves, it is obvious that there is an abundance of good, creative, ideas. What could be more bold, imaginative and optimistic than the amazing, and half-realised, Sarajevo Museum of

Contemporary Art project? This is a classic example of how determined and well-formulated approaches to the 'outside' world on a one-to-one basis of trust and mutual respect can lead to really incredible results. It must succeed. You are all creative people, and you must not allow yourselves to be defeated, to have your visions compromised, by 'official' systems, which still seek too often to 'command and control'. Art and culture are the powerful force they are in society, and particularly in its reconstruction, precisely because they are *not* beholden to the rules. They help deliver progress and tolerance because they operate out of the rigid and stultifying mindset.

But whilst remaining optimistic about creative solutions, I should on the negative side also share a further triad of points, which have really shocked me. The fact that (if what I have heard is really true) the Croatian Television service now makes a point of subtitling programmes imported from its Serbo-Croat speaking neighbours is deeply depressing. In Western Europe over the past decade or so there has been a noticeable increase in the respect accorded to minority languages and dialects, and cultural diversity is taken to be a very positive indicator of tolerance and creativity. But deliberately to create the future prospect of non-communication, and non-understanding, when normal communication through a commonly understood language already exists, is despicable. This type of lunacy has to be challenged and stopped before further permanent damage is done. Nationalism in the civilised world at the very end of the 20th century is no longer regarded as a positive force or influence.

It is also depressing, though not exactly any surprise, to hear anecdotally of the large number of artists – particularly younger creative people – who are emigrating from the Former Yugoslavia in order to have space (both physically and mentally) more conducive to producing their work. Culture, it seems, is still very much seen by too many politicians and government officials as an adjunct to 'official' policy or, to be candid, propaganda. Conversely, one's respect and admiration for those artists who remain, and battle with the system, despite lack of official help or recognition, increases. But nor can, or should, one blame those who leave. Nevertheless, one can question the sanity of those who preside over this situation and allow it to continue. All the more reason for creative people working within the new countries of the former Republic – and more broadly across the Balkans – to build strong and mutually supportive networks of co-operation. This is much more likely than isolated individuals to gain the support and attention of the West.

And thirdly, it is appalling that there are still so many, allegedly, insuperable problems over visas and travel. Quite apart from the frustration and anger of those directly affected, we have all been impoverished in this event through the absence of friends and colleagues who tried to get here, but were prevented by bureaucratic obfuscation, and deliberate obstacles. Artists- painters, sculptors, writers and musicians - were in Mediaeval and Renaissance Europe international roving ambassadors for their countries of origin. Quite often, they acted in an official capacity, and were much respected. Artists were, in many constituent countries of the former Soviet Empire, absolutely crucial in the movement towards recreating freedom and in reconstructing positive value systems, and a tolerant civil society. It is outrageous that related peoples who are open and internationalist in their outlook and motivation are prevented from associating. I propose a *Mobility Pact* for the Balkan countries to profile this key issue, and to shame those who deliberately create these difficulties in the eyes of the international community, until it has been sorted.

The problems in general, of course, are still massive. We have spoken a little about civil society, and we have lamented the loss of a natural and educated ‘middle class’ audience of consumers for the more traditional cultural products. This latter, incidentally, is also an important issue elsewhere within Europe, with young people increasingly seeing their cultural lives as being predominantly led by electronic and ‘industrial’ factors. But, on the other hand, new forms are emerging, and the new ways of creating, distributing and consuming the ‘cultural product’ are often more inherently democratic. Furthermore, they are helping to dis-establish the continuing tendency for cultural resources and opportunities to be heavily over-concentrated in capital (or at least large) cities, causing a drain on other parts of every country. The desirable growth in small sized enterprises, and an independent cultural sector, regional development, creation of new markets and the huge potential of tourism – which is often culturally led – are all very important factors. We must hang onto the courage to feel that we can all succeed in getting there. Networking is a key mechanism in ensuring that the progress is maintained amongst artists.

Annex 2.

Conclusions by Milena Dragicevic Sesic

PART ONE: The problems and tasks

Trust and initiative

Although the name of the conference was “Reconstructing cultural productivity” and although most of us from the Balkans expressed despise towards the State and a lot of doubts and suspicion towards the EU programmes, we yet spoke a lot about government and other sources of public support (the Council of Europe, European Cultural Foundation, KulturKontakt etc.).

Words like production, market, trade, loan, risk, and entrepreneurship were spoken and heard, though rather modestly. In this divided and impoverished region we still seemed to consider culture and cultural production as the responsibility of the public sector; the market and powerful business support are still far away in the future.

Even simple questions like the status of the Museum of Contemporary Arts in Sarajevo – how does it relate to the system of private galleries – have remained non-answered? This is because private cultural institutions, commercialised because of market demands (just to survive), are not considered really significant in the cultural development processes, not at least by the public opinion.

But at the same time, all the projects presented or developed in the Sarajevo conference - from the building of a museum or a concert hall to the BAN project or Omnibus movie (linking Zagreb, Belgrade, and Sarajevo), showed not only the vision and energy but the joy of entrepreneurship and great commitment to co-operative work and collaboration in the field of culture.

Thus the participants displayed also a creative, pro-active, initiating approach, even going to certain extent against “trends” in cultural development and policy; they displayed especially the sentiment of refusal to the “single client” approach, that is, to sit and wait for the commands and purchase by big hierarchical organisations.

Re-imagining the Balkans

In the conference the prime preference was given to the idea of RE-CREATING AND RE-IMAGINING a new region for the SouthEast Europe, a new region of the Balkans. This task, it was felt, couldn't be left to politicians. When we meet, like we met in our Sarajevo Conference, it is our task to provide visions and concepts for the future.

Do we still have to be afraid of the Balkans? Is it still “comic opera written by blood” like M.E. Durham once said? What we have to do to show that stereotypes such as:

“The Balkans as powder keg”

“The Balkans as place of mutual hatred”

“The Balkans of people of extreme emotions”

“The Balkans as space of secession, separation, division, and instability”

“The Balkans as space of anachronisms and recidivism”

Yet the image of the Balkan as a space of tribal simplicity – and extreme complexity (which is not possible to understand) has been created in the 19th century; and like all images, it is only partially true. The book “Imagining the Balkans” by Maria Todorova, is a useful tool for enhancing our understanding of the assumed simplicity and complexity.

We did recognise that we must overcome the real problems of the Balkans, the problems that make impossible everyday communication among and between artists and cultural producers. The problems are embedded in:

- the Balkans as a space of interrupted memories
- the Balkans as a space of still non-defined countries and borders,
- the Balkans as a space of high and thick political walls between people even within same country

- the Balkans as a space isolated from the rest of the Europe by the virtual wall of the Schengen visa requirements from the rest of Europe and many other requirements from the rest of the world

Communicating with the world outside

But how to make our voice heard? HOW TO BE LET IN? Into Europe, into the wider world?

Some ways are obvious. I list them briefly. One is that we have to....

A. Move from art production to art markets:

a) to use existing structures better, to become more efficient and effective

(It was e.g. noted in the conference that e.g. the review “Balkan Media” is better known in Europe than on Balkans

b) to develop new, creative projects – viable and culturally effective.

B. Move from local community to the European & world community:

a) through institutional co-productions, creation of “big”, state supported projects that are definitely PRODUCT ORIENTATION, and at the same time,

b) through networking, small scale projects, workshops within NGO`s, workings of independent cultural sector, all this carried out with a definite PROCESS ORIENTATION.

In order to act in both of these fields, the cultural producers on Balkans need practical aid – aid as to information and technology support – especially from the West -, and, contextual, mutual aid, that is supporting partnership, from the East, with emphasis on the Balkans.

Tasks facing us in the region

We, as cultural producers and practitioners in the Balkans, underlined in the Conference the needs, which had to be fulfilled, and which demand urgent action and precise action plan:

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- to create positive image of the Balkans, both internally and externally
- to create space for open Balkan dialogue of artists and cultural practitioners
- to create structures, strategies and instruments in regional perspective which will enable co-operative work
- to stimulate entrepreneurship, risk taking, market, ownership diversification, and desettisation of cultural institutions
- to contribute toward redefinition of cultural policy issues and major problems of cultural development

We also recognise that all these tasks can remain just like this, as an abstract list, for year to come. To avoid this, what we self-organisation and determination to achieve our goals even with our own means. In that sense I have proposed certain Action plan, naming concrete institutions and NGO`s as responsible for certain projects. If we. However, now after our Sarajevo meeting, to work on these tasks, we can at least achieve consensus on and a platform for the future projects and co-operation.

PART II. Outline for an action plan

In my records above I have identified the task that emerged in our discussions in Sarajevo as necessary and urgent. In order to make them more coherent I have tried to identify for each task a set of key key partners – organisations or NGOs that already carry out special function in the field, that have certain experiences and competencies, and that, furthermore, obviously wants to devote part of its time and energy to a given task. To designate them like this, in this very report, does not mean much. I only want to use this opportunity to stimulate them to be pro-active in this field of mutual co-operation and project work.

1. *Initiating a project for cultural policy reconstruction and Balkan-specific, endogenous cultural development projects.* The competent partners for this project could be Culturelink (Zagreb) and Blue Dragon (Sremski Karlovci).
2. *Establishing a Balkan Art Managers Network (BAMN).* The network could aim at regrouping and linking with each other's all producers and entrepreneurs in the arts and culture who are willing to work on Balkan level through intercultural and/or co-operative projects. As the

YUSTAT (Belgrade), has already established the network of performing arts managers in Yugoslavia – and as this organisation has partners in all of the Balkans, it could be the initiator of project. This project should aim, along the lines suggested by the recent symposium on City, culture and identity identity, provide a platform for exchanges among visual and theatre artists and such “symbolic analysts” as urbanists, architects, teatrologist, culturologist, but also more technology-minded experts.

3. ***Developing specific forms of training for both cultural policy and cultural management.*** In Europe there exists many training programmes for cultural policy and arts management, such as the European Diploma in Cultural Project Management (Brussels), European Master in Cultural Management (Dijon), the Summer School in Cultural Project Management (Salzburg), and the Summer School in Innovative Cultural Policies and Cultural Management (Budapest). The Council of Europe within the framework of the MOSAIC project aims at organising a more tailor-made training programme for the Balkans; there is no need for us to try to develop yet another programme. But there is a need to transmit all this information to real cultural practitioners. The BAMN (the proposed Balkan Art Managers Network) should provide a linking system for those who have already received diplomas and act more pro-actively as disseminators of information about these training opportunities.

4. ***Establishing regional co-productions in Sarajevo.*** There is a need for a resource centre that would provide information and co-ordination in co-production practices and fundraising possibilities. This would be easy for the region connected with mutually understandable languages. The core partners in this network could be F:I:S:T, Obala and SCCA.

5. ***Establishing a regional networking for the NGO`s working in the fields of the arts and culture.*** The existing NGO`s must be connected into a network to facilitate the joint projects and exchange of experiences. Also, existing networks in more specific fields, like “Balkan Young Theatre Network” should to be supported through more effective information exchange, made for appealing for attracting money for projects, and advertised through building them more attractive and “known” images that make them more easily recognisable in and outside the Balkans. The core partner and initiator could be MULTIMEDIA in Skopje. (To illustrate the need for this network: the first national network of independent theatres have recently been

created in Yugoslavia; it has links to other European networks like the IETM and the Magdalena project, but less so in the Balkans).

6. ***Establishing a cultural network for the cultural efforts of Balkan cities.*** These networks should co-ordinate and support urban public arts projects and develop new Balkan identity through them. . There exist already many projects on local level and many of them were presented in our Sarajevo conference. Such are e.g. “Imagine...”(Belgrade), Sombor (Rainbow in the Park, Skopje), and SCCA (Meeting point in Sarajevo). In general the projects invented and realised throughout the Balkan cities provide the main new ideas that today are generated in the Balkans. These projects start with local identity, and then, through artistic projects, elaborate open new horizons and future visions. The State has no more visions; there is a real value crisis, and not only a lack – or end - of “ideology. In this situation, the new ideas, the new energy and strength are coming from small cities like Kikinda (District 020), Dimitrovgrad, Bitola, etc.
7. ***Creating a Virtual Fair for artistic and cultural projects.*** This Virtual Fair would be a clearinghouse, a bursary system and a co-ordinating website, all in one. This Fair would provide continuous information for projects on projects looking for partners, exchange of ideas, opportunities to find financing, etc. Like an international book fair. This could be an excellent tool for art managers and artists both within the region and outside. Potential partners could be e.g. Blue Dragon (Sremski Karlovci) and BAN in Skopje, the latter for film and visual arts.
8. ***Establishing a Balkan Think Tank in Culture.*** There is a need to establish an outstanding taskforce of experts in the issues of cultural policy and cultural development. This think tank – or task force – should be supplemented with specific committees for each artistic discipline and cultural fields. E.g. PALGO centre (Public administration and Local Government Support) in Belgrade can host or organise the first meetings of the Think Tank.
9. ***Some further initiatives.*** I have listed above some proposals for organisations and networks that would integrate the work in the region and co-ordinate projects and activities. I wish finally to recognise the importance of such earlier initiatives like the project of the Balkan umbrella, project by the Remont group. Secondly there are initiatives for networks and other modes of co-operation in specific fields of the arts and culture. As an example I can mention the initiative of

the network of European Book Centres proposed by an independent publisher (Clio/Belgrade). The proposed book centres would combine sale and promotion and also provide meeting places for authors and the active public (opinion makers). Similar initiatives would be needed in other specific fields of the arts and culture. Here is e.g. a need for a “Balkan Alisa” for broadcasting, similar to the Alisa for the whole of Europe. In the countries overloaded with xenophobia and nationalism, these centres and channels would provide an important contact point with “outer world” – European publishers and intellectual community.

10. *Financial necessities* What we need for all these ideas and initiatives is financial support – loans, credits, and donations. A lot can be done with local money; projects like “the Rainbow in the Park” or the community art projects of students of Theatre Production of Faculty of Drama Arts in Belgrade bear witness to. Yet these projects can at best have a limited impact in the region. For such new modes of co-operation and for the concrete projects proposed by the Remont group, Clio, Multimedia, F.I.S.T., VANS, the outside money is imperative. It is imperative, because nationalistic cultural policies of all the Balkan states do not have neither “budgetary line” nor good will to support projects, which overcome the borders, hatred and mutual prejudices. At present we have still the hard line of argument for not financing like “no money for Serbian, Croatian or Bosnian artists”; later on we can expect softer arguments like “we can not support those projects, because within this budget we can just help without striving our (meaning state) institutions.”

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I have listed here the tasks, opportunities and core implementers from the regional perspective. I have not listed here the initiatives our friends and colleagues outside the region have proposed or are willing to implement – although many have expressed the similar ideas as I have listed and willingness to participate in their implementation. Many of their ideas would probably also support mine. Such are e.g. the proposals to enlarge the scope of the Stability Pact to encompass cultural issues, to develop specific funding systems for the Balkans, increasing the share of the Balkans persons and institutions in cultural exchange, etc. They are also better prepared and positioned than us “Balkans” for presenting advocacy arguments and to lobby in EFAH, European Union, Council of Europe etc. for “the Balkan” region.

And through this synergy and joint commitment of all the partners, both from the East and the West, from the North (and in many senses the Nordic experience can be very inspiring for the Balkans) to the South, maybe we will overcome all this obstacles which exist now in the Balkans – be these obstacles real or virtual, psychological or political and economical or social. The fight against the exclusion in the Europe of Cultures, will become reality only when it encompasses the rights of the most excluded – the people of the war-destroyed region of South East Europe. They should not be considered only as an accidental source of creativity, taken from time to time as an “artistic discovery”; these people need the right to participate on everyday basis in all processes activities and programs of European culture.