



## **INTERCULT Annual Report 2009**

INTERCULT works to internationalize Swedish cultural life.

We create large-scale, boundary crossing art and performance projects in Europe.

We teach international arts project management and intercultural competence.

We are active in national and international culture political arenas.

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## **A brief look at 2009**

The year 2009 has been the most productive year in Intercult's history. Both of our areas of activity, the production center and the European Resource Center for Culture, have faced extensive and challenging missions. Through these efforts we have honed the competences within our organization and emerged stronger, more clearly defined and remarkably applicable.

Intercult's production center has occupied itself primarily with work in the European collaborative project initiated by our organization, Black/North SEAS, where we joined artists, cultural operators, bureaucrats and politicians from the Black Sea and North Sea regions in a common artistic effort. We have produced the project's tours with over 250 events including performances (both by SEAS and local artists), workshops, and seminars (CityScape) in Istanbul, Copenhagen, Helsingborg, Göteborg, Alingsås, Tromsø (Norway) and Skegness (England). In Göteborg / Alingsås Intercult also shouldered the role of head local organizer by setting up a temporary production center and opening a temporary Göteborg office of Intercult for the duration of the festival. We also produced our own contribution to the SEAS project, *Glorious Death*, with 20 performances played in cafés and bars during the Black/North SEAS tour and in Stockholm. The autumn was brought to a close with *Fast Forward*, a dance and video laboratory featuring dancers and video artists from the western Balkan region who were paired for ten days work in Belgrade, producing 6 dance videos.

Intercult's European Resource Center for Culture (ERC) is charged with promoting international and intercultural exchange throughout the Swedish cultural sector, and aims to contribute to the internationalization of Sweden's cultural life. Intercult's resource model is the foundation for the center's work and is based on the role the organization has played in Sweden and Europe over the past 15 years. During 2009 we turned to the whole country and interacted with a diverse collection of organizations including independent groups, state supported cultural institutions, government employees on both local and national levels, politicians and journalists. We have initiated and implemented a large number of consultations and held courses in how to create successful international collaborative projects. We have participated in several networks, in cultural political discussions on all levels and organized the popular and much appreciated international cultural political conference "Re:Designing Cultural Politics". We have also raised questions concerning Sweden's role in EU cultural policy, with regular media attention.

The year 2009 marked our debut as a Europe Direct office, a four-year appointment by the European Commission to encourage active European citizenship in Swedish cultural operators and to reach out to the general public. We have held a number of meetings, network gatherings, and social functions outside the frame of the activities described above in our meeting place, The Annex, during the past year. We ended 2009 with a sold-out course on the theme of Audience Development and Cultural Diversity.

## **We initiate and manage boundary-crossing projects** ***Intercult Production***

Every project that Intercult creates begins within a context that we wish to influence. We produce large-scale, boundary-crossing, transnational art productions for the European cultural scene.

By cultivating intercultural and inter-disciplinary art and performance we engage in a strategy for continuity in exchange across borders: geographical borders as well as structural, mental and cultural ones. During 2009 we have been active in the Black Sea and North Sea regions, in the Stockholm area and in the western Balkans.

Some recurring features in all of Intercult's projects are interdisciplinary artistic research, performance and visual arts in urban environments, trans-regional collaborations, multilateral partnerships involving different types of organizations and operators, and capacity development. In its projects, Intercult shoulders the role of initiator, executive producer and coordinator, and also as curator/artistic director.



"I am a veteran of SEAS events, but even for me it is not so easy to say what SEAS actually is. It is not a traveling circus, although at some moments it might look like one. And it is not really a festival, although it might be perceived as such. It is actually a prolonged, very strategic cultural action, connecting a number of European coastal cities and resorts."

**Dragan Klaic**

## ***Project Black/North SEAS*** **Intensive encounters in a collaboration between participants from the Black Sea and North Sea regions**

The Summer of 2007 marked the start of our three-year European collaborative project, Black/North SEAS. In 2009 an intense period of activities took place under the project's banner. We have initiated artistic meetings and collaborations between two regions that seldom meet: The Black Sea and the North Sea. As a traveling festival we have journeyed through five countries with 15 SEAS productions,

combined with artist discussions and workshops. In three towns, CityScape, a seminar discussing culture-generated urban renewal, gathered large groups of researchers and experts.

Black/North SEAS is in many ways a success for Intercult. Compared to the EU application the project has grown, in number of towns and cities hosting the festival from 10 to 13, in number of CityScape seminars from 4 to 5, and in total number of SEAS productions commissioned from 18 to 20. The project involves 8 European primary partners, 15 other project partners and over 100 artists from the fields of visual and performing arts. The project economy is based primarily EU Culture 2007-2013 funds which are complemented by local, regional and national support. Intercult is the initiator and coordinator of the project.

During 2009 we also took on the role as organizer of the artistic programme in Göteborg and Alingsås and to this aim created a temporary Intercult office in the west of Sweden.

We also produced our own SEAS production, “Glorious Death”, which also played to audiences in Stockholm. The performance “Sorelle” by Teater Giljotin in co-production with Intercult reappeared in the SEAS repertoire to guest Istanbul and Skegness. A number of Swedish artists and researchers have followed us on our journeys and participated in “dates”, seminars, workshops and other presentations.



## Art meets audience

SEAS is a process of meetings and creative acts involving artists from Europe's shores. Artists are paired together in “blind dates” in towns and cities situated on the coasts of Europe. After these dates, the artists suggest new works based on their shared experiences, inspired by the locality they have visited. The project generated 18 new visual art and stage art productions that participated in an extensive tour around the Black Sea and the North Sea in 2008 and 2009. The primary focus was the transnational creation and distribution of these interdisciplinary art works.

Interaction with local audiences naturally became the focal point during the festival tour. During 2009 the SEAS artists met audiences in ten different cities and five countries. Sometimes the local arrangers were also involved directly in meeting the reactions of the audiences. SEAS artworks were placed or performed to the greatest degree possible in unconventional places, in streets and public spaces, to pose questions about the town and to encounter a new audience. Here are some examples from our rich repertoire.

BADco. (Croatia) presented *League of Time*, a futuristic play performed in large open halls. One member of the collective, Sergej, reports equal enjoyment from playing for audiences in Norway's northernmost university town, Tromsø, and in the seacoast holiday town on England's eastern shore, Skegness, known for its crowds of bathers in the 1950's that are returning now to live out their retirement. But he sees distinct differences. The Norwegian students are asking questions, engaging in debate on a philosophical level, following up the experience with email contact. The Skegness pensioners step up directly after the performance to say, "We liked it. We didn't understand it but we liked it."

Another performing collective, Wunderbaum (Holland), got under the skin of their audience with the production *Beer Tourist*. It is played in a local bar where they portray two very provocative English football fans on holiday in Odessa. As archetypes loaded with prejudices about their surroundings and about themselves, they eagerly share their vacation experiences, thoughts about their homeland, about the Ukraine and about the European project. Actor Walter Bart describes his fear of meeting the opening night audience in Odessa. He knew how strong the reactions might be. It all went well thanks to the lively discussions taking place in the audience while the show was being performed; was *Beer Tourist* presenting a true picture of reality or an exaggerated and twisted version? With every new venue visited, Wunderbaum researched local prejudices and introduced them into the performance text, something that often caused the meeting between actors and audiences to intensify.

In Göteborg heated discussions erupted on Järntorget. It was where the sound installation *Borderline* by Siri Hermansen played every half hour. Three prayers, a Muslim, a Christian and a Jewish were mixed with each other and the sounds of the city. The artwork was not left without comment. A group of Iranian exiles, who daily gather on Järntorget, were reminded of the totalitarian country from which they had fled. The head of an IT company, with office windows three floors up from the square, complained about the sound. Discussions on the ground were heated and SEAS coordinators did their best to calm the waters. A barrage of email complaints from the head of the IT company targeted Intercult, local politicians and SEAS' European financiers all at the same time. But when actual decibel levels were measured it was found that the noise from the installation was less than that of the fountain it stood next to.

A less provocative installation but one also generating animated discussion, was that of the *Fantomats*, a set of man-high wooden sculptures with video screen-eyes that lined up in a public space in each SEAS city. One of the two creators, Venelin Shurelov is always on hand during the first days to answer questions from curious viewers. What are they? What do they mean? So you put a coin in the slot? And what then? When Venelin leaves, the audience is forced to seek these answers for themselves.



## How did our partners benefit?

Dragan Klaic describes SEAS as a prolonged strategic cultural action. The results of the SEAS project that can be recognized in immediate connection to the event show benefits both on European and on local levels concerning artistic development and city planning.

Harbour cities and coastal towns were targeted in Black/North SEAS. These are areas that often have great historical significance and remind us of issues such as mobility, borders, national sovereignty, migration, and transportation. One purpose of SEAS is the re-thinking of these places through the addition of a cultural dimension. Common to all partners is an interest in linking the artistic event to city planning and urban re-generation.

The immediate local benefits of SEAS varied for each of our partners, depending on the need for development in every individual location. During 2009 the SEAS festival visited ten cities, a large undertaking for our main partners as well as for the local organizers who received this ten-day long travelling festival. In smaller towns, in Helsingör, Alingsås and Skegness for example, the high artistic quality of the work presented gave the local cultural scene a major boost. In Tromsø and Skegness SEAS has functioned as a full-scale pilot project for future international arts festivals. In these last mentioned cases we partnered with local government, Tromsø Municipality and the East Lindsey District Council respectively. For all of the participants, the transnational aspect of SEAS has generated new financial possibilities and in many cases eased financing. For Skegness, work with SEAS became part of a strategy to effect a far-reaching shift in the town's identity. This (ill)-reputed seaside resort, overflowing with cheap bars and gaming arcades, could experience something widely different and see itself described in glowing terms in the English press and political circles, an entirely new experience.

During 2010 and in the months to come we will see what the contacts established during SEAS has led to in terms of concrete projects. Several initiatives to further collaboration between SEAS partners have already been taken.



## Swedish participants who journeyed with SEAS

The following Sweden-based artists and researchers participated in SEAS during 2009: Dritëro Kasapi, Mia Törnqvist, Nils Personne, Eva Stellby, Tobias Ståhl, Kia Berglund, Rickard Borgström, Sorelles' ensemble, Philippe Blanchard, Emmy Astbury, Benny Voorham, Sigbrid Dokter, Victoria Alarik, Pia Nordin, Joakim Stampe, Martin Odh from Dramalabbet, Karl Palmås and Kerstin Elias from INGREPP, Lena Rahoult, Catharina Thörn, Ana Betancourt, Mats Rosengren, Suzanne Osten and Mikael Lundahl.

## SEAS in numbers

Black/North SEAS has during 2009 embraced performances in five countries and nine cities; Istanbul (Turkey) in cooperation with Istanbul's European Culture Capital 2010; Helsingør (Denmark), Helsingborg (Sweden) and Copenhagen (Denmark); Göteborg och Alingsås (Sweden), Tromsø (Norway) Skegness and Mablethorpe (Great Britain); 19 collaborative productions presented to audiences. Of these two were world premieres of new productions (Ditëro Kasapi's "Glorious Death" and BadCo's "Leagues of Time"). Two other new productions were presented within the SEAS framework; Gianina Carbutariu (Romania) "Urban Mobile Laboratory", and Cristina David (Romania) "Compressed Time".

The two-day seminar "CityScape: Arts and Urban Re-Invention" was prepared and presented in Istanbul, Göteborg och Skegness, involving a group of local and international researchers, planners and policy makers in each location. Nine artist discussions at Café CityScape and six workshops for artists and aspiring youth were also part of the 2009 SEAS tour.

The total SEAS events up to the present time:

Black Sea and North Sea tours

400 events and performances or showings of artistic work (of these 250 during 2009 including workshops, collaborations and presentations of local artists

54 000 persons participating in some capacity (39 000 during 2009)

10 SEAS related touring events in Great Britain, Norway, Turkey, Serbia, Sweden and Denmark.

70 artists and performers and 150 other international guests, partners and supporters joined our travelling arts adventure.

60 000 visits to SEAS' website, [www.seas.se](http://www.seas.se).

Support for the SEAS project's programme development came from: Stockholm City, The Swedish Institute, The Arts Council of Sweden, Sweden's presidency of the EU, Göteborg City, Western Götaland's region, Istanbul European Cultural Capital 2010, The culture departments of Croatia, Bulgaria and Romania, Nordic Culture Point, The Swedish Consulate in Istanbul, East Lindsey District Council, The Arts Council of Norway and several smaller national and regional financiers who supported local artists included in the SEAS programme.

## Media citations

"it is some of these voices from the East that are the most interesting..." Helsingborg Dagblad

"This international touring festival is an artistic initiative that aims to create intimate encounters between East and West and it was successful in creating several meetings of the kind..." Göteborgs Posten

"The idea of getting contemporary art – which so many are afraid of – out amongst people and make them curious really worked yesterday" Nordlystplus

"SEAS has been the most entertaining arts festival I have encountered so far" Nottingham Visual Arts

# **SEAS Göteborg och Alingsås**

## 10 days of art, performance, seminars and conference

The presentation of SEAS in Sweden was especially important for us, and as primary organizers we had full responsibility for the festival's execution. We took early contact with cultural operators in Göteborg and in the Western Götaland region to ensure that we could find the best partners and the optimal timing for this undertaking.

A local team was engaged including coordinators Anders T Carlsson, Malin Schiller and Ethel Andersson and technical manager Samuel Wählstedt. Göteborgs City Museum and Pustervik Theatre were quickly identified as SEAS' two home bases. The first for daytime activities and the second for events taking place in the evening and at night. In Alingsås we worked closely and intensely with Alingsås City, The Museum of Alingsås and Ljungblad's Café and Pastry Shop.

In Göteborg we were especially pleased with the variety of the very different performance venues; The Sailors' Church Café, Kommersens Flea Market, the boat M/S Fryken, The Pustervik Theatre Bar, Kronhuset, Järntorget, Gustav Adolf Torg, The Museum of World Cultures, and the City Museum of Göteborg.

The majority of events were planned in cooperation with local partners. The conference CityScape Arts and Urban Re-Invention was planned in cooperation with the local trans-disciplinary group Ingrepp, who themselves are engaged in urban development. The City Museum of Göteborg had a room dedicated to questions concerning city planning, Urbanum, and it was here that SEAS established its information center. The well-attended conference was held at the Museum where plans are now in place for regular conferences devoted to city planning and urban development.

### **Activities**

During the SEAS-festival's visit in Alingsås (August 13-14) and Göteborg (August 16-22) nine performances from seven countries were played in ten different venues for a total of 23 performances. In addition, an inauguration performance with music, dance, poetry and performance art took place at Kulturkalaset's "Leve Klotet" stage to welcome SEAS to Göteborg.

In Alingsås the festival opening took place in Alingsås' museum, which was also the venue for our interactive art installation, "Talk to A Fantomat". Three outdoor works were performed on Lilla Torget; the theatre performance "Suitcases" (Bulgaria), the sound installation "Borderline" (Norway) and five Fantomats (Bulgaria). The performance "Glorious Death" (Sweden/Turkey) was performed at Ljungblad's Café and Pastry Shop. 1093 visitors saw these four artworks during SEAS two days in Alingsås.

In Göteborg the programme was extensive; Glorious Death (Sweden/Turkey), Waiting (Turkey), Monday in the Sun (Turkey), Sweet Dreams (Ukraine), League of Time (Croatia), Suitcases (Bulgaria), Beer Tourist (Holland), Night Scene (Great Britian), The Harbour Project (Sweden), Fantomat (Sweden/Bulgaria), SEAS Club, The Kiss and Waste Project (Norway), Borderline (Norway), and Tillfälligt återtagande/Ockupation av en allmänning (Temporarily Taken Back/the occupation of common space) (Sweden).

Two local art projects were included in the programme.

"The Harbour Project" with Victoria Alarik and Pia Nordin

Tillfälligt återtagande/Ockupation av en allmänning (Temporarily Taken Back/the occupation of common space) by Joakim Stampe

At The City Museum of Göteborg we had the SEAS information center, Café Cityscape and a two day conference "CityScape - Arts & Urban Re-Invention".

SEAS had a total of 7680 visitors in Alingsås and Göteborg.

## ***The mixed media performance Glorious Death a new Intercult production***



It has been a while since Intercult produced something on its own (2005, *White Sand - White Snow*). Black/North SEAS provided a wonderful opportunity to invest in an own production and Intercult engaged two artists with which we had worked several times in the past. Dritëro Kasapi got the idea for this performance on a SEAS date in Skegness in England. He further developed the concept as playwright Mia Törnqvist wrote four monologues. They travelled to Istanbul with SEAS and brought with them musician and composer Nils Personne and had a date with the Istanbul-based counter tenor Nuri Harun Ates. *Glorious Death* was created to be played in a different sort of venue; a café, a restaurant or a bar. The existing environment of the performance space becomes the piece's set, both in the live performance and in the video sequences. This choice of performance space provided the opportunity to meet a new audience and to find new collaboration partners.

*Glorious Death* is about the ageing Europe and its future, mirrored through the life of the recently deceased Gloria. Her son, played by Nuri Harun Ates traces his mother's past and meets her sister, her lover, a young friend and the owner of the bar Gloria frequented. In the performance, director Dritëro Kasapi mixes live performances with video sequences on plasma screens. Eva Stellby silently portrays Gloria to the four video portrayals by Margaretha Byström, Jan Abrahamsson, Jonas Kruse and Maria Kim. Nils Personne chose the music, Edward Buffalo Bromberg translated the texts and Tobias Ståhl and Angela Mages provided the video technique.

The performance was produced, rehearsed and edited in our space The Annex and the performance had its first previews at the local Café Tjärlek, around the corner from Intercult. The performance premiered in August 2009 in Helsingborg as part of the North Seas tour and has since played every SEAS port of call (see more in the Black/North SEAS section of this report). We successfully arranged another seven performances of *Glorious Death* in Stockholm at the popular restaurant Babajan 23-30 November, where the price of the performance included a delicious meze plate. On the 21<sup>st</sup> of

November the production played in the café in Botkyrka's People's Hall during Riksteatern's festival "Hallunda Theatre Days". Total audience in Stockholm was 270.

We were pleased to present *Glorius Death* in Stockholm and improve our visibility in our home city. We made the most of a tight promotion budget and ran an intensive communications campaign with press releases, social media notices, leaflets and newspaper advertising. Still, we would like to have attracted a larger audience. Looking back, we realize that in Stockholm certainly, Intercult is less known as a purveyor of artistic experiences and more known for the work done as a resource. This contributed to the difficulty we had attracting a larger audience to *Glorius Death* in Stockholm. The exquisite and moving performance did however attract much attention among our colleagues in the culture field, who were present at the performances.

*Glorious Death* will be a part of our repertoire in the future and is already booked for several SEAS events during 2010. We are pleased with the high artistic level of this work, its relevant and thought-provoking message and the unusual, sensitive and exciting methods through which the story is conveyed to the audience.

According to Swedish National Radio's Maria Edström who compared the performance with other productions at Dramaten and Teater Bühne, "*Glorius Death* shows western civilization in its true light. It is a poetic, indeed moving dirge sung to Europe, a soul-searching and honest portrayal of the western European, not how she sees herself perhaps, but as she actually is."

"The montage technique, with its many voices, creates a chorus of meanings and ironies in strong contrast to the melancholic tone that tenor Nuri Harun Ates' beautiful voice gives the performance/... The fascinating and shifting story in *Glorious Death* takes a firm grip on our thoughts." Svenska Dagbladet

"The play addressed many questions; exile, racism, aging, death, loss, memory and more – but it wasn't really a play about "questions". The subtleties in the director's method are certainly extraordinary: an extremely gripping piece of theatre." Nottingham Visual Arts

"...once again (Black/North SEAS) has found a perfect venue for its offering. A church café with simple tables and chairs, where for a time the world outside is shut out and actors and audience come one another very close." Göteborgs Posten

## ***Fast Forward dance video laboratory*** **Back in the western Balkans after many years**

Fast Forward is an art and education project aimed at professionalizing the dance sector in the western Balkans through interdisciplinary and intercultural meetings. In connection with The Swedish Institute's launch of its project Creative Force Balkan, Intercult had the opportunity to initiate and realize a ten-day dance and video laboratory with artists from throughout the region. This resulted in six exciting and different video dance works.

Through the Belgrade-based local partner, Dance Station, and on the basis of our own research, we invited five choreographers and five video artists to join the project. Swedish project mentors were choreographer Anna Koch and filmmaker Katarina Nitsch. They worked actively with the artistic processes together with Intercult's artistic coordinator Corina Oprea - pairing participants, choosing sites and discussing formats, content and developing ideas.

Participants came from Serbia, Bosnia Herzegovina, Macedonia and Kosovo and all of them had widely different backgrounds. The choreographers boasted experience in modern dance, Latin dance, ballet and studies in architecture and philosophy. The video artists came from the film industry, TV,

advertising, experimental film and animation. This variety of experiences was aimed towards opening the cultural sector in the region and encouraging young artists to take their own experiences and backgrounds into the artistic work instead of trying to fit into already defined molds. The main thrust of the project was to encourage dance and video artists to create their own platform, an interdisciplinary meeting place that can continue to inspire artists and artistic development in the future.



The dance videos were shown for the first time on 10 November at the Kondenz Festival in Belgrade to an enthusiastic audience of 250.

To launch the project, a seminar was held on 29 October at Locomotion Dance Festival in Skopje. Corina Oprea moderated the seminar along with Helene Larsson, Sweden's cultural attaché in the region. Thirty-two participants from three Macedonian cities attended the seminar. Discussions touched on topics such as dance and the education system, production opportunities and collaborations within the country both for established institutions and independent initiatives.

We are very pleased with the results of Fast Forward. The six dance films are available on DVD and we are working to have them shown at dance festivals and events throughout the region. We had our own well-attended screening of the films at The Annex in February. Another spin-off is that two of the artists have been invited by Anna Koch to take part in her recent production that was shown at Dansens Hus this winter. We are pursuing a dialogue with The Swedish Institute based on a common interest in continuing to develop the project.

"Liquid spaces are even more important in ex-communist countries where everything is centralized."  
"We know that we are poisoned by the national and local media. There is no atmosphere of coalition between Balkan identities." "We had only two days. No time to think about drama, layering. I'm so fed up with it." Dragana Zarevksa

"It is about meeting between two disciplines and what happens in between. Not about making dance videos." Anna Koch

## **We share our experiences and inspire others!**

### **European Resource Center for Culture**

Intercult has since its beginning arranged seminars and conferences in order to spread intercultural competence and increase international cooperation in the cultural life of Sweden through knowledge and debate. Our areas of focus have been audience and diversity, management of cultural projects, international collaboration, cultural politics and policy-making on the European level.

We work through a model that combines many years of experience in our own projects, current expertise within EU policy and cultural politics complimented by an active and organized network of contacts and collaborators. In courses and seminars we strive to create a dialogue that will engage all participants. The European Resource Center for Culture (ERC) was established in 2008 at the behest of the government. In connection with the center's establishment we also received an extended commission of work for the Region of Stockholm.

ERC is a natural development of Intercult's long engagement in Swedish and international cultural issues. Our mission has given Intercult the opportunity to deepen and to focus its work in areas concerning the transfer of knowledge gained by experience, consulting, international networking and sharing our expertise. The goal of the ERC is the advancement of international and intercultural exchange proceeding from the cultural sector, and through this, contributing to the internationalization of Swedish cultural life.

ERC has initiated a course of action that in the long-term will increase the Swedish presence on the European cultural scene. The interest that Swedish culture operators have already shown indicates that ERC's goals will be reached.

Commissioned by the EU and as a part of ERC, Intercult runs the information office Europe Direct Intercult (EDI). Several ERC activities are included in this programme.



**EUROPEISKT  
RESURSCENTRUM  
FÖR KULTUR**

### ***Strategies that have given results***

We work actively with the Swedish culture sector to offer competence and support for intercultural and international initiatives. Over 140 people from a diverse range of cultural institutions have contacted our office during 2009 to book consultations or to attend courses.

During the election year for the European Parliament and Sweden's EU Presidency we chose to spotlight Sweden's role in European politics concerning cultural questions. We organized two seminars during the spring and ran a media campaign during the summer that resulted in TV, radio and newspaper coverage. We concluded this project with a conference on cultural politics in December 2009 gathering over 200 people from Sweden and from Europe for discussions on cultural politics on a local, regional, national and EU level.

Active networking, a long-standing Intercult strategy, has strengthened our role in the international arena. Invitations to participate, to sit on the boards, or act as rapporteurs etc, are proof of our growing credibility on the European playing field.

## **Europe Direct Intercult**

Intercult is, since January 2009, part of the Europe Direct network charged with disseminating information about the EU in accordance with the European Commission's communication priorities. Europe Direct Intercult (EDI) shall be a resource for anyone seeking information about EU programmes, both within and outside the culture sector, and also serves those who wish to deepen their knowledge in any particular European question. We have addressed many of the issues that Intercult has a strong engagement in and that have a strong European aspect. Through a number of activities ranging from courses to international conferences in connection to Sweden's EU Presidency, EDI's operation falls within the operative framework of our European Resource Center for Culture.

2009 was a year of establishment for EDI. We have invested in the creation of a profile, through digital channels and by organizing events and discussions in which EU questions are central themes. We have increased our network of contacts, established new partnerships and generated media interest. During this initial period of establishment we have been able to test the waters in our region and in our specific target group, the cultural sector, to identify the need for EU-related material and information. A terrific collaboration with the Municipal Libraries and regional high schools in advance of the European parliamentary elections whetted our appetite for a concept we hope to develop during 2010.

## **The culture sector's increasing interest in EU questions in the Stockholm region**

With regard to the great interest shown for our courses in EU partnerships, our culture-political discussions in the Stockholm area and the telephone and email contacts arriving on a daily basis, we must conclude that the interest in EU questions is on the increase. This is most keenly felt in relation to financing, finding partners and the development of European projects. But the cultural sector is also in need of general information regarding the European Union. We are discovering a lack of knowledge concerning the EU's structure and because of this, a limited understanding of the institutional processes and policy procedures. Our two-part mission divided between ERC and Europe Direct Intercult works well to address these issues. Through our courses we endeavor to raise the general knowledge concerning the European Union. A great effort has been made to inform about and to explain the new guidelines for EU's cultural politics as outlined in the so-called "Agenda for Culture". This has taken the form of newsletters, participation in regional conferences, initiatives designed to facilitate participation in cultural strategy meetings in Brussels and through our own conference "Re:Designing Cultural Politics". Information is spread in close cooperation with Stockholms Läns Landstings Kulturförvaltning (Stockholm County Cultural Office).



## **Communication and target groups**

During 2009 we have worked actively to locate new target groups. Our marketing and communications manager, Vanessa Ware, has through a wide-ranging research and contact effort ensured that our courses have been filled with new faces. Two important tools in this work are our updated contact database and our frequently published newsletter, "Intercult informs". Information concerning the services offered by ERC has also been spread by Culture Point Sweden.

### **Target groups**

The collected picture of participation in our seminars and courses shows that we are reaching administrators and producers at many state supported institutions and independent groups involved in culture production. The make-up of the group does vary depending on the nature of the course on offer. The questions of European cultural projects are also apparently of interest to those responsible for external financing at cultural institutions and to independent entrepreneurs. Workshops dealing with audience development and diversity tend to draw arrangers, artistic directors, audience developers, marketing managers and information officers. Our cultural political discussions receive, in addition to the audience drawn from Swedish institutions and independent cultural operators, even persons from the cultural institutions of other countries, employees of the Swedish Institute, The Department of Culture, The Foreign Department, special interest groups and journalists.

### **ERC opens a temporary office during SEAS Göteborg**

In connection with the SEAS festival in Göteborg, Intercult marketed ERC on the west coast. A temporary Intercult office was opened at the City Museum of Göteborg for the duration of the festival. The goal was to identify new contacts in the Göteborg region who could use the services offered by the center and to feel the pulse of Göteborg in order to determine the need and interest in working with international questions. We see possibilities to develop the concepts of ERC in Göteborg in the future as well as the possibility of establishing Intercult offices in other regions.

During this time we visited Göteborgs Kommun, The Dance Bureau, Göteborgs Dance and Theatre festival, Backa Teater, Angereds Teater, Teater Aktör with Friends and the Western Götaland regional culture consultants, which resulted in a number of new contacts.

### **The media campaign to spotlight Sweden's role in European cultural politics**

Stimulating public debate and spreading information through the media is part of The European Resource Center for Culture's mission. During the period preceding the European parliamentary elections and during the Swedish EU presidency Intercult was engaged in spotlighting European culture politics in the Swedish press. Two press briefings were held with international experts to give journalists current information concerning EU's culture politics and Sweden's role in policy-making. This resulted in wide reporting of Swedish politicians' lack of interest to work with cultural issues in the European Parliament or in the EU, in the press (DN, SvD, GP), radio (SR Kulturnytt) and TV (SVT Kulturnytt). The most intensive press attention in June was followed by a debate article written by culture minister Lena Liljeroth Adelsohn (SvD 090615) expressing her support for international cooperation on the European level. Chris Torch answered (SvD 090623) by presenting concrete suggestions that would allow Swedish cultural actors to work in the ways that the culture minister advocated.

## **Courses**

Courses 1-3 are part of the EDI programme

A total of 103 people participated in our courses representing 47 organizations.

### **1 – The art of creating a European project**

14-15 June 2009 in The Annex. One of our most popular courses that aims to present the basic building blocks of a European project, basic principles defining European cultural politics and structures, practical skills in filling out application procedures and inspiration. Guest teachers were Daphne Tepper from Culture Action Europe and Emma Ernsth from Trans Europe Halles. The course in How to create a European project will be repeated at least once a year to give participants the basics in application and project development skills with the European dimension in mind.

25 participants including speakers.

### **2 – European cooperation: Praxis and context**

7-8 September in The Annex. The goal of this course is to return to specific projects that are planning to apply for money from the culture programme October 2009 and to understand how these applications can be effected by the current cultural political context in Europe and in Sweden. This is a deepening of the course that was given in May but open to new participants with concrete project proposals. Participants with concrete proposals were given priority placement on the course.

The course included a special seminar with Marcus Hartmann, expert advisor to the culture minister and Chrissie Faniadis, coordinator of the ERC. We were able to make room for several more participants for this discussion only, which was also free of charge.

36 participants in the seminar, and 23 in the entire course.

### **3 – Giving the audience what it wants**

14-15 December in The Annex. What does it mean to “give the audience what it wants”? How do we predict trends and tendencies? In which ways can we best use the audience’s power as consumer? How does the audience influence repertoire? We drew up the guidelines for a course focusing on the audience’s tastes and desires, in order to find out how a cultural institution can shape itself to attract chosen audience groups. Our guest speakers were Stefan Forsberg, CEO and chief of Stockholm’s Concert Hall, and Nina Röhlcke, head of Lava, Stockholm, Hardish Virk, who directs MultiArtsNation, Birmingham and Michelle Abbey, audience developer from London.

42 participants including speakers attended. This was our best attended course for the year and generated many positive reactions to the course contents.

### **4 – A course in cultural politics especially tailored for The Dramatic Institute’s postgraduate students**

The Dramatic Institute contacted us with a request to give some insight into cultural politics on European, national, regional and local levels to students enrolled in DI’s master courses in international performing arts production and in dramaturgy. The course was led by Intercult’s staff; Chris Torch, Adam Jeanes, Ida Burén and Chrissie Faniadis. The eight students were very satisfied and new courses are planned in collaboration with The Dramatic Institute for next autumn.

## **Consultations**

### **Cultural operators from the whole of Sweden seek advice**

A consultation is a discussion "on demand", and occurs in the moment that a group contacts us in order to define their specific needs. Most often they are asking for encouragement in conceptualizing projects with a European content, or for us to suggest partners or to tell them how they themselves can find partners or to take them through the steps of applying for European funding. Thirty-four consultations were held during 2009 with various cultural initiatives, institutions and independent groups. Read the appended list of consultations we have arranged.

## **Seminar**

### **Cultural political discussions on the grounds of Sweden's EU presidency**

Part of EDI-programme

Two cultural political discussions were arranged during the spring. The results were positive with participation exceeding expected numbers and intensive and engaging debates. The last discussion led to a media debate that occurred in national television, radio and in the daily newspapers.

On 25 February at The Europe House, Intercult and the Romanian Cultural Institute organized a culture-political discussion on the theme of culture and foreign policy. The idea was to examine the role of culture in Swedish and European foreign affairs. Speakers were Hans George Knopff from The Goethe Institute and Olle Wästberg from The Swedish Institute. Chris Torch was moderator.

45 people including speakers participated.

The 3<sup>rd</sup> of June in the Annex. The year's second cultural political discussion was themed : Is Sweden part of Europe's cultural space? This was a discussion between Chris Torch and Dr Dragan Klaić, expert on Europe's current cultural political trends. The goal was to spotlight Sweden's role and presence in Europe from a cultural political perspective.

35 people including speakers attended.

## **International Conference Re:Designing Cultural Politics**

### **"never before has EU's cultural politics gathered so many participants in Sweden"**

Part of the EDI-programme

On 4-5 December at Orienteatern and The Annex, we arranged a much publicized and subsequently fully packed conference in collaboration with Culture Action Europe. This laid the groundwork for a continuing open and inclusive conference form where the international perspective can become a natural part of the Swedish cultural debate. We see this as a huge success and as an inspiration for future work. We are planning a new conference for the Autumn of 2010.

Sweden's EU Presidency provided a positive framework. At the same time, cultural politics were in focus in Sweden because of the survey leading to a new national culture proposition. We took the

opportunity to bring together international experts, culture politicians, and administrators to discuss the reform proposition that was laid before the government and its potential consequences for culture. The aim was to shed light on the policy levels, from the local to the European, how they related to each other, and how the links between them could be strengthened. Intercult was the initiator and the coordinator of the event with responsibility for programming and development.



The conference aimed to reach the following target groups on local, regional and national levels: politicians, cultural institutions, independent networks, organizations and producers, researchers, students.

The result was a conference where important and current cultural political topics were given space and discussed. The response was very positive with over 200 registered participants. The combination of a strategically well-planned roster of speakers representing the whole cultural sector gave the conference a unique character and increased the consciousness of culture-political issues on all levels.

The conference is documented on [www.intercult.se/redesigningculturalpolitics](http://www.intercult.se/redesigningculturalpolitics)

The conference was attended by 149 participants from the greater Stockholm area, Göteborg, Malmö, Gävle, Jönköping, Kalmar, Karlstad, Uddevalla, Uppsala, Västerås, Umeå. The greater part of these were from the Stockholm area where many national cultural institutions are located. 44 participants came from Europe, 2 participants from the Middle East and Asia. 25 speakers. 12 staff.

## ***International networks and board / advisory board appointments***

Intercult sees itself as a European organization and is involved in a number of networks as part of our engagement as European Resource Center for Culture. It is through these networks that we keep in touch with everything that is happening in Europe and with our colleague organizations. Here we also meet potential collaborative partners for our own and others' projects, lecturers for our education programmes, speakers for conferences and discussions. Through this engagement we play a role in the development of culture and cultural policy on European levels, a responsibility we gladly shoulder.

### **Culture Action Europe (C A E)**

CAE is a platform whose goal is to be a collective voice for cultural operators within the EU. Chris Torch sits on the advisory board as Vice President and works with the network's policy documents and development strategies. His engagement in the network Culture Action Europe has continued throughout the year with a number of meetings both in Brussels and in other cities around Europe. Chrissie Faniadis has also participated in several of these meetings as coordinator of the ERC. The close cooperation with this network strongly contributed to the successful conference Re:Designing Cultural Politics.

### **Platform for Intercultural Europe (P I E)**

PIE is an initiative formed after a directive from the European Commission that was seeking better avenues of communication with the sector. A number of European organizations were therefore encouraged to group themselves under three platforms: Creative Industries, Access for Culture and Intercultural Europe. Recognizing Intercult's engagement in the last named it was only natural that our organization took a participatory and representative role in platform meetings. In June, The Nordic Forum for Interculture hosted the regional P.I.E. meeting in Malmö and Intercult was partly responsible for realizing the event working closely with Spriritus Mundi. The object of this collaboration was to explore and map intercultural initiatives in the cultural life of the Nordic countries.

### **IETM**

The well established IETM network is growing ever stronger and had in 2009 a membership consisting of over 550 cultural operators, theatres, festivals, dance companies, initiatives and entrepreneurs from all over the world. The spring meeting was held in Bratislava, Slovakia and Corina Oprea represented Intercult. The autumn meeting was in Vilnius, Lithuania and Intercult sent Ida Burén.

### **River//Cities Platform**

The River//Cities Platform is a transversal network composed of a large and varied group of organizations based in "river cities". The purpose is to compare and to learn from each other, to analyze and to react to the future challenges of living in a river city, with regard to culture, environment, education, social services, city planning, etc.

The goal in 2009 was to formalize the River//Cities Platform and to draw up a plan of action for 2009-2010. River//Cities is run by Impact Foundation in Poland with support from the ECF (European Cultural Foundation). Intercult is one of the most active members. The year's activities resulted in the formulation of a Memorandum of Understanding, the appointment of a new board of directors, and a plan drawn up regarding applications for funding. Intercult has worked to encourage Swedish organizations to join the platform that now includes Umeå and Kalmar. Intercult's role has been predominantly a function of coordination. Intercult hosted the River//Cities Platform meeting in the winter of 2009 and has acted as a link between the Nordic cities. Approximately 35 participants took part in River//Cities activities in Sweden.

## **Nordic Forum for InterCulture**

Our Nordic platform for cooperation with Du Store Verden! in Oslo and CKI/Cultures in Copenhagen has continued, through the year, to meet informally. The documentation of the three conferences in 2008 on An Intercultural Nordic Region was completed by our Danish partner and distributed within the network.

## ***Other Activities within the Framework for ERC***

### **A presentation at the international CCP meeting in Göteborg Intercult's ERC model is spread to Europe**

In June, Intercult held a presentation of The European Resource Center for Culture at the international CCP meeting at the Museum of World Cultures in Göteborg. The meeting was organized by Culture Contact Point Sweden. The aim of the presentation was the dissemination of information about our ERC office in Stockholm as a method for other culture contact offices throughout Europe. The result was a successful network meeting that generated new contacts and a closer cooperation with Culture Contact Point Sweden.

45 people attended the meeting.

### **European Cultural Forum in Brussels Swedish operators engaged in EU's cultural political work**

On 28-30 September, a large cultural political meeting was held in Brussels to ensure the implementation of The Agenda for Culture that was passed by the European Commission and The Council of Europe. We took the initiative to spread information about this meeting with the aim of encouraging greater participation among Swedish organizations. We offered guidance and an introduction to the issues that the meeting addressed. A Swedish group representing Riksteatern, Riksställningar, The Swedish Institute and Re:Orient attended the meeting.

Aside from this, Chris Torch was asked to be one of three main rapporteurs of the meeting and he delivered a summary of one of the three days of the forum.

### **Activity: Europe – Why bother?**

#### **Nine young people born in the 90's in Stockholm are trained in debate to challenge EU**

Part of the EDI programme

On 11, 12 and 18 May at The Annex and at the local libraries in Tensta, Farsta and at the main branch of the City Library of Stockholm. We took the initiative to give first-time voters the opportunity to ask questions of European Parliament candidates before the European elections in June 2009. The aim was to focus on the need for better communication from the parties to the new voters and to establish contacts with young talents. The project was organized as a partnership with the City Library of Stockholm. The Europe Direct Intercult office was responsible for the event. Intercult identified and coached students in interview and debate techniques and in this way encouraged their engagement in the discussion content; framing questions, picking visual materials and identifying subjects for debate.

The target group was the young people themselves, their networks and the general public. The project resulted in three successful debates with politicians, **Carl Schlyter** (Mp), **Ardalan Shekarabi** (S), **Gudrun Schyman** (Fi), **Jenny Petersson** (M), **Ella Bohlin** (Kd) **Fredrik Malm** (Fp), **Ingrid Lundqvist** (C), **Mikael Gustafsson** (V).

If we had more time to publicize the event we could have had a larger audience. We were however very pleased that Dagens Nyheter, Sweden's leading morning paper, devoted a whole page to the project.

Over 100 people attended, not including the 9 participating youth and 8 candidates.

## **Our facilities are a meeting place for like-minded *The Annex – external activities***

Our meeting place, The Annex, is also used by other organizations we feel a close affinity with. During 2009 13 different initiatives have utilized our meeting rooms with the number of participants at 266 persons.

### ***Lectures and participation in seminars***

During 2009 we have held lectures at the following places and taken place in the following seminars:

Lecture; Stockholm University education for cultural project managers 2 times

Lecture; Stockholm Culture administration and integration forum

Lecture; Center for Culture and Development, Copenhagen; Art and Culture

Lecture; Culture forum Berlin

Lecture; The Nordic Museum

Lecture; Kalmar County and Kalmar City

Lecture; Zagreb, New EU Cultural Policy

Lecture; conference Århus City of Culture 2017

Lecture and moderator; Berlin Symposium

Lecture; Interreg Conference, BUDA Kortrijk, Next festival

Participant in roundtable Lab for Culture in Göteborg

Moderator Teaterbiennalen "Working internationally"

Participant in seminar; KONKRET conference on the international and intercultural initiated by the Swedish Arts Council

Participant in seminar; Riksteatern's Days of theatre

Participant in pecha-kucha on Woman's engagement; Association N A T O

Participant in seminar; association N A T O in collaboration with A Soul for Europe

Participant in seminar; Teater Tre and Teatercentrum on international networking

Lecture; "School in the middle of Europe" x 2

Lecture; Ågesta Folkhögskola "The European Elections 2009"

Presentation of ERC at Culture Point Sweden's information day event

Research and analysis of EU-policy and financing in India

Participation in a kick-off for the pan-European Europe Direct network

Moderator at Moderna Dansteatern's event at Bio Rio: Is there space for culture in Palestine?

Project management; Gävle Konserthus – Afrika tour

Outside of this Chris Torch was entrusted during the European Cultural Forum in Brussels to function as one of three main "rapporteurs" and to sum up one of the meeting days.

## **Intercult as an organization**

Our team during 2009 included the following persons:

Chris Torch – artistic director

Ida Burén – managing director

Vanessa Ware – marketing and communications manager

Adam Jeanes – project manager for Black/North SEAS

Corina Oprea – assistant artistic director and international projects coordinator

Chrissie Faniadis – Coordinator for European Resource Center for Culture and Europe Direct Intercult

Jennie Hasselqvist – administration and economy assistant

Emanuel Oncu – graphic designer and facilities manager

For SEAS in Göteborg Anders T Carlsson, Malin Schiller and Ethel Andersson were employed. We engaged young people from the organization Subfuzion as office assistants and to help with larger events. We have had the pleasure of working with two capable interns, students from Stockholm University's project manager education: Katarina Skönblad and Anna Wall.

The board of directors 2009:

Chris Torch

Ida Burén

Adam Jeanes

Åsa Simma

Edward Buffalo Bromberg

Rani Kasapi

Linda Persson

## ***Information and communication***

During 2009 specific investments have been made in newsletter and the handling of subscribers. Routines for the registration of new subscribers have been developed. The newsletter has been given a new design and is distributed through an established web-based tool that provides detailed statistics. The list of subscribers has during 2009 grown with 35% and numbers approximately 4,500 contacts in Sweden, The Nordic countries and in Europe.

## **Economy**

Intercult raised its turnover to around 12 million Swedish crowns in 2009. This is due above all to the Black/North SEAS project supported by the EU cultural programme 2007-2013, which during 2009 contributed 5.8 million crowns to Intercult's activities. Much of these funds were not used by Intercult but merely passed through our accounts to be used by Intercult's SEAS partners. When one works with a EU project one is bound by an agreement (this applies both to us and our partners) to arrange 50% of the financing outside of EU funds. This has been the year's greatest challenge and which we approach first through our support from The Swedish Arts Council, The City of Stockholm and the Stockholm County Council. We have worked extensively to secure further financing. The Nordic Culture Contact Point has supported the Nordic components of Black/North SEAS. Göteborg City, The western Götaland region, The National Arts Council and Sweden – EU presidency 2009 have all supported SEAS Göteborg and Alingsås. In addition to project grants attached to Black/North SEAS the Swedish Institute and the Swedish Writer's Fund have given support to Glorious Death and Fast Forward. The Department of Culture has, through The Swedish Arts Council supported The European Resource Center for Culture and this support was augmented by the County of Stockholm to ensure specific activities arranged in the greater Stockholm region. The European Union programs office supports the Europe Direct Information office. Intercult has in addition to this earned ca. 600,000 crowns from fees for lectures, conferences, courses, box office receipts and renting out its facilities