

Common



European
Cultural
Foundation

Ground

Summer
2023

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HOPE IS AN ATTITUDE

TEXT André Wilkens

Every day, we are bombarded with news that can easily lead us down a path of despair. It seems as though the world is filled with turmoil, conflict, and uncertainty. Many have written about it, discussing the problems at length, and the initial instinct is to do the same. But let's not. Let's take a different approach and look at stories and reasons to be hopeful. Because hope, I believe, can be a source of renewable energy.

As you flip through the pages of this magazine, you will be greeted with colors that reflect the spirit of summer, an invitation to embrace warmth and slow motion. We have curated a collection of remarkable content that celebrates the beauty, resilience, creativity, and unity of our European cultural community.

Our first section is dedicated to the Culture of Solidarity grantees and their remarkable stories and achievements. Next, we explore what remarkable and diverse spaces libraries are, how they reinvent themselves, how they connect across borders and how they tackle challenges at the most local level which can then be an inspiration for partners across Europe. You can then explore our CrAFt sandbox cities, what it takes for cities to become carbon neutral and what culture can do to make the transformation happen. The stories we present showcase the determination and resourcefulness of cities and communities which are committed to protecting our planet for generations to come.

You will get an update on The European Pavilion and how art can imagine better futures for Europe, and create hope. An introduction to our 'Sensing Earth' book invites you to consider the uneasy relationship between humans, nature and culture. Through thought-provoking narratives and captivating imagery, this book encourages us to embrace our responsibility as humans for our common planet. You can then get a preview of the SHIFT bookazine, a poignant collection of stories and images that challenges preconceived narratives of migrants in European media.

Dea Vidovic's call to action encourages us to harness our collective power and create change. Her words inspire us to move beyond complacency and actively engage in shaping a future that is inclusive, just, and equitable. In our interview with Dean Vuletic, we explore the transformative and often undervalued power of the Eurovision Song Contest. Even if one does not like the actual music one has to admit that Eurovision has created a European movement which is colourful, fun, engaging and hugely successful. In fact, Eurovision draws the biggest global TV audience apart from global sports events. Could this be a source of inspiration and hope for European policymakers?

Orville Breedveld's TV series on forgotten Black Europeans brings to light stories that have been marginalized or erased from mainstream narratives. By shedding light on these stories, we take a step towards acknowledging the full breadth and depth of European history and culture. The latest portfolio by our media partners, The Europeans, invites us on a visual journey through the Basque Country. These stunning images capture the essence of a region rich in history, culture, and natural beauty, reminding us of the diverse tapestry that makes up Europe.

Pawel Zerka's insightful article on the European Sentiment Compass presents a fascinating exploration of the collective emotions and aspirations that shape our European identity in these troubled times. By understanding our shared values and aspirations, we can foster a sense of unity and belonging.

A photo essay on Green Shoots by NOOR Images offers a visual testament to the transformative power of nature and sustainability. It reminds us that even in the face of environmental challenges, there is beauty and hope. Radio Europe Day invites you to tune in and celebrate the power of storytelling through the airwaves.

Through an interview with and the portfolio of photographer Patricia Morosan, we glimpse into a world captured through the lens of an artist. Her work invites us to see the beauty and complexity of the human experience, reminding us of our shared humanity. We also visit the Polish town of Lublin and hear how it welcomed Ukrainian refugees, showcasing the compassion and solidarity that can thrive in times of crisis.

To ignite our imaginations, we present a science fiction story from our friends at EDRi. This tale transports us to possible futures, urging us to reflect on the impact of technology on our lives and the choices we make as a society.

Are you feeling more hopeful already? I hope you do. We need your positive energy to face the challenges of our times. Hope is an attitude and a promise. Let us embrace hope as a source of renewable energy, nurturing it within ourselves and in the world around us.



Orville Breeveld, Dutch musician, composer and senior consultant at the Royal Concertgebouw in Amsterdam, is a man of many missions. Most of them centre around sharing his love for music, classical and popular, old and new. But as life goes, one thing leads to another.

CHEVALIER DE SAINT-GEORGES – A HERO, NOT ONLY IN HIS TIME

TEXT Friso Wiersum

And so it happened that over last year he hosted a TV show for which he wrote the pitch himself. We quote: “Europe. This second smallest continent carries a name, which in Greek means ‘broad’ (eurys), ‘face’ (ops). Then, if Europe is the

broad face, Africa must be the heart and Asia is a left-arm. Australia may be a left hand and the Americas a kind of hydraulic arm prosthesis. Europe definitely is not an island and is part of a much greater world for approximately 80 million years.”



ORVILLE LAUGHS AND SAYS: “Yes, that was the start, back in 2017. But I could have started with an anecdote too. For example, how during my touring as a professional musician I came across many statues, street names and coats of arms of people who don’t look like your average historical European. No, they looked a lot more like me, of mixed native Surinamese and West African descent. How come I never learnt about them? Why do our school books not contain migration histories in earlier European history?”

These histories, he argues, could be very important to contextualise contemporary migration to Europe.

OB “As you know the political climate is all about migration as a threat to our societies, but it is time we start realising about – and start living a collective history. One in which exchange is key, and with stories young Europeans of all different backgrounds can relate to.”

JOSEPH BOLOGNE

OB “At home I grew up with Martin Luther King’s books on the shelves. But Europe has had their own historical changemakers. For the TV series I dove into their lives, and followed their footsteps across the continent. To find

out about how they wanted to change their societies. And no, the TV series doesn’t provide us with an easy recipe on how to make change, but I hope the historical figures can serve as role-models for us.”

“Chevalier de Saint-Georges, for example. Born as a son of a planter and one of his enslaved servants at Guadeloupe, his father took the boy to Bordeaux with him. Joseph Bologne, as was his name, was given an upper bourgeois education and excelled at fencing and violin playing. After becoming European Champion in fencing, he was supposed to ride an honorary horse tour around Paris, which he, as a Black man, was forbidden to do under the then prevalent Code Noir. As a knight though, he could. Joseph became Chevalier de Saint-Georges.

His fame was comparable with football stars these days. Add to that his career as an excitingly virtuoso violinist and you can imagine he was a superstar. Hayden composed music for him to perform, he taught Marie Antoinette how to play violin.

He composed himself too, sonates, operas and music for string quartets, which were all the rage. It is estimated he wrote 1200 compositions, of which some 500 survived into our times. When Mozart, then eleven years old, came to Paris to become a star, Saint-Georges was an example.”

JOHAN CRUIJFF,
MICHAEL JACKSON
AND MARTIN LUTHER KING

OB “But racism had its ways. King Louis XVI received complaints when he was to appoint Bologne as concertmaster of the Opéra. Bologne would never obtain that honorary function. As a member of the Société des amis des Noires [who advocated abolitionism] he visited London, and was assaulted on the streets. With his fencing skills he easily defeated his attackers. His fame grew even more; he was Johan Cruijff, Michael Jackson and Martin Luther King in one person.”

“When the French Revolution broke out, he chose the side of égalité, fraternité and liberté, of course. He was recruited to lead a Black platoon to fight for the Revolution. Later, Robespierre imprisoned him, as he had ties with the Ancien Régime. After being released Joseph Bologne retreated into a quiet life, filled with music. He died in 1799.”

With Napoleon re-introducing the Code Noir and slavery in French colonies Bologne's fame and legacy were forgotten. Only recently has his influence on music been rediscovered.

MULTILAYERED CULTURAL HISTORIES

OB “But what a story! Joseph has become a personal hero, and I think his presence in Europe could be a leading example for many more. Not only as it shows Black presence in European histories, but also that it takes efforts to change things. As for history to change we need a long-term perspective, it doesn't suffice to ride 'the Black flow', we need activists to keep pursuing change, especially when making change is not in fashion. So, we need heroes to inspire us. This documentary series is all about unveiling the lives of some of these heroes.”



DOSSIER

CULTURE OF SOLI- DARITY

GRANTEES

CULTURE OF SOLIDARITY FUND – UKRAINE EDITIONS 2022

TEXT Szilvia Kochanowski

The Culture of Solidarity Fund initially was set up as a rapid response mechanism to the crisis brought on by Covid-19. Based on a public-philanthropic partnership fund of a growing number of donors, it supported almost 100 small- and medium sized cultural projects that aimed to maintain and reinforce European solidarity during and in the aftermath of pandemic lockdowns.

As we entered 2022, little did we know how European solidarity would soon be put to an even greater test, with the war in Ukraine bringing new urgency to the Fund's mission. Russia's full-scale invasion of Ukraine has violently disrupted the lives of people, cultural places and social systems. We see destroyed and empty public spaces – physical, digital and in the creative imaginary – that will need years of healing, inspiration and rebuilding. This war has highlighted the power of cultural civil society in these efforts, demonstrating solidarity through mutual support, understanding and efficiency in collaboration – in Ukraine, its neighbourhood and all over Europe.

Building on ECF's decade-long presence in Eastern Europe, its widespread network in Ukraine and the adaptable structures of the fund, we launched the first specifically cultural and European support tool for Ukraine in early March. With pooled resources from a group of European co-funders, the Culture of Solidarity Fund promptly identified and supported 12 emergency relief initiatives and on-the ground actions with larger donations. These included local initiatives that rescued and evacuated contemporary art and museum collections or provided shelter to artists and cultural workers arriving in the borderlands of Poland, and many more.

After responding to immediate cultural emergency needs in the first weeks of the war, the Culture of Solidarity Fund updated and streamlined its application process to support mid- and longer term cultural projects and actions in three thematic fields:

- Independent, alternative and inclusive information sharing in (digital) media that counters propaganda filter bubbles, fake news and the ongoing war 'infodemic'; Initiatives supported in this field include a fact-checking portal fighting disinformation in time of war or direct support for Ukrainian journalists and digital media;
- Safe cultural spaces that provide shelter in Ukraine or host artists, cultural workers and civil society activists forced into exile; Initiatives supported in this field include an Ukrainian – Russian – Estonian cross-border support network of artists and journalists and many

individual and group requests of displaced artists and cultural workers still working and seeking shelter in Ukraine;

- Artistic and cultural expressions that counter forces of fragmentation and support shared imagination of a peaceful future for Ukraine and Europe; Initiatives supported in this field include a network of crypto artists from Ukraine who through the creation of NFT projects raise funds for Ukraine or the translation and staging of contemporary Ukrainian plays in Finland, with profits going to Ukrainian playwrights fleeing the war.

With over 400 submissions, the Fund disbursed nearly 80 small- and medium-sized grants. Be it a group of fact-checkers, residencies, a poetry platform, film screenings or artistic research, these initiatives all offered meaningful solutions and stand as stellar examples of the strength of solidarity across societies, working towards future healing and understanding.

TUMANYAN DEVELOPMENT FOUNDATION

“Thousands of artists and cultural practitioners who could not/did not want to leave Ukraine continue to do their work – under missile strikes, without electricity, water, heating – reflecting on their extraordinary experience, countering destruction with creation, and providing a mental space of refuge to people around them. They should be supported with grants, publicity and a show of solidarity.”

SPECIAL EDITION IN PARTNERSHIP WITH EUNIC (THE NETWORK OF EU NATIONAL INSTITUTES FOR CULTURE)

The confirmation of Ukraine's EU candidacy and the ascension negotiations entail a cultural dimension to the wider process of reform and civil society strengthening. Knowledge and access to Ukrainian art and culture varies hugely across EU Member States, but generally, little is known about the dynamic cultural and creative history and presence of this large Eastern neighbour. This provides an opportunity to expand the shared cultural space into the future, deepening the acts of solidarity provoked by the war into longer-term international cultural relations, trust and understanding.

SAMIZDAT EASTERN EUROPEAN FILM FESTIVAL

“We believe that as a cultural exhibitor, we expressed our European sense of solidarity by giving a platform to the voices of those that are directly involved in the most significant events in the region and allowing them to be heard by those audiences who rarely get to listen about these issues from the people that are genuinely affected by them, and not just through numerous distorting intermediary sources.”

It is with this rationale that a special Ukraine edition of the Fund was launched in September to promote the visibility and embeddedness of Ukrainian culture across Europe, in partnership with EUNIC (the network of EU National Institutes for Culture), with core financing led by the Goethe-Institut and with additional contributions from the Institut français and Instituto Cervantes. The 15 granted projects included an international human rights documentary film festival in Kyiv and artist round tables on decolonising Western academic and cultural discourses on Ukraine.

LOOKING AHEAD

During the past few years, the impact of the pandemic, the war in Ukraine and intensifying environmental emergencies have accelerated ongoing social, economic, cultural, political and ecological transition processes in Europe. The aftermath of the pandemic and Russia's war on Ukraine have shown us how fragile and vulnerable European solidarity actually is and how much Europeans need to cherish and

UKRAINIAN OUTSIDER ART INITIATIVE

“Despite the war and the critical issues it brings, people – maybe, more clearly than ever before – value differences and experience compassion towards the most vulnerable. At the same time, we can see unprecedented community cohesion and the rise in sustainable social practices.”

protect solidarity as a central value in their communities and living environments. This goes to show that the Fund's mission is more relevant than ever.

In 2023, together with a growing network of over 20 philanthropic and public co-financing partners from all over Europe, the Culture of Solidarity Fund continues to support Ukrainian initiatives building resilience and solidarity as well cultural emergency needs (such as the recent earthquake in Turkey and Syria). In addition, it also sets out to explore the topic of 'Just transition' by supporting cultural initiatives that work towards a shift to a sustainable economy and society that is fair and equitable for all.

For the full list of granted projects please visit the dedicated page on our website: culturalfoundation.eu/open-calls/culture-of-solidarity-fund

CULTURE OF SOLIDARITY UKRAINE 2022 IN NUMBERS:

- 535 requests received
 - 107 initiatives supported with a total value of 1.700.000 EUR
 - Grants/donations range from 3.000 EUR to 50.000 EUR;
 - 14 co-financing partners: Allianz Kulturstiftung, Sigrid Rausing Trust, Fondazione Cariplo, Fondazione CRT, Fondazione CSP, Deutsche Postcode Lotterrie, GLS Treuhandstiftung, Zeit Stiftung, Bucerius Kunst Forum solidarity ticket, Moleskine Foundation, Haus des Stiftens, Goethe-Institut, Institut français and Instituto Cervantes.
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POLYPHONY IN ACTION

TEXT Polyphony Project





Polyphony in action by **Polyphony Project** is a series of free events focusing on Ukrainian culture and folk traditions, addressing Ukrainians who found refuge in Hungary. The project aims to provide help and support through events designed for and by Ukrainian nationals. Weekly family programmes took place in

Budapest and a 5-day event was carried out in rural Hungary. Ukrainian Courtyard at Ördögkatlan Festival is the annual event of Polyphony dedicated to Ukrainian culture. The mission of the Polyphony Project is to explore, preserve and present the musical folklore of Ukrainian villages.

THIS BIRD LOOKS IN ALL FOUR DIRECTIONS

a project by Dear, platform
for the epistolary form

TEXT Martha Jager



This Bird Looks in All Four Directions, named after a painting by Maria Prymachenko from 1977, is a series of letters by Ukrainian writers and artists which were sent to readers worldwide by post. Dating from February 24 to May 9, 2022, day one and day 75 of the Russian invasion in Ukraine, the letters by Asia Bazdyrieva, John Object (Timur Dzhafarov), Ukrainian Modernism (Dmytro Soloviov) and Lyso-venko Kateryna document the incomprehensible every day of living in and through the realities of war. In the shape of a collection of text messages sent to friends, a tracklist of an impromptu album archiving a body of work, a sequence of diary entries

that chronicle the lived experience of previously heavily theorized topics, and a poem dissecting the timeline of a catastrophe without a past or future, all letters reveal each writer's individual perspective and understanding of resisting, enduring and living the atrocities of war.

This Bird Looks in All Four Directions is the fifth series of letters published by Dear, an initiative by artist Martha Jager dedicated to the epistolary form and artist writing. Dear, publishes two series of letters per year which, following the mail-art tradition, are distributed to readers by post.

May 4, Ukraine

Dear

No name fits.

The catastrophe has no past and no future, being itself a constant humming of earth under our feet, humming of tunnels invisible in peacetime. they are always here, they run under ravaged cemeteries of the people not living here anymore, under the identical houses built throughout half of Europe, in old photographs and absences, in the abundance of occasions, thoughts and things that had never happened

The catastrophe comes to the surface again, and suddenly everything is in a tunnel dug by bloodshed machinery in the first and second world wars, a tunnel with even walls nicked by rockets and digging buckets, in which there is no time, or if there is, it is the fastest time in the universe, a hopelessly swift time transforming the living into the non-living on an impossibly grand scale

This humming of earth is then glossed over with jingling of glorifying monuments and rituals, but they fail to muffle the humming of everything not considered and not happened; rather, because of their enormous weight, they speed up the collapse of the thin layer of ground that separates living from non-living

The catastrophe is a time machine, or the fourth dimension, with an extremely wide black tunnel of the non-considered, considered and forgotten, considered and made up

In this tunnel, people dug tiny offshoots, dissimilar to the deadly industrial tunnel, with handprints, notes and little objects visible on the little crooked walls, offshoots reminiscent of the elders' hermitages in the Cave Monastery, like a space inside the war being carved out right now by the hands of Stas Turina, or Katia Libkind, or Asia Bazdyrieva, or Danyil Zadorozhnyi, Zhenia Belorusets, Oleksii Kuchanskyi, Nastia Teor and many others

Paul Celan, Marc Chagall, Anne Frank had carved out those chambers as little hideouts to evade the industrial tunnel's absence of time, as places to sit along with a saint, to touch relics, to invent a space for life amidst death, invent something that death can't take away, a means to close this tunnel that grows wider every century and threatens to destroy everything but itself

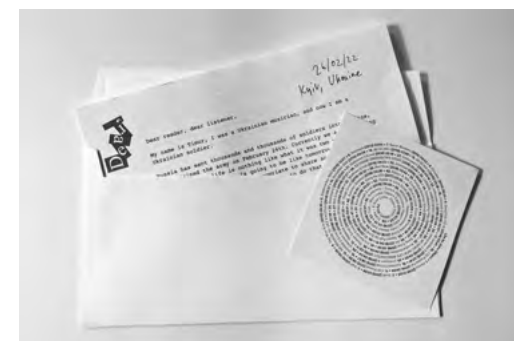
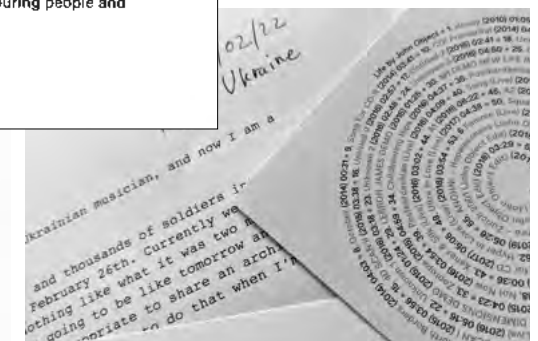
What's this, it can't be named, no name fits: violence, horror, war crime, all those words are too flimsy for the unbearable heft of children, women, men dying in the streets, in their homes, in basements, in hospitals, in cars

What's this, it can't be named, no name fits: hunger, humanitarian disaster, siege, the words are too flimsy for the heft of a child born in a basement and doomed to lack of infant formula, an elderly woman unable to get her diabetes medicine, an elderly man killing himself out of despair

What's this, it can't be named, no name fits: ravaged city squares, ruins of the house I liked watching at, deranged eastern horizon breaking out, devouring people and space like a black hole

Kateryna Lisovenko

Platform for the epistolary form
Amsterdam



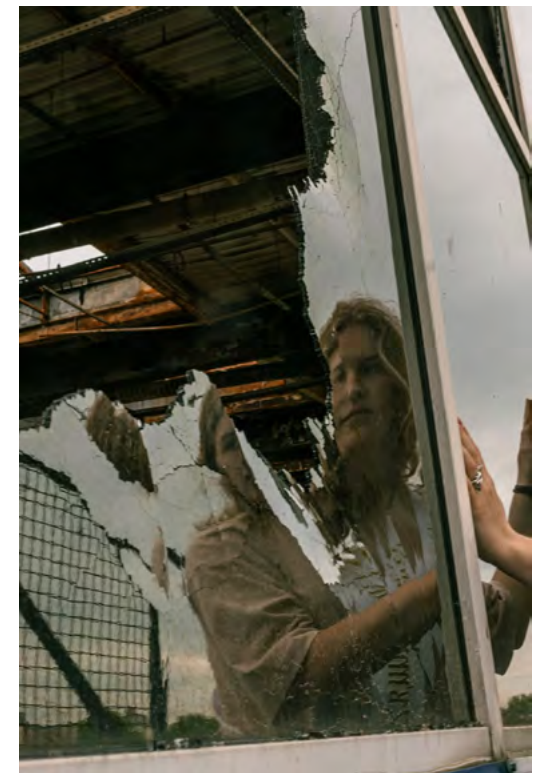
POV: GRADUATING IN WAR

TEXT Aleksandra Silik PHOTOGRAPHY Stanislav Senyk



1

1 Valeria in the red dress. Her photo went viral





Hundreds of Ukrainian graduating high-school students could not arrange a prom due to the large-scale destruction of their cities. Nevertheless, they decided to create their own memory of their school life and to show how it changed by the war. Striking photos of the teenagers gained tens of thousands of views per day and became known worldwide. We spoke with them and a Ukrainian photographer captured these images.

“And this photo session was shaking us. It reminded us again that the war is still going on, and showed its consequences. [...] Now, more people can see our real life and how graduates experience it.” – OLHA BABYNETS

Without a solemn ceremony, a sumptuous prom night and congratulations: Ukrainian graduates spent the last school days in the ruins of their hometown. As of June 2, 1,938 educational institutions in Ukraine were damaged by constant bombing and shelling by Russian troops, 182 institutions were completely destroyed. Among them are schools in Chernihiv, the northern city close to the border with Russia. **Stanislav Senyk**, a wedding and portrait photographer from Ivano-Frankivsk, captured on camera the emotions that local teenagers experienced during the military conflict.

He is convinced that it is very important to preserve history, especially now:

“I captured those emotions that people feel at the moment. And in 5-10 years they can look at those photos and feel them again... Many photographers fled, and I wanted to make people happy. I was just planning to make an album and give it to the students.”

“WAR BEHIND OUR BACKS”

Stanislav started searching for students for his project on Instagram. He says that at first not everyone agreed to participate, doubting that it was strange or inappropriate. But finally, the photographer found three classes in Chernihiv. Olha Babynets is one of the graduates who supported the idea:

“When we came back to Chernihiv, the first days we simply closed the windows because we could not calmly perceive the ruins observed from them. But later we stopped paying attention to it... And this photo session was shaking us. It reminded us again that the war is still going on, and showed its consequences. Others can actually

see the war behind our backs on these pictures... Now, more people can see our real life and how graduates experience it.”

Each class offered its locations for filming in different places in Chernihiv which suffered the most destruction by the war. Those were residential buildings, shopping malls, and of course, damaged Ukrainian schools.

“When I came to the location, I was shocked. But the children already seemed to have got used to living with it, they became stronger,”

admits Stanislav.

“Generally, I sensed pleasant feelings from these graduates. The entire shooting process seemed to be interesting for them, even amusing. And it did not cause indignation or negative emotions.”

The result was overwhelming. According to Stanislav, graduates were impressed with the photos they managed to create for the album. This proves that photography has a unique impact on emotions. Moreover, such a project was especially important for the parents:

“You saw Chernihiv. The souls of our graduates were also morally destroyed,”

wrote the mother of one of the high-school students.

“It was an extraordinary therapeutic photo shoot that inspired our children to live. It put an end to the past and gave them the strength to move on.”

This is the third charity project by Stanislav. Now he dreams of spreading the idea beyond the country. In particular, he is currently looking for opportunities to sell these photos at auctions and transfer the proceeds to the Armed Forces of Ukraine.

THE WALTZ ON THE DEBRIS

Stanislav's project is not the only one that clearly demonstrates the consequences of Russian attacks on Ukrainian civilian infrastructure. Also the school of graduates in Kharkov – the school 134 – was destroyed. That's where the 16-year-old Valeria studied. Her class also planned to celebrate graduation, the girls also prepared beautiful dresses. But it turned out that they had to **waltz on the debris**.

“The idea was initiated by the soldiers, who liberated our school from the Russian military. They offered to make a documentary video about

our school in memory and dance a waltz... We had been studying at this school for 11 years and it was very difficult to come to its ruins. We still can not believe that it has happened to our school... Before that my great-grandparents, my dad, my uncle, aunt and cousin were studying there. We also wanted to send my younger brother to this school."

Due to the war, only a third of the class stays in Kharkiv. Valeria explains that the city is still not very safe, especially in the evening, when there is more shelling. However, during the filming Ukrainian soldiers were with the graduates, protecting them and controlling the situation. But the idea of the photo in the red festive dress arose spontaneously:

"I was photographed by my mother on her phone. We just took a picture for ourselves in memory. And when it spread, we drew attention to our school and city. Some people still do not believe that this could happen to us, but we have shown that it's real."

Now the emotional photo of the girl and the video of her class on the ruins of their native school are known worldwide. But above all, Ukrainian students dream of peace in Ukraine and victory. Valeria says: "My classmates and I think that when the war is over, we will all meet in Kharkiv and dance the waltz in our rebuild school."

This interview is reprinted with kind permission of TEMA magazine in which the text was originally published: temamagazine.com/ukraine-special/pov-graduating-in-war



RAVING RUINS

TEXT Aleksandra Silik



Young volunteers from the 'Repair Together' movement arrange techno parties where young people join forces for rebuilding Ukraine after the war. Now ravers gather hundreds of people to clean debris while dancing to DJ sets and rebuild houses that have been destroyed by Russian military. We spoke to Dmytro Kyrpa, the founder of the 'Repair Together' movement about the inspiring project.

ALEKSANDRA SILIK: How did the idea of the project come up?

DMYTRO KYRPA: I returned from Western Ukraine in mid-April. Watching the news, I was in such a terrible state. And then reports began to appear that the Kyiv, Chernihiv and Sumy regions were de-occupied, but much attention was focused only on the Kyiv region. My friend and I decided to visit the Chernihiv region. We understood that the same horror had happened there, but no one reported about it. We arrived in the village of Yahidne. There, 356 people were kept for 26 days in the basement of a school, which is just 120 square meters. Unfortunately, twelve elderly people died there due to terrible ventilation conditions. And then we saw what happened to the houses. Every fifth house was completely destroyed, and others were damaged in one way or another. People live either in the open air, or in ruins with a leaking roof. We realised that we can fix at least some part of the houses and provide targeted assistance to the families in need. And we just started doing such repairs. At the same time, we also initiated gathering people to come to the place and helping with cleaning. Such events are called “toloka” in Ukraine.

AS Who are the people that come and help?

DK There are seven people at the core of the team. But we have grown quite a lot. In two weeks (the interview was conducted on 2 August) we will start a construction camp and rebuild at least thirteen completely destroyed houses. In order to achieve this, we are now actively communicating with entrepreneurs and celebrities to help finance it. Our strategy is not to attract donations, but to receive investments, mostly from businesses with benefits for both sides. We have created a certain list of advertising products for Ukrainian businesses. For example, we go to a building materials company and say that we have a house that needs \$15,000 to be rebuilt. We offer them to provide us with materials and a small amount of money. Then we will build a house from these materials, but in the process also make a film about it and show it on YouTube and Instagram. Another part of the project are the clean-up raves, which have drawn the attention of the world.

AS How did you come up with the idea of clean-up raves? What kind of music do you choose and who chooses the music?

DK We see that the level of destruction in Ukraine is so high that we need people who will join as volunteers permanently. It means

that it is necessary to make volunteering part of the usual lifestyle for our generation. Volunteering must replace what was recreation for us before the war. It should be interesting, entertaining, people should make contacts, fall in love and have fun. It just happened that we have similar tastes in music, we all went to similar raves and clubs. We have people in our team who understand this very well, and they shape the agenda.

AS How do the locals react to your on-site cleaning?

DK Cool, everyone loves us. For example, during the last rave, we were cleaning the cultural centre. In fact, we were sure that it was important for the locals. But then a man about my age came to us and said: “I was the head of this cultural centre. It had been prospering for the last five years, many artists had been here, many parties had been organised. Then, the occupiers came and destroyed everything.”

AS What challenges do you face and what kind of help do you need most now?

DK We are growing very fast, and the organisation is not ready for it yet. That is why we work overtime and without days off. Of course, this is a question of money. We cannot attract additional people because we still do not pay salaries. For three months, we allocated UAH 10.000-15.000 per person [approx 250-375 euro], so we need the attention of funds.

If we talk about Europe, more informational support would be great. Our initiative has the potential to turn into a global movement. We live in a very difficult time, a time of unpredictable events. Two years ago, no one expected a global pandemic or war in Ukraine. The same concerns environmental problems. International institutions proved to be insufficiently powerful. Along with this, there is a whole generation of talented and well-educated people who have a desire to change this world. Therefore, our current mission is to create an international movement of young people who will direct their skills, experience, and abilities to solve global crises.

This interview is reprinted with kind permission of TEMA magazine in which the text was originally published: temamagazine.com/ukraine-special/raving-ruins





1. During the three months of the project, the 'Repair Together' movement arranged seven massive debris clean-ups. The last one was in Ivanivka. Volunteers focused on the villages in the Chernihiv region that suffered from the occupation. Usually more than 200 people join to clean up the wreckage. Repair Together team also plan to rebuild bombed houses and set up new modular homes in these communities. © Pasha Youz
2. The Repair Together team has already organised two raves with DJs. In about four weeks volunteers plan to hold a large-scale two-city rave in Ivanivka, where young people will be cleaning debris, and at the same time the rave will take place in Berlin. Both events will be broadcasted on big screens. This way, volunteers emphasise the solidarity of young people all over the world against the war in Ukraine. © Pasha Youz
3. The last 'clean-up rave' happened in the cultural centre of the village Yahidne in the Chernihiv region, which burned down after Russian shelling. The volunteers dance to electronic music performed by DJs and live artists as they move rubble, construct new homes and rebuild old ones. © Pasha Youz
4. In October, the volunteers plan to hold an exhibition in the centre of Kyiv. It will be dedicated to the role of young people in the resolution of contemporary crises. They also want to involve influencers and create collaborations with representatives of the fashion industry to rebuild destroyed buildings. © Pasha Youz

THE BAD SEED

TEXT Krzysztof Czyżewski PHOTOGRAPHY Vera Blansh

ZATRUTE ZIARNO

walczącym Ukraińcom

wpada w oko dla chustek łez nieuchwytne
zgrzyta w zębach mułem mowy naniesione
płynie starą krwią z nieoczyszczonej rany
wschodzi drogą zaniechania przenoszone

ktoś kiedyś zamiast zabić puścił je wolno
w litościwym sercu zapuszcza korzenie
winne śmierci cierpienia wydaje owoc
i gubi za pokoleniem pokolenie

wierzą że nie wszędzie w ogrodzie niewinnych
że w ziemi ofiarą usianej obumrze
owocu nie wyda jeśli człowiek broń złoży
pamięć zatrze na krzywdzie posadzi różę

nie nie obumrze ani w próchnie upadku
ani w trwogach końcem świata pordzewiałych
ani w czarnoziemie grzechów odpuszczonych
nie obumrze w wodach piołunem zgorzkniałych

dopokąd żyje nie dostąpi przemiany
goryczką przyprawi pokarm tak połączce
podniebienia do smaku jadu nawykłe
że zgniliznę za słodycz brać będzie serce

zatrute ziarno obumiera z przemiany
nie wtedy gdy oddajesz za innych życie
lecz gdy zabijasz by niewinnych ocalić
by winę udźwignąć i miłość wykrzyczeć

TRANSLATION Christopher Merrill





THE BAD SEED

to the fighting Ukrainians

slips into your eye imperceptible to handkerchiefs tears
grinds in the sludge of speech deposited in your teeth
mixes with old blood flowing from an open wound
and germinates on some neglected heath

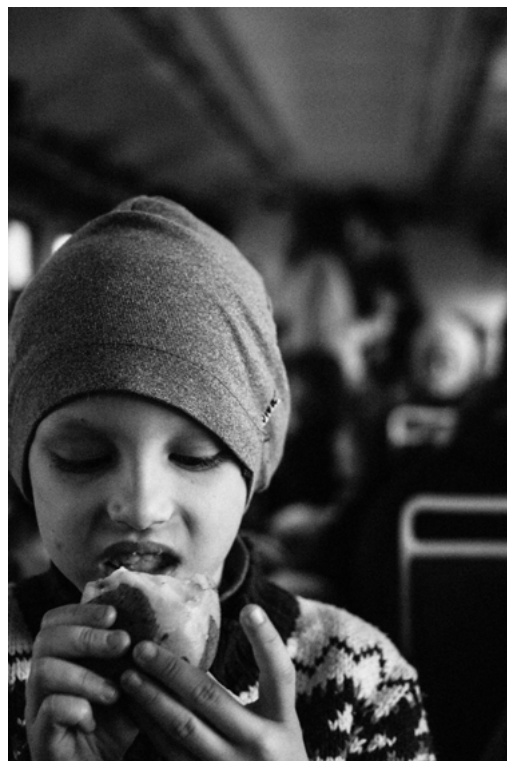
once when no one killed it off someone let it out
in a merciful heart it took root
it causes death and suffering it will yield
for generation upon ruined generation bad fruit

some think it will not grow in the garden of innocence
that it will die off in a killing field
that if soldiers lay down their arms it will yield
no fruit it makes memory fade it grows roses on abuse

no it will not die neither in the rot of autumn
nor in the rust of the world's end that masks our dread
nor in the black earth of all our sins forgiven
nor in the bitter waters thickened with wormwood

it will not change so long as it may live
it will taint food and tease the palette
grown accustomed to the taste of venom
what mistakes decay for sweetness the heart

the bad seed will die of transmutation
not when you sacrifice your life for another
but when you kill in the defense of the innocent
bearing your guilt proving you are a truly lover



In this photo series, photographer **Vera Blansh** documents Ukraine in the first days of the war.

These photos were reprinted with kind permission of Voices of Ukraine where the photos were originally published: **voicesofukraine.net/work/tribunal**

The poem is written by Krzysztof Czyżewski of Borderland Foundation, our 2018 Princess Margriet Award for Culture laureate, whom we asked for a contribution to commemorate the one year anniversary of Russia's full scale invasion of Ukraine.

ОТРУЄНЕ ЗЕРНО

українцям які борються

падає в око хустинкам сліз неловиме
скрипить у зубах мулом мови нанесене
кров'ю старою пливе із нечистої рани
сходить дорогою занехаяння перенесене

хтось колись замість вбити відпустив його вільно
в милосердному серці пускає коріння
винне смертю страждання дає плоди
і губить покоління за поколінням

вірять не зійде в городі невинних
що в землі жертвою всіяній вмере
плоду не дасть якщо зброю складуть
на кривді посадить троянди пам'ять затре

ні не помре у падінні порохні
ні у тривогах кінцем світу іржавілих
ні в чорноземі гріхів відпущених
у водах не вмере полином згірківілих

поки живе то воно не зміниться
покорм присмачить тирличем і так розбудить
піднебіння до смаку отрути яке призвичаєне
що гниле за солодке серце сприймати буде

отруєне зерно вмирає від преображення
не коли за інших життя готовий віддати
а коли вбиваєш щоб врятувати невинних
щоб вину підійняти і про любов прокричати

TRANSLATION Iryna Mularczuk переклад Ірина Мулярчук



INTRODUCTION

ALGORITHM OF GRIEF

The current Big Tech business model and oppressive state deployment of technology have been amplifying social, racial and environmental injustices, creating dangerous power imbalances that harm everyone, but especially marginalised groups whose voice is being silenced from the digital rights field.

The following story helps us reimagine and reinforce healthy alternatives to the current systems – a future in which people, the planet and technology connect to build a people-centred, democratic society.

This story was originally published as part of the project 'The future is now. Reclaiming connections between people, the planet and technology' by European Digital Rights (EDRi).

The EDRi network is a dynamic and resilient collective of NGOs, experts, advocates and academics working to defend and advance digital rights across the continent. For almost two decades, it has served as the backbone of the digital rights movement in Europe.

Read more about EDRi on their website edri.org



ALGORITHM OF GRIEF

NARO ALONZO

ILLUSTRATION Vidushi Yadav

K'ima awoke from the warm light slipping through her eyelids. Her sleeping pod shook softly, unfolding its breathing arms. She stirred to her side and read off the pod's REST tracker which showed that night's reading: *Respiration - 9.2, Environment - 8.3, Sleep Quality - 9.7, Time - 7.8 hours.*

A sigh escaped her lips, and she stretched happily. Judging from the lightness of her body and clarity of mind, it felt like it had been her best sleep since the last New Moon. The monitor flickers, and she sees a graph of her REST summarising the previous three weeks. It looked like a reading of the heartbeat from someone once dead. Surging skywards from a crawl – last night had been her best sleep.

It didn't make sense.

Thinking it was a temporary error to the pod system or a statistical issue, she let it slide and went on to start her day.

It wasn't noticeable at first, but as time passed, something started to feel off about her Espacio.

There was something so obviously different, but not enough to make her pinpoint what it was exactly. She looked around, wandering from room to room like a detective on a quest to find anything out of sorts.

Looking at her Life Lines, her digital social web, nothing seemed unusual. She had been receiving messages up until last night. The usual conversations. A grandchild asking for help with a loan, her children sending photos of stuff to fix or a new place they went to, a friend from the Senior Citizens Guild inviting her to play a hip

and knee-friendly version of sepak takraw. Nothing was new or surprising. The world as it was – the entirety of it – was as usual.

Maybe it was the ordinariness that she could not just shake away. Or perhaps, she had forgotten something important. K'ima noticed that her memory had started to lose its edge. She once had everyone's Life Line numbers memorised. Now, it took her some time to recall a password, often memorable lyrics mixed with numbers and symbols. There were increasing occasions of misplaced keys or hissing plants that she'd forgotten to water. The latest sign of her ailing memory was forgetting the birthday of one of her grandchildren, who ended up throwing such a tantrum he even blocked her on Age Gap, a Life Line dedicated to support conversations between generations.

After scouring through her files, documents, and photo albums, seeing nothing missing or out of place, she looks even more closely at her digital devices.

It was with some disappointment that she finds her Histories all intact. The caches were uncleared. She could see the places and websites she had been on weeks before. No suspicious activity. Maybe, it would've been anti-climactic if the mystery had ended there. Instead of feeling let down by the absence of clues, her excitement grows.

She kept following her gut instinct to dig deeper. Bite into the urge and chase this all the way to the end. It reminded her of her youth when she worked as a storyweaver for an alternative media station where she gathered community stories about people's Life Lines and wrote about their patterns. Stubbornly persistent, her stories had been a driving force for uncovering those odd goings-on that often went unnoticed. Many of them had made the village elders take notice and ultimately discuss, during assemblies.

K'ima would proudly declare in family reunions that her stories were the catalyst behind some of the most progressive laws in the community. Stories which roused Mother's Spirit in every member of the commune.

Hearing her regale them with tales of her glory for the umpteenth time, her children and their children would roll their eyes, "can we please talk about anything else?"

There was a trail here. K'ima's long-unused, yet nevertheless, accurate nose could sense it.

With newfound energy, one she had not felt for many years now, she started to scroll through her different Life Lines. When she was a storyweaver, many revolutions ago, her protocol would always be to start by browsing and mapping through Life Lines. People shared their lives there, and she most especially. At first, society was apprehensive of the strange new technology but through the rise and fall of tides they had come around to find and co-create online spaces where people could share openly and safely about their private experiences and innermost thoughts. Things they were often too shy to share, even with a shaman.

She scrolled through her many Lines. Her many Lives. It was like history was playing out backwards. Before her eyes, her present devolves into past. She watches an old woman awkwardly dancing a folk dance, her gestures revealing a flower unblooming into a bud, retracing then erasing footprints she'd left on paths around the world, into the arms of one person after another, her back slowly becoming straighter, eyes less milky, laugh lines fading into shadows. She replays the most significant struggles, greatest successes, and the most ordinary days. Though she tried to maintain a professional distance, seeing herself as the subject of investigation, she could not help but feel like she was at the beach stretching out towards the horizon where waves blurred the line between land and bodies of water. And there, reflected in the water was herself. In her palms, she would try to fit as much of the ocean's volume of data, yet they would simply slip through her fingers.

For the following weeks, K'ima focused on mapping her timelines. The dates where she was, the people she was with, what she was doing, what she was feeling: video clips, words, audio recordings. Much like time travelling, her mind

drifted to occupy the moments she captured. So many rants about the most mundane things. Taxes, knees, liniments, the neighbour's new pets. There was so much life to trudge through. What she was looking for was not just the needle in the haystack, but making sense of the haystack.

Even after pouring through those different Life Lines of hers—from Lines where her children would upload dance videos to those meant to connect citizens with the elders or Counsels—nothing seemed particularly amiss. Her life seemed to brim and overflow with events, people, and colour. Ticking her first checkbox, she moved on to the next, which was to investigate and look at the advertisements found across her Life Lines.

When she was a full-time storyweaver, she wrote a popular piece about why women refugees from nearby exploded stars all ended up doing the same kind of work. Even after revolutions, women from the recently extinct star Centauri A were all doing some form of work related to fabrics and clothing. In contrast, women from Centauri B, all 100%, ended up in kitchens across the archipelago. Interstellar laws weren't as inclusive as they are now, and Centaurians were classified as Type A or B back then. She remembered interviewing Axii, now a member of the Inner Counsel, about why she ended up starting a career as a seamstress despite being a well-regarded scholar on her Star. While ze finished up sewing the buttons of a uniform, Axii said that ze Life Lines, “—juz' kept on showin' dis job. All of 'em.' If not to sew, to laundry. Can't afford to be picky now ya.”

It was downplayed by the founding Life Lines, who though few, controlled the ads that would and wouldn't show up, who then defended that they only wanted to help Centaurians find work quicker. It didn't take long for K'ima to uncover that the counsels guiding the first Life Lines did not have any Centaurians on them, nor did the heavily advertised jobs in very limited sectors pay a fair wage. At first, even K'ima couldn't quite believe how something as seemingly inconsequential as an ad you scroll past could

possibly alter your world. But it does. Many Centaurians would live until their twilight years doing the same kind of work, feeling stuck and voiceless. It was the story K'ima was most proud of. Years later, after the 400 day revolution, Axii along with many of the Centaurians K'ima had woven with were asked to partner with and counsel Life Lines for the Wider World Web.

Advertisements. K'ima knew it was a long shot given the many changes to Life Lines that she hadn't kept up with, but she was convinced that they must have left some form of crumbs that she could trace.

Going through her Life Lines one at a time, she started to map out the different advertisements that had shown up in the last couple of weeks. She had expected it to be a lot more difficult, but since Life Lines had been required to commit to full Ad Transparency, it had become pretty easy. She had expected to have thousands of them, relishing the idea of spending the next months pouring through each one, but was disappointed to note that there were only a few hundred, many of which were dated revolutions ago, back when Life Lines and K'ima herself, were still in their beginnings.

There was an ad about the latest Air Rider, named after the ancient typhoon Yolanda, which had the highest carbon negative output of all the other models on the market. K'ima wondered if she had had a sudden urge of leaving and going off somewhere. In the bucket list that she had found, written by her then-teenage self, she had written that she wanted to one day “air-surf through the Westerlies.”

She'd been having impulsive desires the last couple of months, which had grown more frequent. She'd suddenly be completely swept up about something new. Just a few weeks ago, she had set up an aquaponic garden for some extra-terrestrial plants she had specially requested to be imported, and even bought a new ice cream maker that freezes using an unstable element that added a unique flavour. Could she have spontaneously decided to air surf?

Another ad was for an upcoming film by an independent director, a historical romance, set during the Age of Migration and played by a famous young actress. Maybe, even though she hated romance, she had wanted to watch this? Yes, the plot sounded absolutely cliché and boring to her. Yes, none of the cast were familiar or exciting. But maybe, she had wanted to go nevertheless? Had someone invited her, and she had failed to mark it in her calendar? Or maybe the actual clue was the Age of Migration, that during this epoch in humanity a secret was being kept, raging from the depths of her subconscious? Well, it didn't feel like rage. But whatever she was looking for, did make her feel uneasy.

There were a few political ads meant to boost the images of those running for Inner and Outer Counsels, which K'ima had long chosen to block off from her Life Lines. Other ads were about the most random things—a bioluminescent bouldering centre, a Tibetan musical instrument, an anti-gravity slipper, a karaoke machine that claimed to read minds, and even ergonomic socks “whose thread count can boost your walking pace by up to 0.5 mi/h!” She noted them all down, categorising them, noting their distinct features, and her own impressions of them. None called out to her. As much as they sounded...interesting... in their own way, with her imagination making her think of ways she could try them out, whatever she had forgotten couldn't possibly be about any of those products or services.

As a storyweaver, it's important to be detailed. One can't ever be too sure. Everything requires evidence. And so she unpacked each ad, trying to understand what they meant, where they came from, how they were selected to show up in her Lines – information all easily requested from the Lines. Yet, even with the information that they gave her, she remained unsatisfied. It was not enough.

It comes to a point where she starts reaching out to the businesses and companies that pushed the ads, something that would have been a wild goose chase during

K'ima's career. She even visited their stores to look at their wares and products. She spent hours just staring at and then trying on a pair of Levit8 shoes that her grandchildren had been raving about, trying to spark something in her memory. The store clerks were fascinated with her tale, and said they knew their company had advertised through three Lines for a few months to jibe with the holidays. Had she, coming across an ad, wanted to give someone a present?

Continuing with mapping her past, she came upon a decades-old ad shared by a friend. Long ago, back when “viral” was a living word in the many languages. It was titled, in a clickbait fashion, “Want to Delete Your History?” and the ad talked about an “advanced, state-of-the-art technology that can help people forget certain memories.” It was initially meant to help those with lived experiences of trauma, promising them the therapeutic benefits of forgetting.

K'ima tried to make sense of all this. Had she, perhaps, deleted a part of her memory? A fear came over her in waves, along with a thrill that rose from her aching feet. Could she have deleted a part of her? She tried calling the Life Line of the contact person on the poster, yet no one answered. There was also no available information on the Web about it, with few articles written about History Deletions.

Could this be a high security secret?

It was absurd. Yet, it was like an itch. Could she have done it, actually deleted something herself and then left such a thrilling mystery for her Future Self to find? Like a treasure hunt masterminded by her. “Oh Ima, still looking for trouble you old girl!”, she'd say to herself every time, “you smart girl, I'll show you!” On the other hand, it could've been someone else. Was she forced to be Deleted? Was this even possible? Regardless of which, what was it that was missing, that had been taken away?

Hitting a stumbling block, K'ima decided to ask K'ael for help. He was her youngest and the only one in the clan who had decided to pursue the same career as her. K'ael was a known and beloved storyweaver writing about newly

discovered plants and animals across star systems. Fortunately, he was on an extended work break and was resting a few islands away.

By K'ima's request, he came early the next day. Too tired to even do the proper greetings, instead, he made his way inside with just a few quick whispers on K'ima's open palms.

K'ima excitedly led him to the dining area, showing off her paperwork and other documentation. Stacks of them. Proudly hung on the walls were her story maps—highlighting her observations and findings on the ads.

“—it feels like I'm getting close to whatever it was that I had forgotten.” K'ael sighed deeply. This was the last thing he wanted to do while on his Leave. As much as he wanted to be honest and tell her to move on to other things, he also knew how stubborn his Ma' could be. She was the storyweaver who “dug her heels six feet into the ground”, never letting go. Thinking this would be resolved more quickly by giving into her curiosity, hoping her ignited passion would fizzle out sooner, he let her speak.

It was obvious to her that K'ael didn't share her level of excitement, but she rattled on and on nonetheless.

“—those are my guesses. I think I came upon this ad, then did something to have myself Deleted. Either it was me, or someone else.”

“Ima, I don't know what to make of them,” K'ael looked like he was more interested in the stew boiling on the stove that gave mouth-watering whiffs of herbs and chilli, “This is not my field of expertise.”

“I've sorted them out for you, here—” K'ima shows him what looked like a complex analysis of the contents of the Deleted History ad along with the outcomes of her research so far, “I'm noticing a few probable patterns. Ael, refresh my memory. Did I ever mention a story I was chasing, or something I wanted to forget? Have I been behaving strangely the last weeks?”

K'ael sounded irritated, “I just got back so I haven't seen you that much, Ma'. The last time we spoke through

Lines you were just talking about visiting K'aya. But I'm sure you've never been interested in any of these, much less talked about any story with me.”

Not liking his tone, K'ima mimicked it, “and what do you know of my interests?”

It was her usual way of starting an endless debate, and K'ael was not in the mood for it. “Ima looks like all this...with the Life Lines and the ads and the Deleted...they are getting to you. I can't answer your questions. Maybe you will have more luck with the Dighea?”

K'ima felt frustrated at being told such an obvious answer. She knew she could have gone to the Digital Health Centre or Dighea directly. But for some reason, she had wanted to ask K'ael first. There was something that she couldn't voice. In the same way that there was something she wanted to tell K'ael before he had left but it was left stuck like a fish bone in her throat. Whatever it was, she set it aside, vowing to come back to it. Right now, there were more important things.

Afterwards, K'ima immediately got ready. Wearing her favourite storyweaver outfit that had been skulking in the back most corner of her drawer, beside beads of leftover moth balls, she made her way to Dighea. She felt like she was young again, wearing her silk headwrap, which despite its age, still shone beautifully in its loud turquoise colour that made her long silver-white hair look like Talon, the majestic waterfall.

The nearest Dighea was only a hundred wingspans from her Espacio. Every commune was required to have one. It was usually located in the fourth Petealth, a flower-shaped hanging structure that held other health centres, such as the Menhea, for mental health, Physea, for physical health, or Mathea, for maternal health. Larger communes had more centres, and recently, a competitive spirit had been sparked, with communes trying to outdo each other with the number of Petealths they could offer. So far, Pa'rjab, which holds the renowned Lotus Petealth afloat between two cliffs was the

envy of all, and whose Lotus-health model might soon be replicated in other communes. K'ima queued for her turn in the triage of their humble Ixora or four-Petealth Dighea. From the giant wooden desk, she saw a familiar face and started to wave her shawl to one of them. It was Nejj, her 5th-degree cousin just a few Revolutions younger but with whom she had spent most of her childhood making up stories with, sparing no one.

"Nejj, why, how many orbits has it been?!" K'ima greeted loudly, holding their face close and kissing over their dark eyelids lined like tree rings. Their skin showed the marks of age. Sunspots covered them from head to toe like a galaxy painted with stars.

"Ima, how strange, how far has our time been?" Nejj was teary-eyed, and K'ima felt infected. It dawned on her that it had been so long since she had visited Nejj. So long in fact that she couldn't tell how much time it had been.

Nejj led K'ima into a separate Espacio where they sat on the soft flooring woven from alpha centaurian leaves, ochre-dyed pillows, with a centre table that held various devices. A calming incense burned from a clay pot nearby that relaxed K'ima. It smelled like the Balete tree she had once whispered the names of her secret crushes to while she was studying.

"I know we have much to sing about," Nejj joked, "But the Dighea's quite busy. So let me assist you first, and after my duty, I'll visit your Espacio."

K'ima happily told Nejj about her investigation with much flare and drama. Nejj looked hooked and captivated, and it felt like they were children again crafting myths about their aunts and uncles, or inventing conspiracies about the communes.

"I've only heard about Deleting Histories from Earthians, have they actually imported that tech here?" Nejj said, "Wait, let me check the ad first. Let's go over the consent agreement—"

After the Ceremony of Consent, Nejj expanded their

screen so that K'ima could see better without using their lens.

"Here is the ad you were talking about. From our examinations, they've appeared across your Life Lines only once. See this Attention dimension here, your first visual contact with them is only in the past week, when you started your investigation. All our tests also show that they have no data on you, and that, as far as your Life Lines are concerned, you haven't engaged with them in any way—including for any trade or business."

K'ima could not help but peel the dry skin from her fingers, a nervous habit. "Could I have been Deleted without me knowing, maybe by someone else? Illegally?"

Nejj searched through the Web, "See here Ima, this is the record of all activities on Delete History compiled by our Dighea activists, business, and government sectors combined – as far as we can see, Delete History has never been practised here, in any commune. In the Earthian Web, same thing, it never went beyond non-human experimentation. The ad is classified as fake news and false advertising, and the technology never really became more than a rumour."

K'ima deflated at that. Yet even with the rock solid information Nejj had given her, she couldn't let go of the thought. "This information, could it have been tampered with? Remember in our Ashen Days, Life Lines were all just free to do whatever they wanted?"

"Sure, long ago before Petra lost its rings Ima," Nejj patiently explained, showing K'ima the timeline of the Silver Revolutions, "Life Lines, who were secretly partnering with traders or merchants, would harvest all they could from us. Always, everything was about what could be sold, and they would incite even our Mother's Spirits just to make a sale. They would even show you ads of whatever they felt would make you react. Remember Tio K'Mhall?"

K'ima remembers K'Mhall, her mother's eldest brother who had sworn off Life Lines completely.

"It was soon after losing K'ilthu. Each day he would find his Life Lines full of advertisements about funeral

parlours, memory vials, or new models of urns. Even during Tia K'ilthu's 50 Songs of Sorrow, he was bombarded by ads about mate finders and pheromone perfumes."

Back then, K'ima had just thought K'Mhall could not handle the loss and decided to stay away from any form of Life Lines. That it was his form of mourning. She recalled him burning all the Lines he had in the backyard, looking proud at the massive crackling bonfire. For her, it was horrible and sounded like bones breaking.

"And now—?" K'ima tried to steer Nejj back before moving farther from the answer she sought.

Nejj flashes a different picture on the screen, showing K'ima's digital health assessment report, "I'm afraid, there's no trail here for your Story. No crumbs. An ant wouldn't even bother. Beyond the Dighea Pact, where all Life Lines are blood compact partners, there are layers of regulatory systems which make sure no one is harmed by any tech or any Life Line. We'll draft a report on this too, but for now, this is all I can give you Ima."

As though a valuable lead was taken away, K'ima wanted to berate herself for wasting so much time. To end up with nothing. "It's just that there's something there, Nejj. Something I am missing, and I cannot say precisely what it is."

"There's no technology capable of deleting histories or memories. I can assure you of that. Even if there were, you've never been the kind of person to do that, Ima. Remember the name of your column when you were a story-weaver, 'Never Forget'?"

Before they parted, Nejj had whispered a tender poem over the characters sewn in K'ima's shawl, one passed down orally in rituals between soulmates and sisters, "*My I, my other. My ink, my paper. What are we if not the full and empty. Don't we find ourselves only when we are missing?*"

After her appointment and the fun get-together she and Nejj had after duty, K'ima was tiredly fixing the mess that was her Espacio. An ache of acceptance had settled in the pit of her stomach. It was like a rock thrown into a dead

river, and after the flurry of disturbed sediments, had finally sunk to the bottom. Now, even the sediments were quiet.

It was in this solitude that a clear, laughably simple answer emerged. She had missed this. She had missed being like this—consumed by Mother's Spirit and passionately searching for questions, for things unknown, for stories. She had so desperately longed for a mystery, for an itch to scratch, for a purpose again, that she had created one out of her life.

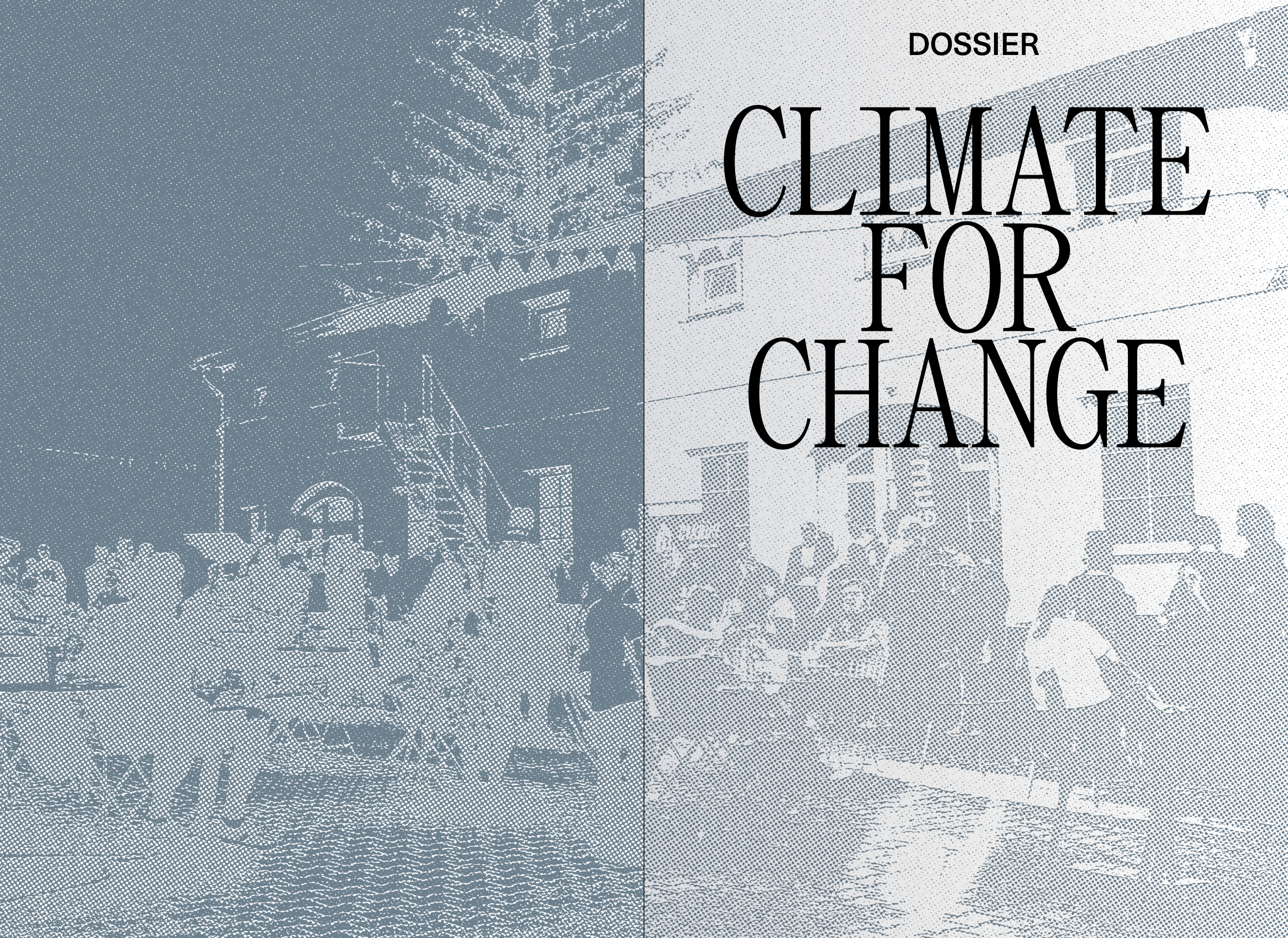
Surrounding her were hundreds of pages, hundreds of thousands of words from the investigation. She had never realised that she had woven so much. Forgotten were the usual aches of her joints and early bed-times. Similar to Life Lines, she had lived most of her life making connections about people's lives. Archiving, telling their tales, and ensuring theirs were carefully and meaningfully preserved for the future of communes.

Looking at her disorganised living room, with papers strewn everywhere, looking exactly like her workstation from long ago, she kneels, careful of her bad hip, and opens a dusty old trunk that kept her trusty word-loom. It was bulky, rusty, and smelled of massage oil – undoubtedly already an antique, a relic, yet still looking incredibly sturdy and reliable. Ready.

Fingers slow and creaky, but alive with muscle memory, start to press and reach for one letter after another. Slowly, K'ima starts to weave a story. She is not done yet done with being a storyweaver.

DOSSIER

CLIMATE FOR CHANGE



'Do you hear what I hear?,
said the chestnut to the pig
'I think I hear what you hear,'
said the pig to the chestnut
'I didn't know pigs could talk,'
said the chestnut to the pig
'I didn't know chestnuts could hear,'
said the pig to the chestnut.

* Part of the poem 'Choreography of Acoustics. On the Loss of the Commons & Sound Crafted from Old Hammering Languages' originally published in *The Chestnut, the Sea Urchin & the Tuning of the Bells*, 2021, written by Futurefarmers' seasonal constellation: Amy Franceschini, Lode Vranken and Livia Cahn, as republished in *Sensing Earth*.

COLOURFUL PARACHUTES

the foreword to the book 'Sensing Earth' by the editors

TEXT Philipp Dietachmair, Pascal Gielen
and Georgia Nicolau ILLUSTRATIONS Olf de Bruin

Sensing Earth tells us stories of both sensory impoverishment and enrichment. In this book we try to understand how the arts and the world's cultural communities, organisations and professionals can touch and reconnect to the Earth again. We follow artists, analysts and activists

Sensing Earth. Cultural Quests Across a Heated Globe is the 31st Antenna in the Antennae-Arts in Society Series, published by Valiz, Amsterdam. Please order your copy at valiz.nl

on their cultural quests for an ecologically sustainable future and find out how Earth, our rapidly heating globe, affects their work and artistic creations. Our first ideas for this book emerged when most authorities around the world had just imposed a second year of more or less strict pandemic lockdowns on their societies. While new digital collaboration routines and prolonged home office confinements began to put our hectic (cultural) mobility practices into question, the ever longer periods of staying out of touch with each other confronted us with profound sensory challenges. But also with new possibilities to engage, or disengage.

The temporary loss of face-to-face interaction and the struggles, or pleasures, for many to fully reconnect in physical space continue to have a deep transformational impact on us, especially in the cultural field. Our prevailing human-centred culture of exploiting natural resources and wiping out entire ecosystems in an irrevocable manner will likely result in more pandemics in the future. New public health emergencies may endanger everyone's livelihood soon again. But they will especially also threaten artists and cultural organisations whose professional existence may be affected even more than it already was by Corona.

Sensing Earth introduces artistic concepts, practices, organisations and cultural communities that stand for moving away from the prevailing anthropocentric approaches. They show us how the rediscovery and regeneration of our buried ancestry may help us with unearthing and expanding more planet-centred perceptions for humankind instead. The texts in this book argue for a new and global culture of solidarity and respect, in which all humans become aware again of coexisting equally as a part of nature and together with all other forms of life and the non-living constituents of our biosphere.

Covid-19 made us understand that a lot of travel is actually not really necessary and that many exchanges of ideas and information can also easily be done via the world wide web. However, the forcibly booming Zoom, Skype, Teams and Collaborate encounters also taught that cultural exchanges tend to fail and especially cultural transmission

becomes complicated when there is no real physical contact. Contemporary performances, theatre, music, but also visual art exhibitions can be difficult to take root if they cannot be experienced live. Physical nearness matters and perhaps even more so in the exchange between different cultures. People, but also art, are often only understood when we can see, feel, hear, smell and experience them in their totality; when we can experience how they not only rationally or logically, but with all their senses are connected with their social, cultural, political, economic and ecological habitat. But this desire and prerequisites to be near also confront us with a dichotomy between nature and culture. At the very least, it puts artists and cultural organisations at odds with the demands that the many ecosystemic crises of the planet place on us today. Does cultural exchange not require ecologically irresponsible physical nearness? And does a more responsible approach to our planet not equally call for a different, more local sensitivity; at least an embedded understanding of our environment and how everything is connected in its totality?

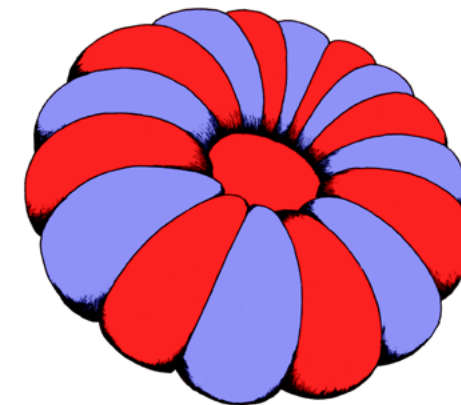
In *Sensing Earth*, artists, activists and scientists try to express this double-bound sensitivity to culture and nature. At least two things connect all their contributions: their plea for physical nearness with nature and cultures, and the reconnections of our histories, bonds and relationships with the ones that came before us. The understanding of a work of art, a person or a community as well as that of nature demands a live experience. It requires a specific sensitivity or an aesthesis, a unique way of coming into contact with our environment and with our ancestors. In *Down to Earth*, for example, Bruno Latour argues in favour of exchanging our distant view of the globe for an earthly experience. We need to get our feet back on the ground. Artist Jenny Odell argues in her opposition to the attention economy called *How to Do Nothing?* for more physical encounters and bioregionalism again. Such sensitivities for the local environment are for instance reflected in growing attention and advocacy for the cultural expressions and climate transformation-induced social struggles of indigenous communities and regional development questions all over the world. In the practical field of international cultural exchange and collaboration, the attraction of the very local comes along with art residencies in often very remote places and the very global mobility and long-distance travel between them.

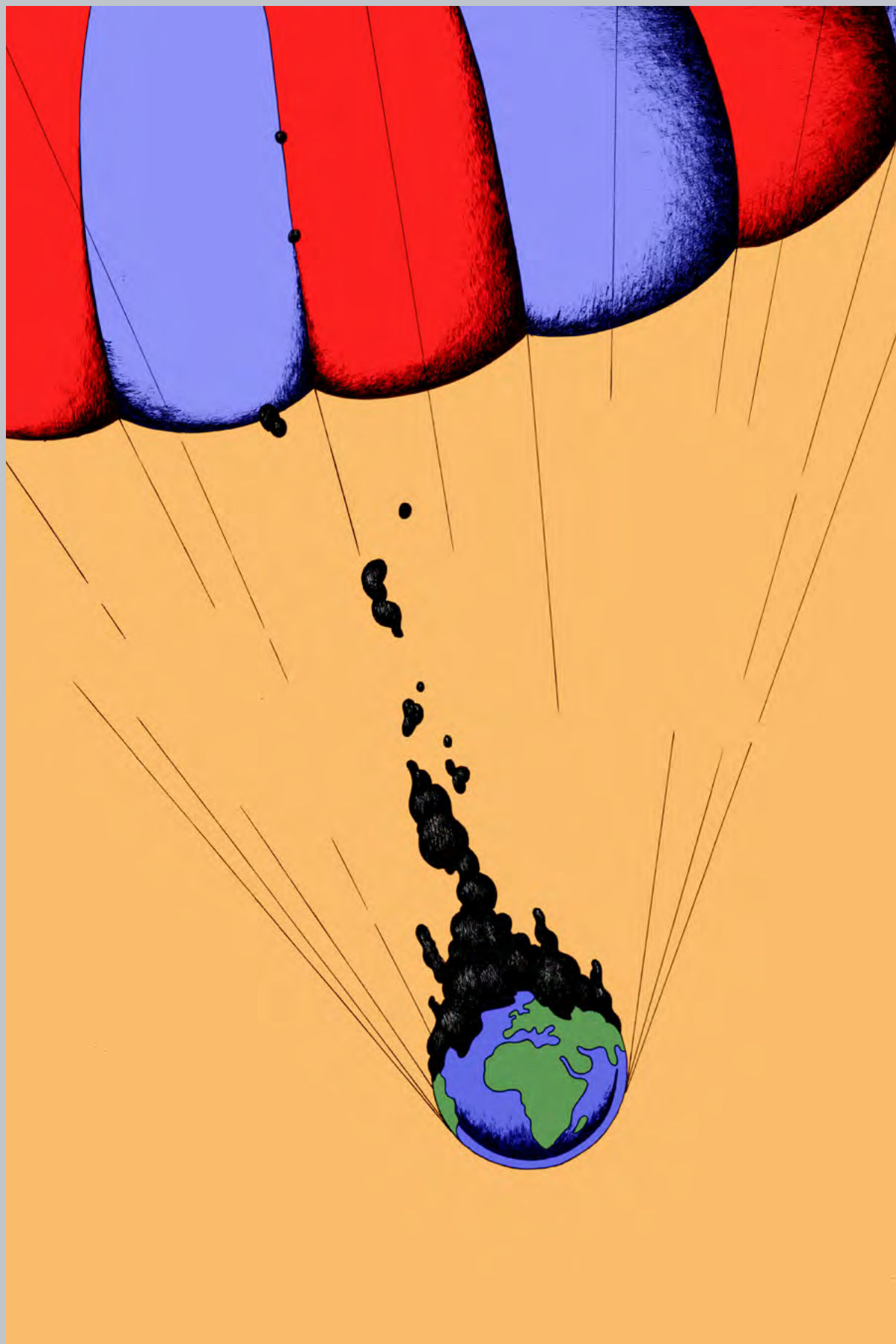
The Antennae-Arts in Society series uses culture and arts as a lens for thinking about and acting on the contemporary world. The current edition shall work as a call to our senses, through artists, thinkers and cultural agents reflecting the climate crisis through their sensibility, action, and place in the world. In *Sensing Earth*, we bring together some pieces in the attempt to narrate the world we live in and also to reflect on the involvement of artists in the construction of cultural policy paradigms that make sense, given what we know today about the planet's ecosystemic crises. The book is a call to think about what ways of perceiving and feeling the world can emerge or are already here and should

be given our attention. The multi-layered crises we live in are cause, consequence, and experience, depending on who is speaking and where you are located. The book brings a multiple, non-linear, and not necessarily pragmatic perspective, although authors also offer very concrete propositions to review established practices in the local and international arts circuit. Above all, we like to think that *Sensing Earth* brings questions that displace us to existential. Above all, we think that *Sensing Earth* brings questions that displace our existential sensemaking. We question the meaning of our origin and our primitive senses. As the subtitle 'Cultural Quests Across a Heated Globe' proposes, the book takes us on a number of cultural quests and to crossroads on an increasingly heated globe. They all explore some of our most essential cultural questions and possibilities for developing a new sensorium that encompasses the entire biosphere around us before humanity has reached the ultimate dead end.

The Brazilian sociologist Denise Ferreira da Silva, however, brings us the proposal of accelerating such an end of the world, at least of this world as we know it. *Sensing Earth* could perhaps also be a proposal for how to promote encounters and put oneself in movement in order to postpone the end of the world—or accelerate the end of this world that brought us to this dead end—and maybe turn the dead end into a crossroad that offers a continuation of our quests into a different and more sustainable direction.

It is interesting to think about the perspective of the new and the old, the future and the past, since many of the reflections are an invitation to what makes us human. Contributions in this book refer in some way to the need for breathing, the need for time, for meaning, for memory, and for belonging. Belonging as ancestry, that which came before us, but also that which remains here. 'The Dead are not dead', says a poem quoted by Luciane Ramos-Silva in one of the texts. As Naine Terena de Jesus says in another text, the indigenous way of life is still being considered obsolete and primitive and yet there is an increasing interest in the knowledge of the original peoples. A curiosity that may or may not be based on true listening and understanding interest. But there is something intriguing in knowing that, at this very moment, there are people in the world who have an intimate and symbiotic relationship with more-than-human beings. The lands inhabited by indigenous people are the lands where the fauna and flora are best preserved, which in no way means to say that they are untouched. Precisely because the relationship is not one of exhaustion, but of exchange, forests don't have to be like unaltered museum pieces. On





the contrary, the relationship is living, dynamic, natural and necessary. One is part of the life of the other and therefore one cannot live without the other. Interdependency.

In this sense, it is not a matter of essentialism or idealisation of traditional and secular peoples and communities, but to look at it as possibilities of restoration and cure—some of them have been here forever. We have the chance to narrate this world in other ways. *Sensing Earth* is a polyphonic invitation to new ethics and aesthetics. With its obvious limitations, far from claiming any conclusion or treatise. Rather as a contribution from a spectrum of artists, curators, researchers about the many relations between producing art, thinking art, distributing art, consuming art, and its many political relations with the world.

Bernardo Toro talks about a need for us to change from the paradigm of success to the paradigm of care. The success paradigm has led us to the foretold risk of us disappearing as a species. The Colombian philosopher and educator proposes that we make the transition to the paradigm of care, which, according to him, gives rise to a new ethic that consists in knowing how to take care of ourselves, our spirit, our neighbours, those who are far away, those who are strangers, the intellect, and the planet. To speak of care is to remind us that feminists have been calling attention to the invisibility of care work and of any maintenance work for a long time. The climate collapse is also a collapse of a certain way of understanding the world from a racist and colonial heteropatriarchal system. Ailton Krenak, a Brazilian indigenous philosopher and environmental leader, in his book *Ideas to Postpone the End of the World*, writes that the idea of humanity is a failed project—and invented by white, European colonisers. By the time we were born the project was already in place, and had already failed. The prevailing notion of humanity separates us from ourselves and nature, and entails a project of annihilation and exploitation:

“How can we justify that we are a humanity if over 70% of us are totally alienated from the slightest exercise of being? Modernisation has thrown these people from the countryside and the forest to live in slums and outskirts, to become laborers in urban centres.”

In 1969 the American artist Mierle Laderman Ukeles released her *Manifesto for Maintenance Art 1969! Proposal for an exhibition Care: 'Two basic systems: Development and Maintenance. The sourball of every revolution: after the revolution, who's going to pick up the garbage on Monday morning?' The modern world brings us disconnection, dressed in apathy and touches of dystopia. To think about care, maintenance and reproductive work is to think about the obvious interdependence of everything we are and do with what is around us. From the food we eat, to the garbage we produce, to the energy we use to turn on the computer and write this text.*

In the book *Lumbung Stories*, published by different publishing houses and written by different writers as part of the process of documenting fifteen, one of the articles, by German journalist Mithu Sanyal, tells us that scientist Kimmerer uses the name 'honorific harvest' to propose a change in how we relate to nature's gifts: "Never pick the first fruit, nor the last; give the plant something in return as an expression of gratitude." The summary is that in an experiment carried out at SUNY university, where she teaches Environmental Biology, one of her doctoral students developed different relationships with an American fennel plantation as part of a study and the result was that the area that developed the most—even more than the areas that had been untouched—was the one where the researcher engaged in reciprocity. Sanyal then concludes: "Human beings are not, therefore, the parasites of the planet. We have something to give (in return)! But we need to have access to knowledge and practices on how to do this."

In his book, Krenak tells us that there are constellations, small constellations, filled with people who sing, dance and make it rain. And he calls on us to jump:

"Who said that we can't fall? Who says we haven't already fallen? ... If this is an abyss, this is a fall. So the question to ask is: Why are we so afraid of a fall if we have done nothing in the other ages but fall? Why does the feeling of falling make us uncomfortable? We have done nothing in recent times but fall. Falling, falling, falling. So why are we worried about falling now?"

And he suggests,

"Let's harness all our critical and creative capacity to build colourful parachutes. Let's think of space not as a confined place, but as the cosmos where we can fall in colourful parachutes."

Sensing Earth gives its contribution in the forms of colourful parachutes that put us in motion, to relate to each other, to look beyond the mirror, but also towards it, and to face our responsibility in the face of urgency.

Reset the Senses!
Slow Down!
Dance Away the Crisis! And
last but not least,
don't forget to
Feel Again!

* Part of the introduction to *Sensing Earth* by the editorial team: Philipp Dietachmair, Pascal Gielen and Georgia Nicolau.

LE SOUFFLE DES ANCÊTRES *THE BREATH OF THE ANCESTORS*

Listen to things
More often than beings,
Hear the voice of fire,
Hear the voice of water.
Listen in the wind,
To the sighs of the bush;
This is the ancestors breathing.
Those who are dead are never gone;
They are in the darkness that grows lighter
And in the darkness that grows darker.
The dead are not down in the earth;
They are in the shivering of the trees
In the groaning of the woods,
In the water that sleeps,
They are in the hut, they are in the crowd:
The dead are not dead.
Listen to things
More often than beings,
Hear the voice of fire,
Hear the voice of water.
Listen in the wind,
To the sighs of the bush;
This is the breathing of ancestors,
Who have not gone away
Who are not beneath the soil
Who are not really dead.
Those who are dead are never gone;
They are in the woman's breast,
In the wailing of a child
And the burning of a log.

**The dead are not down in the earth;
To Have Eyes in the Back
They are in the dwindling fire,
They are in the weeping grass,
They are in the groaning rock,
They are in the forest,
they are in the hut,
The dead are not dead.**

* This poem by Birago Diop is included in the interview between Georgia Nicolau and Luciane Ramos Silva published as the chapter 'To Have Eyes in the Back'.

Climate for Change is a campaign by Philea, the Philanthropy Europe Association. They write:

“A growing number of foundations are committed to climate action, irrespective of their mission.

The climate crisis is the defining challenge of our times. Its effects are felt by people in every part of the world. It impacts our health, our jobs, our education, the food we eat, the places we live. The climate crisis cuts across every aspect of human life and, by extension, across all philanthropic activity.

In the face of an emergency of such scale and urgency, philanthropy is not powerless. In fact, it is uniquely placed to catalyse the much-needed transformations we must see across society. Any foundation, regardless of its scope, size, or mission, can apply the climate lens to its operations, programmes and investments.

By integrating the risks of climate change as well as the benefits of addressing climate change into your work, you can greatly increase your impact, whether you work in health, education, the arts, social inclusion or any other field. Together, we can each play our part in ensuring a liveable future for all.”

Join them here: <https://philanthropyforclimate.org/how-to-sign/>

We like sharing the article by Dea Vidović on how arts and culture can contribute to this climate of change on the following pages.



ARTS AND CULTURE FOR A CLIMATE OF CHANGE

TEXT Dea Vidović

CULTURAL CRISIS

An ecological crisis represents a global cultural emergency. Thus, the cultural sector should take concrete action. Responsibility for counteraction and prevention of catastrophic effects of climate change require the recalibration of crucial functions, meanings, and contestations that define arts and culture. In parallel, with their powerful role in addressing relevant and fundamental matters in society, arts and culture can articulate problems, inspire people to act, and change their mindset and behaviour. However, many countries still lack ecological sustainability policies designed for the cultural sector and financing for environmentally friendly arts and cultural practices. Moreover, as already very precarious fields, arts and culture need systemic support to act on the ecological crisis. Philanthropy institutions can play a decisive role in providing this support.

IMPACT ON ENVIRONMENT

Due to their low carbon footprint, culture and arts were not considered relevant to the environmental crisis. Moreover, the European Green Deal also did not recognise culture as pertinent for preserving the environment and promoting ecological sustainability issues. Nevertheless, arts and culture make an impact on the environment. There is an increasing volume of data on the carbon footprint and other ecological effects in film, music, visual arts, cultural heritage and the festival industry that arise from the transport of artists and artworks, electricity, heating, waste, and other activities. The issue of the mutual impacts of climate change effects on arts and culture and vice versa has not been receiving sufficient attention despite the fact, for example, that environmental change has had a massive negative impact on cultural heritage and cultural rights across the globe. However, it seems that the pandemic has brought a change in this area. A growing number of practitioners, experts, and policy actors talk about the importance of the role of arts and culture in the environmental crisis. The joint discussions have already launched multiple and diverse actions towards advocating sustainability and environmental responsibility with the intention to reduce the damage from eco-breakdown and protect the world.

MULTIPLE DIMENSIONS OF CULTURE

The role of culture and art in the struggle against climate change is multifaceted. The cultural sector can make many positive environmental changes, reshaping its modes of functioning, governing policies and management processes. Arts and culture are a public good, and citizens should have access to cultural content, participate and contribute to it. This enables the arts and cultural sector, with its wide outreach to diverse profiles of communities and audiences, to have a positive influence on sustainable habits and behaviour. Equally important is the power of artistic work and expression that can raise awareness of ecological crisis issues and encourage people to reflect and change their daily practices. Although works of art cannot change the policies of governments and corporations, they can influence them, being a powerful critical voice and a call to make decisions and act responsibly towards preventing further environmental destruction.

TOWARDS CLIMATE NEUTRALITY

The Covid-19 pandemic has revealed the deficits of the arts and cultural sector in the sense of resources, and yet arts and culture infrastructure has shown how resilient and adaptable the sector is despite those deficits. In the context of the EU, strategic orientation toward the green transition, the need for rapid changes, and the shift of the daily way of working, it is crucial to take into account the unstable working conditions in culture; the insufficient support and investments for their ecological transition; and the limited knowledge and capacities of actors in culture. Ensuring the long-term provision of financial incentives is imperative for achieving such a cultural adaptation (such as using ground public transport and car sharing in cross-border mobility, environmental impact measurements, energy-efficient equipment, the use of local materials and products, reuse of materials, etc.). New knowledge and skills are needed, enabling cultural sector actors to understand the environmental urgency and build their capacity to take creative and effective measures following sustainable practices. In this way, they will become resistant to the negative impacts of climate change and other consequences of environmental destruction, and change their ways of working, thereby ensuring a rapid shift of the cultural sector towards a climate-neutral sector.

THE ROLE OF PHILANTHROPY

This short exploration summarises the main reasons and motive behind the decision by Philea's Arts and Culture Thematic Network to focus on building links between the environment and arts and culture. The opening of this topic through the sharing of knowledge and practices and joint consideration of what can be done now will encourage further actions by those art and culture foundations that are already active. Foundations that have not yet joined these efforts will be motivated and inspired by the practice of their colleagues and more aware of how important a role they can play in the transition of the cultural sector towards a sustainable world. Without strategic and long-term support of national cultural policy in many countries for cultural transition, engagement of arts and culture foundations may represent an excellent opportunity for them to show how vital and relevant their investment in arts and culture is. Nevertheless, recognising the enormous disparities between countries in available sustainable infrastructure and transportation as well as in supporting environmentally friendly practices, arts and culture foundations must develop and implement environmental policies

based on climate justice, fair treatment, and affirmation of the decolonial perspective.

TAKE ACTION NOW

I invite arts and culture foundations to take action and join us in changing policies and grantmaking systems and investing in cultural transition toward sustainability. Time is running out.

What can philanthropy do? Philanthropy institutions can:

- Create green policies for their foundations;
- Advocate for green cultural policies and their implementation, nationally and internationally;
- Integrate green criteria in the grantmaking process;
- Protect cultural heritage and cultural rights from the negative impact of climate change;
- Invest in cultural adaptation (creation, production, distributions, infrastructure, events);
- Support arts that address the eco-crisis.

Philea's Arts and Culture Thematic Network encourages arts and culture foundations to play an irreplaceable role in this transition.



GREEN SHOOTS

TEXT NOOR images



Green Shoots is inspired by the work of Roy Stryker, who launched a nation-wide photographic campaign documenting the lives of the general public in the wake of the Great Depression, the world's worst economic downturn, during his time as the head of the Information Division of the Farm Security Administration (IFSA). The iconic images created during these efforts have come to define our shared visual understanding, not only of this period in history, but of the struggles experienced by individuals, families and communities in the face of severe economic crisis.

During the Covid-19 pandemic, NOOR understood the urgent need to create similar iconic works documenting the recovery of Europe from one of the biggest economic crises of our times.

Initially, the Green Shoots project was structured around creating photographic reportage following the implementation of EU 750€-billion-programme Next Generation. A quarter of the Next

Generation programme has been earmarked for climate action. With this in mind, Green Shoots embarked on a mission to provide photographic documentation of initiatives implemented under this umbrella, with special attention to trace circular economy and clean hydrogen initiatives, the roll out of wind and solar energy projects and the boosting for rail travel and clean mobility in our cities and regions.

The ten stories of the project strive to document a selection of initiatives that are currently being implemented across ten European Union member countries, within the themes of underwater protection and regeneration, food production, transition from traditional to green energies in towns and cities, development of railway infrastructure and more.

On the following pages you will find a small selection of images out of the ten stories. Please visit **green-shoots.eu** to see them all.

EAST MEDITERRANEAN BLUES

by Achilleas Zavallis



Mediterranean countries are being ravaged by desertification. Decades of unsustainable farming and grazing practices, deforestation, and poor groundwater management are taking their toll. With Earth's population projected to balloon to 9.8 billion by 2050, we must explore new food production methods.

Our seas and oceans can transform the way we feed ourselves. The breeding, rearing, and harvesting of fish, shellfish, and algae in water environments – commonly known as aquaculture – can strengthen and empower local communities and, given sustainable development, help us achieve food security in a rapidly changing world.

Critics of the practice say that it can damage the environment. This is backed by humanity's appetite for seafood being at an all-time high, fast outpacing what fishermen can sustainably provide. However, there is a solution. The Director of the Fisheries and Aquaculture Policy and Resources Division at the Food and Agriculture Organisation of the United Nations, Manuel Barange, believes the answer lies with proper regulation, legislation, and monitoring and control.

Untenable fishing practices and rising sea temperatures have seen Cypriot fish stocks diminish from one generation to the next. In 2015, the expansion of the Suez Canal dealt another blow, introducing two invasive species to their waters: the Lionfish and the Silver-Cheeked Toadfish. While the Lionfish can be eaten, the Silver-Cheeked Toadfish is not only extremely poisonous, but it also tears through fishing nets in search of smaller fish caught in them. With each net costing between €250 and €300, many struggle to repair the damage done to their equipment and see their livelihoods threatened.

Despite these challenges, Cyprus has created a small yet thriving aquaculture sector, supported by strict governmental quality and environmental controls. The island's strong sea currents also help things along, cleaning the waste created by large concentrations of fish in one place. As a result, Cyprus can not only cover a big part of the local demand for fish, but it can export its produce in a world where its reputation is nothing but superb.

AQUATIC GARDENS: GALICIAN MACROALGAE OR THE FOOD TRANSFORMATION

by Bénédicte Kurzen



Think of the ocean as a garden. The Galician and Cantabrian seabeds are some of the richest in the world. The unique mix of waters gave birth to a magnificent landscape, home to hundreds of edible varieties of seaweed in all shapes and colours.

Antón Muiños is familiar with a great many. Having started diving at just five years of age, his passion grew into a company, Porto-Muiños, which now harvests seaweed and turns it into pasta, paste, or dried flakes for chefs all around the world.

Interest in algae has boomed in recent years. The European Commission declared it an important source of alternative protein for global food security. Algae is a perfect candidate for the Farm to Fork Strategy, one of the key components of the European Green Deal. But at the core of seaweed harvesting lies a key question: how can mass human consumption be reconciled with sustainability, accessibility, and cost?

These words feature in every one of Antón's sentences. Concern etched on his face, he shows me a photo on his phone: an aquatic landscape that has been overharvested. The bare rocks evoke a cemetery, the dead spines like ghosts of the once-lush aquatic garden. While it has taken Porto-Muiños a decade to sell 100,000kgs of seaweed, new players see an opportunity for profit. In just one year, some of them harvested a massive 25,000kgs, says Antón.

Seaweed has many biological functions: fish lay their eggs, seashells and bottom feeders find refuge from predators. It is both a nursery and a hideout for many marine animals, promoting underwater biodiversity. It is also crucial to ocean health, helping regulate carbon dioxide, phosphorus, and nitrogen in marine ecosystems. But it is a sensitive creature. If one layer of this forest dies, the underlayer, which should be less exposed to light, dies too.

Antón is not alone on his mission to educate and promote respect for the sea. His son Tonio is teaching other divers to collect seaweed and seashells on a seasonal basis, to pick





them with care to guarantee regrowth. Unexpectedly, the sun rears its head in this usually grey area of Spain. As it hits the water, all the underwater vegetation turns into a kitsch, saturated postcard.

In the Centro de Investigaciones Científicas Avanzadas, Universidad da Coruña, Dr. Javier Cremades Ugarde walks from the fridge to the bubbling water tanks. On green strings, we can observe seaweed developing small branches. This aquaculture system is protected from so many of the challenges wild algae is facing: global warming, poor water quality, invasive species, and so much more. If Europeans get used to the oceanic taste, this kind of farming is the only way to keep up with the demand for seaweed, says Antón Muiños. Dr. Cremades Ugarde's nursery in his laboratory is just a few kilometres from the coast.

TELL ME WHAT YOU EAT

by Ciprian Hord



During the communist era, Romanian people had to endure gruelling food shortages and deprivation. It is easy then to understand how, following that chapter, mass production and consumption took the country by storm. There was an influx of imported goods, and small peasant farms that were dismantled by communists now faced a new threat – supermarkets.

But a new generation of consumers is coming to the fore. They favour local products not only for health reasons, but because they reflect traditions. By buying local, consumers know they are strengthening social cohesion and community spirit, contributing to the development of self-identity. They also know that their purchases provide employment opportunities and contribute to the preservation of rural space and the development of a sustainable, green economy.

As a consequence, everywhere in Romania, small farms are re-establishing themselves. Some grow fruits and vegetables; others raise animals for dairy and meat. Then there are those who make traditional products. The common thread linking all of them is a connection to the spirit of old rural societies that were wiped out by the communist regime. These were

people who lived in harmony with nature, who had a millennial wisdom on how to keep soil and water healthy.

They had an inherent awareness of sustainable methods of production, using natural resources sparingly and minimising waste. Romanian peasants were farmers who wanted to feed their children the fruit of the earth from their own garden. And that philosophy and care for the environment remained, even when they specialised and started producing for others. Several NGOs have been set up to sustain this trend and strengthen the connection between the modern village and the world of busy city dwellers. These include Nod Verde (Green Knot) in Transylvania, Roade și Merinde (Fruits and food), and Nord Natural in Northern Moldova. They offer training and counselling on technological innovation and marketing activities. They also help local farmers meet market and food safety requirements, all while rebuilding a relationship of trust between producer and consumer which will ultimately increase sales.

This rebirth of local food producers in Romania is in harmony with the European Green Deal's concern for providing healthy and affordable food to all. The Farm to Fork Strategy aims to make food systems fair, healthy, and environmentally-friendly. But food systems cannot be resilient to crises such as the Covid-19 pandemic if they are not sustainable.

A sustainable food system should have a neutral or positive environmental impact, thus helping to mitigate climate change and adapt to its impacts. It should also work to reverse the loss of biodiversity while ensuring food security, affordability, nutrition, and public health.

INDOOR FARMING IN AMSTERDAM

by Kadir van Lohuizen



Given the purchasing opportunities we're surrounded with, it's easy to forget that strawberries used to be a summer fruit, or that the main supplier of avocados to the European market is halfway across the world in Peru. Human ingenuity now allows us to get anything we want, anywhere, at any time, but that luxury comes at a price.

Founded in 2010 in Den Bosch, PlantLab specialises in innovative urban farming technology, using LEDs to boost daylight. The goal is to optimise food production in relatively small areas without using chemical agents, all while reducing water consumption and working towards ensuring the sustainable food supply of the future.

Their 'local to local' philosophy makes it possible to radically shorten the logistic chain year-round. The benefits: good product quality, longer shelf life, a reduction in food waste, and no carbon dioxide emissions or nuisance associated with long-distance transport.

Boasting the biggest indoor farm in Europe, PlantLab produces its vegetables on 15,000m²; however, the company is growing, even setting up new facilities in Indianapolis and the Bahamas. In their repertoire are vegetables like cucumber, lettuce, tomatoes and herbs like basil and coriander. At the time of writing, they produce enough to deliver vegetables to 15,000 people in Amsterdam.

The produce from PlantLab is now supplied to Picnic, a company that delivers groceries to your door using a fleet of electric vehicles. Picnic claims that they have almost no food waste due to their next-day delivery system. The swift turnaround means Picnic knows exactly what they have to order from their suppliers.

Today, Picnic operates in 170 cities and towns in the Netherlands and services 850,000 customers. Picnic also operates in Germany and France and is expanding rapidly. The turnover last year was one billion euro.

A STORY OF RENEWAL FOR SLOVENIAN RAILWAYS

by Katja Goljat



Slovenia has over 1,200km of railways, with a history dating back to 1846. The railways were a source of beauty and pride for generations of railwaymen, technicians, and engineers, connecting the country to Austria and Italy. After independence in 1991, however, there was a shift.

Slovenian authorities invested mainly in the development of motorways. Cars took priority over trains, and many railway lines in Slovenia were left in disrepair. Now, many fail to meet

European transport requirements. But in the last fifteen years, whispers of change have grown louder and turned into action.

On July 1, 2021, the European Commission endorsed Slovenia's recovery and resilience plan, which emphasised sustainable mobility as part of the country's green transition. Thanks to an investment of almost 300 million euro from NextGenerationEU, Slovenia's rail infrastructure is undergoing a massive transformation.

The existing routes of railway lines Ljubljana-Brezovica, Kranj-Jesenice, and Grosuplje railway station are being modernised first, with reconstruction being carried out alongside operational single-track railway traffic. In March 2022, the most intense part of the renovation, the 104 km long Ljubljana-Divaa railway line, took centre stage. The 7km Ljubljana-Brezovica section was upgraded. The railway line crosses the edge of the Ljubljana Marshes (wetland), and special attention was needed in some sections due to the soggy terrain.

The biggest undertaking was the construction of a new concrete bridge to replace the old steel bridge over the Mali Graben stream. By cutting the double-track iron bridge in half, the train was allowed to run on one track while the construction of the concrete bridge started.

The project will culminate with a historic change – the construction of new railway infrastructure, the so-called Second Track Koper-Divaa. This new track will serve important freight traffic which currently finds itself saturated and relying heavily on lorries. This new route will travel underground, requiring 37km of tunnels to be dug. The investment is high, but when one train set can replace 40 lorries, the trade-off seems logical.

The company building the line, 2-TDK, is proud of the project's green credentials, as the limestone quarried from the tunnels is being used as a secondary raw material in temporary concrete batching plants. At the same time, constant environmental monitoring is being carried out. Once the works are completed, 10,000 local and indigenous plants will be planted along the 7km-long route.

There is also encouraging news for Ljubljana, where the construction of the Emonika Passenger Centre, comprising a new bus station and a renovated railway station, is underway. The estimated value of the project is around 111 million euro. The new railway station is the starting point for an updated train timetable, which will see trains running from all five directions every 15 minutes during peak periods. By the end of 2022, 52 new Stadler passenger



trains will be running on Slovenian tracks, to be joined later by 20 new trains from the new Slovenian Railways tender.

All of this will work to increase capacity dramatically and hopefully usher in a new age of public transportation for the Slovenian people.

THE GOLD OF THE GREAT PLAIN: GEOTHERMAL INITIATIVES IN HUNGARY

by András Zoltai



I was born in Szentes, a little town in the southern plains of Hungary. It has a rich agricultural history, famous for its sweet pepper and tomato cultivation. It's even more famous for the 34 thermal wells in the area. Local farmers call the hot water the 'gold of the Great Plain'.

I have had a very close connection with thermal water since childhood. I remember the steam of the old thermal bath, the smell of the water and the public drinking wells on the streets.

Hungary's outstanding geothermal potential has traditionally been exhibited in the country's spas. But industrial uses have made headway in recent decades, especially in horticulture, where heating of greenhouses and polytunnel tents have long histories. This is how I ended up researching this rare and valuable energy source.

I started photographing the traces of thermal water from drilling wells through details of greenhouse cultivation to the final products. I sought to visualise this invisible energy and understand the pros and cons of geothermal technology. To this end, I visited practitioners, big and small, who utilise it in their greenhouses. Among others, I went to one of the oldest horticulture cooperatives, called Árpád Agrár Zrt, which began using thermal water for heating in the 60s. Today their greenhouses cover an area of over 60 hectares and are carbon neutral.

Despite the extraordinary number of thermal wells present in Hungary, very strict regulations and the relatively high cost of entry make geothermal energy the least exploited renewable energy source in the country. Even so, it still has a key role in achieving the 2030 mid-term climate neutrality goals, and in June 2021, the Hungarian Ministry of Innovation and

Technology announced its support for geothermal heating projects by covering the handling of the geological risks of the first wells. This has made Hungary the seventh country in Europe to introduce a state-supported de-risking scheme.

One of the EU's Sustainable Development Goals is to ensure access to affordable, reliable, sustainable, and modern energy for all. In this sense, geothermal initiatives might become a real substitute to fossil fuels in European countries where hydrogeological conditions allow their development. The growth in this sector depends on whether the EU recognises the potential of geothermal projects in decarbonisation and encourages stakeholders to invest.

With this goal in mind, on April 4, 2022, the European Geothermal Energy Council (EGEC), partnered up with the 150 biggest companies in the industry and called on the European Commission to prepare a new strategy for geothermal energy and sustainable raw materials extraction by 2023. This will hopefully help the EU to reach their climate and energy targets by 2030 and attain climate neutrality by 2050.

LOCAL EFFORTS TO WRITE GREEN FUTURE OVER BLACK COAL HISTORY IN SILESIA

by Kasia Strek



Silesia is considered the centre of coal mining in Europe and the most industrialised region in Poland. It is also home to the highest number of the most polluted towns and cities in the European Union.

The region and its history is marked by mining, through the extraction of silver in the Middle Ages, along with zinc, lead, limestone, sand, and of course the extraction and processing of coal, which continues to this day. Dangers to health are hidden underground in the form of heavy metals and are suspended in the air as smog and pollution from combustion. There are 100 contaminated sites due to heavy industry discards. In the town of Jaworzno, there are over 50 stockpiles and excavation sites of various types.

Local activist Marcin Tosza said there is hardly a landscape in Silesia which is not

affected by heavy industry. In fact, coal energy represents up to 80% of Polish production, and employment in the sector is very high, especially in Silesia. The conservative government has long considered coal a source of national pride and the only solution for energy independence. However, the winds of change are blowing.

Last year the government signed a deal to end coal mining in the country by 2049. The transition will take time, but a shift is visible in the actions of local communities. Despite official statements from mining companies to the contrary, mines are lowering their working capacities and shutting down one by one. Not only do young people not want to follow in their ancestors' footsteps and work in the mines, but the social consciousness about the environment, clean air, and the impact of coal seems higher here than in other regions.

Poland's accession to the European Union saw local environmental departments and institutes coming to the forefront, leading the effort to neutralise contaminated sites. The goal is to turn the disturbed landscape into a place friendly to plants, animals, and above all, local residents.

In previous years, the cities of Ruda Śląska and Chorzów were chosen as European pilot cities for green investments, setting an example other municipalities could later use. As part of the Horizon Europe project, Katowice, the capital of coal, is to test the solution of green acupuncture on concrete heat islands. Despite the blackness of the coal and mines around, residents will be able to look at the greenery, at least for a moment, and see the beginning of a new way of thinking.






‘HELP TO BUILD YOUR FUTURES!’ ABOUT CREATING ACTIONABLE FUTURES

TEXT José Rodríguez **ILLUSTRATIONS** Olf de Bruin

Creating Actionable Futures – CrAFt is a three-year project spanning from 2022 to 2025 that has received financing from the European Union’s Horizon Europe Research and Innovation Programme. The project envisions a world where cities are not only climate-neutral, but also inclusive, beautiful, and sustainable.



To bring this vision to life, CrAFt unites key stakeholders including policymakers, local and regional authorities, city developers, property owners, tenants, cultural and creative sectors, and higher arts education institutions. Together, they are shaping the transition to climate neutrality, paving the way for a brighter and greener future.

With Amsterdam, Bologna, and Prague serving as CrAFt's Sandbox Cities – cities where experimental practices are implemented to test new ideas and models for urban sustainability – the project is poised to engage in testing local collaborative governance models, sharing knowledge among them to achieve the ambitious goal of climate-neutrality by 2030.

Joining these cities are over 60 other CrAFt Cities and city clusters across Europe, all committed to the cause and ready to make a positive impact on the environment by actively engaging their local stakeholders.

CrAFt is, therefore, an important bridge between cities and the New European Bauhaus (NEB), a European Commission initiative that aims to bring together sustainability, design, art, culture and science to develop innovative solutions for a more sustainable and inclusive future for Europe

The New European Bauhaus seeks to reimagine the way we live, work and interact with the environment by promoting a harmonious and sustainable relationship between people and the planet. The initiative encourages collaboration between different sectors and stakeholders, including designers, architects, policymakers, entrepreneurs and citizens, to create practical and tangible solutions that can be implemented at a local and regional level.

CrAFt is building strong ties between other New European Bauhaus initiatives, such as the six NEB Lighthouse Demonstrators, and it's setting the ground for a New European Bauhaus Policy Support Alliance. This coalition will be dedicated to promoting policies and initiatives that will make European cities more sustainable, inclusive and beautiful.



SHOOTING RANGES AND FREE CULTURAL SPACES. CRAFT IN AMSTERDAM

TEXT Friso Wiersum ILLUSTRATIONS Olf de Bruin

As many European cities, Amsterdam needs looking into new ways of developing within its city limits. Part of this process are formerly non-public places turning accessible. A totally different element is learning from collectively run 'underground' spaces on how to build cities bottom-top. Let's look at two test-cases:

BRINGING BACK CULTURAL CITIZENSHIP

Free cultural spaces generally arise more in the 'underground' of cultural movements and are underexposed within the urban transformation of our cities. Free cultural spaces inherently share the New European Bauhaus values through their cultural expressions, diversity and mutual solidarity and have the potential to produce shifting perspectives within the daily practices of our societies.

Often competing with commercial parties for space, these initiatives are at odds with the gentrification with which neighbourhoods or districts are currently being upgraded. That is one of the reasons why the municipality of Amsterdam initiated **Expeditie Vrije Ruimte**, a project focused on exploring new ways of collaborating to secure the position of free cultural spaces.

Free cultural spaces strengthen the mutual connection between city, rural and neighbourhood residents, and through their hospitality, they promote a pluriform cosmopolitan community. With this, they have the potential to bring inspiration, creation and cultural citizenship back to our urban landscapes.

MARINETERREIN

The **Marineterrein**, a former naval base, is located at the very heart of the city and has a rich history. Currently the area is being developed from being a closed military area into a future-proof urban district where co-creation and open innovation are possible. With flexible

working and meeting spaces, special housing, sports, recreation and greenery.

The whole area has been developed and opened up as a living lab: a testing ground for inventing, testing and applying scalable innovations for urgent, urban challenges. A striking element of this redevelopment is that culture and creative industries have been giving a crucial role in helping to shape the identity of this new area.

The former shooting range is a test-case for exploring how a heritage building can grow into a free space for arts and culture, in which artists can reflect on human-nature interactions. In terms of sustainability it will be renovated with a recycled photovoltaic roof.

Amsterdam's ambitions for the area are to enable changemakers to work on solutions for societal issues which can be replicated in other European countries, and to continue learning on how to keep stakeholders involved in various steps of redevelopment.

WHAT IF DUMBO WAS NOT AN ELEPHANT? CRAFT SANDBOXING IN BOLOGNA

TEXT José Rodríguez ILLUSTRATIONS Olf de Bruin

One of the many activities conducted by the CrAFt team involves urban sandboxing in three European cities: Amsterdam, Prague and Bologna.

Urban sandboxing refers to creating temporary, low-cost and adaptable interventions in public spaces within a city, typically to test new ideas, designs or policies before committing to permanent changes. The term 'sandbox' is based on the idea of a playground where children are encouraged to experiment and test their ideas without fear of failure.

Similarly, urban sandboxing encourages experimentation in public spaces to improve the urban environment and enhance the quality of life for residents. This approach often involves collaboration between urban planners, designers, community members and other stakeholders to create innovative and flexible solutions that can be adapted and refined over time.

Urban sandboxing can take many forms, including pop-up parks, temporary bike lanes, community gardens and public art installations. By providing a platform for experimentation and collaboration, urban sandboxing can help cities to become more resilient, sustainable, and responsive to the needs of their residents.

In the case of the CrAFt Sandbox City of Bologna, the University of Bologna in collaboration with the Municipality identified several urban areas that are abandoned and degraded. These areas represent a unique opportunity to regenerate through experimental interventions in collaboration with a wide array of stakeholders, including local business, grassroots organisations, public institutions and academia.

WHAT IF DUMBO WAS NOT AN ELEPHANT?

Bologna is home to a particular project, a temporary urban regeneration space called **DumBO**.

The name stands for Distretto Urbano Multifunzionale di Bologna, and it's a place where creativity, culture and community collide.

The old rail yard where DumBO is located is almost 40,000 square metres. It remains the property of FS Sistemi Urbani – a company 100% owned by the Italian State Railways – that has the task of redeveloping and enhancing infrastructures that are no longer functional for railway operations. The space is temporarily licensed for four years to a joint venture composed of Open Group and Eventeria. The area includes six buildings totalling over 18,000 square meters, plus 20,000 square metres of outdoor space.

Sheds and open areas have been transformed into spaces for social activities, art, music and sports, all in close relation to the surrounding territory. But DumBO is much more than just a temporary multifunctional space. It's a project that combines social integration, entertainment, culture, experimentation, sustainability and collaboration. DumBO is, therefore, a place where associations, businesses and citizens can collaborate and contaminate each other's ideas, fostering new and innovative approaches to city development.

The project involves a strategic area of the city, and it has a solid experimental connotation as an example of the temporary use of spaces open to the territory and citizen participation. To ensure that the project stays true to

its values, a Scientific Committee was created with consulting functions to support the method and the path of co-design of activities and the use of space.

The Scientific Committee includes some of the most influential players in the community, such as the Comune di Bologna, Dipartimento Cultura e Promozione della città, Fondazione per l'Innovazione Urbana, Legacoop Bologna and Performa Architettura + Urbanistica. They work together to ensure the project remains inclusive, sustainable and innovative.

DUMBO AND THE NEW EUROPEAN BAUHAUS

Here the focus is not only on economic development but also on inclusion through the promotion of everyday life practices that reflect the collective narrative of the different communities in the area.

The DumBO project promotes a local identity that celebrates the urban landscape and engages professionals, artists, and society in a collaborative effort to regenerate abandoned spaces. By reusing these areas and integrating collective expressions of art, DumBO serves as a co-collaborative example of urban regeneration.

In essence, the New European Bauhaus principles form the foundation of the DumBO project, which encourages sustainability and economic development through the inclusive and alternative approach of the community. The result is a unique urban space that embodies the spirit of collaboration, creativity, and renewal.

A PROJECT FOR AND BY THE COMMUNITY

Different communities co-exist in DumBO. Each has unique expressions and initiatives that promote a sustainable, inclusive and beautiful way of living and observing the city. From public debates to live art, the citizens are active contributors to the project and participate in the whole process.

Activities are organised for all people, from children to vulnerable groups and older people. People with special needs are included in activities such as the sustainable mobility – cicloturismo – events which takes place in the spring term.

It's heartening to see that DumBO's design process is open and inclusive, thanks to the co-creative and co-collaborative approach. For example, the project Bologna Attiva is a shining example of public engagement with the citizens. Located within DumBO, it is a human, urban, and social regeneration project that aims to experiment with new responses to the challenges posed by the changing world of work.

At Bologna Attiva, a significant number of coworking spaces, study rooms, proximity services for students, professional accompaniment paths, mutualism and cultural and community activities have been created. Its objectives are to redefine the spaces of DumBO in line with the needs expressed by the city and the neighbourhood, favouring a civic re-appropriation of the area.

Indeed, in DumBO, it's not just about the project itself but about the people around it who come together to promote a more sustainable, inclusive, and beautiful way of living.

The author thanks Konstantina Douka and Leonardo Camelli, researchers at the University of Bologna, for sharing their insights.



SMALL SCALE INTERVENTIONS, EVENTS AND AUDIOVISUAL INSTALLATIONS. CRAFT EXAMPLES IN PRAGUE

TEXT Friso Wiersum

Urban experiments through small scale or temporary interventions in the public space are a great way of discovering the potential of systemic urban transformations. Citizens can directly experience the impact of proposed changes on their daily life. City representatives can evaluate the potential impact of full-scale or long-term interventions and coordinate cooperation of key departments that are needed for implementing the proposed solution.

For example, diverting traffic in order to turn a street into pedestrian space for a limited amount of time can demonstrate both positive and negative effects a long term change could have for the local community and the city as whole. This can inform public discussion and support informed decision making. Cities can experiment with placing simple furniture into previously under-used public spaces and let citizens discover how this space can be used and use this feedback to invest in more permanent solutions.

Cultural interventions can bring attention to challenges of the city or specific area by highlighting the problem or by expressing how positive change could look like.

CULTURAL EVENTS IN PUBLIC SPACE

Local community festivals, neighbourhood events and fairs can be a great way of bringing citizens together and creating intensive shared experiences in public spaces. These cultural events can be combined with other short-term interventions in public spaces (eg., temporary change of space use). Festivals can address community development in general or have dedicated themes such as sustainable food production, circular mobility, energy transition or celebration of diverse cultures.

Individual events are one-time interventions. For long-term impact, they need to be rooted in long-term process-based projects and used together with other types of interventions

(relational art interventions, participatory urban interventions).

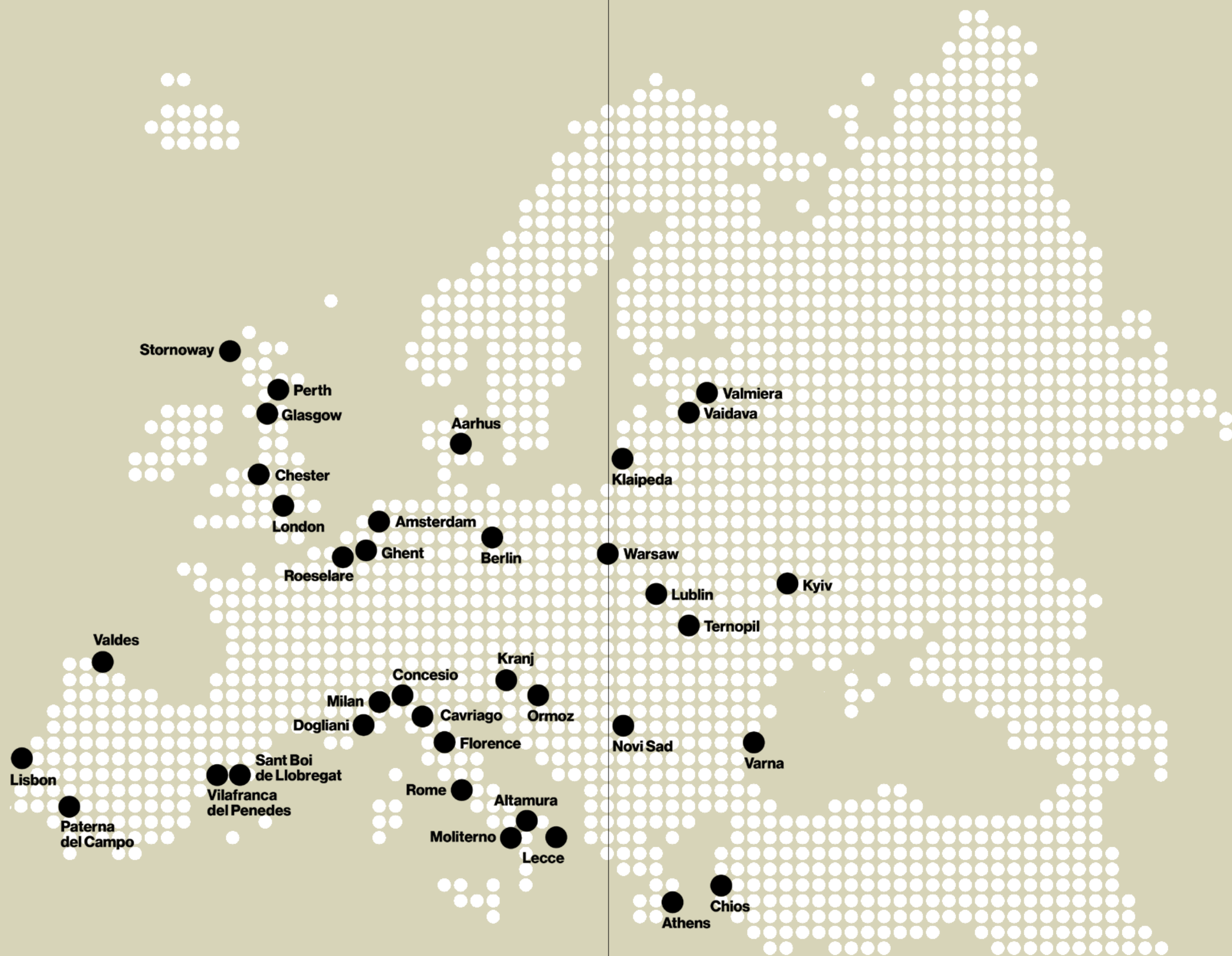
EXHIBITIONS AND AUDIO- VISUAL INSTALLATIONS

Exhibitions and installations can produce, replicate or transfer process learning by recreating real life experiences, stimulating emotions and provoking discussion. For example, Prague developed the **Urbania exhibition** to showcase learnings generated by direct involvement in smart city pilot projects to a broader audience through creating transformative experiences. The exhibition was designed together with the local creative sector and social scientists. The emphasis was put on spaces for reflecting on the experience with other participants to help them translate the lessons into their professional and personal life. The participants' feedback from the exhibition was then used as additional input for defining challenges for Prague.



DOSSIER

THE EUROPE CHAL- LENGE



A QUIET REVOLUTION

TEXT André Wilkens ILLUSTRATIONS Sjoerd van Leeuwen

As part of an ambitious initiative designed to explore how people can meet, live together and work in the Europe of today, the European Cultural Foundation launched The Europe Challenge in 2020 to support libraries and their communities.

The premise was simple: if we are to tackle some of the most urgent challenges facing Europe – from war to polarisation to cultural and economic crises – the people of Europe need to lead the way in solidarity.

To do that, people need safe spaces where they can come together and build understanding, leading to a stronger sense of solidarity. What better place to do that than libraries? As trusted democratic spaces with more than 100 million visitors per year in Europe alone, libraries provide deep-rooted connections to communities, municipalities and local governments. Libraries offer safe spaces for people across Europe to come together with their neighbours and fellow citizens to identify common problems and find solutions.

This is exactly what The Europe Challenge does: the programme is engaging a growing network of libraries – from cutting-edge public libraries on the waterfronts of our most exciting cities to pop up libraries in hard-to-reach rural settings. These libraries are working with citizens and communities with great ideas and innovative solutions for our future that can be shared with other Europeans and replicated across the continent and beyond. By connecting local communities and knowledge, the Europe Challenge is imagining a better Europe.

We found that libraries can uniquely connect experience, imagination and public spaces. And libraries do this in a diverse and inclusive way. Libraries are marvellous but often underrated public spaces. Libraries are a great European infrastructure – and they need to be nourished and connected.

FROM BEEHIVES TO VIRTUAL REALITY

Within these pages you can read more about the inspirational initiatives that emerged from The Europe Challenge. Seven libraries from Latvia to Slovenia took part in the pilot programme from May 2021 to May 2022 – working on a range of innovative solutions from installing urban beehives at a library near Barcelona to tapping into virtual reality to tackle digital inclusion in Amsterdam.

The second edition, which launched in May 2022, included 32 libraries and communities from 14 countries and 29 different urban and rural locations – from the Outer Hebrides of Scotland to one of the



ILLUSTRATION Sjoerd van Leeuwen

most easterly islands of Greece – representing schools, prisons, universities, volunteer libraries and special issue libraries.

One thing that stood out from the first two editions of The Europe Challenge was that the challenges facing communities across Europe have so much in common – regardless of where they are based, their size, their language or their culture. Tackling social isolation. Helping to integrate newcomers into communities. Dealing with cultural and linguistic challenges. Equal rights and inclusion. Challenging fake news. And helping to build a more sustainable society. To name just a few... “We have so many joint challenges in Europe,” says Marie Østergård, Library Director at Aarhus Public Libraries – one of the key partners in The Europe Challenge. “To have a network where we can co-create also across the libraries in Europe and co-challenge each other is really important.”

GATEWAY TO A BETTER WORLD

The Europe Challenge paves the way towards a different role for libraries in future to help them become more relevant and accessible. Now libraries need to look at how they appeal to younger and more culturally diverse users – creating buzzing spaces where people can come together to meet and talk, instead of sitting silently; spaces where people can work with their hands as well as their heads. A gateway to knowledge and learning that's not just based on books.

“We need to look at what communities want and need,” says Chris Sigaloff, Head of Innovations for Amsterdam Public Library (OBA) – another key project partner. “We need to start by looking at how people actually want to engage and interact in society and see, as a library, how you can motivate and stimulate that. Libraries themselves should become more outward looking. It's a kind of revolution of libraries that's needed.”

I want people and policymakers in Europe to realise what a great treasure the libraries in Europe are and that they need investment and connection. I call upon all of us to create a European Erasmus moment for libraries.

theeuropechallenge.eu

TALES FROM THE STREET

NAME OF LIBRARY: Dokk1 Aarhus Public Library
INVOLVED COMMUNITY: Værestedet drop-in centre and local community
PLACE: Aarhus
COUNTRY: Denmark
Social cohesion and wellbeing

Exploring ways of making Dokk1 Public Library in Aarhus more welcoming to marginalised communities, this challenge team is working together with members of the local drop-in centre to encourage people on the margins of society to share their stories.

They are now considering how to make this an open-ended process with other groups of people, making decisions together about how the library can work as a hub for democratic participation.

LIBRARY OF THINGS

NAME OF LIBRARY: Agorateca Community Library
INVOLVED COMMUNITY: Local community and library users
PLACE: Altamura
COUNTRY: Italy
Active citizenship and participation

With the help of volunteers, this challenge team in rural Italy has set up a 'library of things', which inspires locals to get involved in an initiative that both saves money and demonstrates how products and materials can have a second life.

Whether for crafting, DIY or hobbies, users can donate tools and materials and make them available for the community – helping to reduce waste and create a circular economy.

LIBRARY OF THE FUTURE: VIRTUAL REALITY FOR ALL

NAME OF LIBRARY: Openbare Bibliotheek Amsterdam (OBA)
INVOLVED COMMUNITY: A community of VR enthusiasts
PLACE: Amsterdam
COUNTRY: The Netherlands
Social cohesion and wellbeing

A community of virtual reality (VR) enthusiasts has been working with Amsterdam's Public Library (OBA) to understand how VR can

become part of a library experience and help to tackle problems of digital inclusion.

OBA is now using VR in branch libraries to engage with young people; and community members can borrow VR goggles in the same way as they would borrow books, helping to model a library of the future.

LIBRARIES ON PRESCRIPTION

NAME OF LIBRARY: Athens Comics Library
INVOLVED COMMUNITY: Refugee Week Greece
PLACE: Athens (and 4 libraries across Greece)
COUNTRY: Greece
Social cohesion and wellbeing

Athens Comics Library is working together with Refugee Week Greece – a community initiative celebrating the contribution and creativity of people who have experienced migration. Together, they are unlocking the therapeutic power of stories.

In partnership with four libraries across Greece, the challenge team is also creating a 'Library on Prescription' initiative, which offers a range of psychosocial and creative services providing safe spaces for people to connect and heal.

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CHALLENGING STEREOTYPES, RECLAIMING PUBLIC SPACES

NAME OF LIBRARY: Feminist Autonomous Centre's Feminist Library
INVOLVED COMMUNITY: MiQ community
PLACE: Athens
COUNTRY: Greece
Equal rights and inclusion

The Feminist Library in Athens is working with the local community to challenge stereotypes around gender and sexuality and create safer public spaces.

The challenge team has designed a series of workshops to empower a group of second generation queer migrants to tell their stories. Together, they have designed a shared programme of oral and visual histories designed to counter fake news about migrant communities. They are planning to publish a book in future.

NURTURING A MULTICULTURAL COMMUNITY

NAME OF LIBRARY: We Need Books
INVOLVED COMMUNITY: Greek Forum of Migrants
PLACE: Athens
COUNTRY: Greece
Equal rights and inclusion

We Need Books is a multilingual library that serves a diverse neighbourhood in Athens. Working together with the Greek Forum of Migrants, the challenge team wants to create a stronger sense of community through the library.

Community members have been invited to get more involved with the library through participatory workshops. The library has become a home, a place to grow, experiment and meet new friends, in turn encouraging more people to join.

QUEERING THE LIBRARY

NAME OF LIBRARY: Central and Regional Library Berlin
INVOLVED COMMUNITY: Oyouun, Transcodiert & mehr_blick
PLACE: Berlin
COUNTRY: Germany
Equal rights and inclusion

Three community organisations have been exploring how Berlin's Central Library can transform its spaces, literature and perspectives so the city's queer communities feel genuinely safe, welcome and represented.

The challenge teams designed and tested alternative approaches to archiving and documentation, questioning the visibility of queer communities and the content supplied through the library. Building on the learnings, the teams plan to continue their work with and in the library.

BUILDING DIGITAL SKILLS TO CHALLENGE FAKE NEWS

NAME OF LIBRARY: Multiplo Centro Culturale
INVOLVED COMMUNITY: Accento Cooperativa
PLACE: Cavriago
COUNTRY: Italy
Active citizenship and participation

This challenge team in northern Italy supports young people in developing a critical sense so they can navigate the web safely and recognise fake news.

In the framework of the 'School of lies' initiative, a digital laboratory at the local library helps children understand how things work through the active use of technology, using video editing, coding and robotics. The team hopes to expand to reach more young people in future.

THIS HOUSE IS YOUR HOUSE

NAME OF LIBRARY: Storyhouse
INVOLVED COMMUNITY: Cheshire, Halton and Warrington Race Equality Centre (CHAWREC)
PLACE: Chester
COUNTRY: UK
Equal rights and inclusion

Operating from Storyhouse in Chester – a library and charity that gives communities the opportunity to tell their stories – this challenge team supports Ukrainian families and other refugees living in the city.

As the first step, information about the library service and resources has been translated into multiple languages. Additionally, the team aims to break down barriers to participation by bringing the library to the community through audio books and outreach visits.



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- 1 Libraries on prescription
- 2 Tales from the street
- 3 Building digital skills to challenge fake news
- 4 Library of the future. Virtual reality for all
- 5 Nurturing a multicultural community
- 6 Library of things

CREATING A DYNAMIC CULTURAL KNOWLEDGE HUB

NAME OF LIBRARY: School Library of the 3rd Primary School of Chios
INVOLVED COMMUNITY: Parent Association of the 3rd Primary School of Chios
PLACE: Chios
COUNTRY: Greece
Equal rights and inclusion

The Greek island of Chios in the northeast Aegean Sea is one of the main entry points for refugees seeking a better life in Europe.

Through a network of volunteers, this challenge team is transforming the primary school library into a dynamic culture and knowledge hub, bringing the diverse communities together and facilitating dialogue. Initially serving the school community, the aim is to attract the wider local community too.

REPAIRING OUR PLANET TOGETHER, ONE OBJECT AT A TIME

NAME OF LIBRARY: Biblioteca Comunale di Concesio
INVOLVED COMMUNITY: Library users
PLACE: Concesio
COUNTRY: Italy
Circular economy and environment

This library in rural Italy is working with local volunteers to set up a regular repair café. Here community members can repair household items, learn new skills and make connections to help fight waste, pollution and over consumption.

As well as saving around 60 kg of land-fill waste at every event, the plan is to share valuable skills and to create a community based on mutual support, with the library at the centre.

A NIGHT AT THE LIBRARY: ENGAGING YOUNG PEOPLE

NAME OF LIBRARY: Biblioteca 'Luigi Einaudi' di Dogliani
INVOLVED COMMUNITY: The teenagers of Dogliani
PLACE: Dogliani
COUNTRY: Italy
Circular economy and environment

Local teenagers in this small town in north west Italy are spending a night in the local library and are encouraged to get involved with the library's future.

Surrounded by 20,000 books, young people take part in much-needed cultural and social activities, laying ground for exciting opportunities to shape the library's future cultural programme.

UNLOCKING NEW OPPORTUNITIES FOR PRISONERS

NAME OF LIBRARY: Biblioteca Canova Isolotto – Florence
INVOLVED COMMUNITY: 700 prisoners at Sollicciano Prison
PLACE: Florence
COUNTRY: Italy
Equal rights and inclusion

Library colleagues at a small library in a prison in Florence have big ambitions to support prisoners in developing the skills they need to prepare for the future.

Through this initiative, local volunteers are working with the prisoners to offer a range of educational opportunities. These include Italian language learning, creative writing and reading skills, which will help prisoners to reintegrate into society after prison. The prisoners' stories will form part of a publication in future.



CO-CREATING HEALTHCARE SOLUTIONS

NAME OF LIBRARY: De Krook Library
INVOLVED COMMUNITY: Common and local community
PLACE: Ghent
COUNTRY: Belgium
Social cohesion and wellbeing

Patients, doctors and local citizens in Ghent, Belgium have been working together to co-create healthcare solutions that will help to improve people's lives.

In a five-day, innovative process – a 'Make-a-thon' – students turned these solutions into nine different prototypes, e.g. a pain level tracker or a phone bot preparing patients for their consultation.

The next steps will be to test the prototypes with more people and launch an open call for consortia to develop them further.

UNLEASHING STUDENT CREATIVITY THROUGH ZINES

NAME OF LIBRARY: City of Glasgow College Library Services
INVOLVED COMMUNITY: Diversity & Inclusion Student team, Glasgow Zine Library, Ross Wilcock Media
PLACE: Glasgow
COUNTRY: Scotland
Social cohesion and wellbeing

The library team at the City of Glasgow College is working with some of the college's 27,000 students to explore how they can build a safe and welcoming space together post-pandemic.

Through the City Zines initiative, the challenge team has hosted events and sessions that discuss creativity. This has supported students to come together and share their stories – leading to more than 200 self-published DIY magazines known as 'zines'.

TASTIER TOGETHER – TACKLING FOOD WASTE

Name of library: Klaipėda City Municipality Immanuel Kant Public Library
INVOLVED COMMUNITY: Klaipėda city community
PLACE: Klaipėda
COUNTRY: Lithuania
Circular economy and environment

A public library in rural Lithuania is working with the local community to bring people together to help tackle food waste and social isolation.

As well as holding popular community lunches, they have been organising engaging workshops, seminars and hands-on cooking classes focused on sustainable recipes, meal planning and food storage techniques.

By empowering people to make informed decisions and reduce waste in their own households, the challenge team wants to inspire other communities too.

LEARNING FOR LIFE

NAME OF LIBRARY: Lesia Ukrainka Public Library of Kyiv
INVOLVED COMMUNITY: Young people on probation
PLACE: Kyiv
COUNTRY: Ukraine
Equal rights and inclusion

A collaboration between Kyiv's main public library and young offenders, the challenge involves developing the support to prisoners and people on probation across Ukraine. The ambition is to help offenders develop the skills they need to prepare for life after prison.

By organising meetings and sociocultural events, as well as training sessions and masterclasses, the challenge team creates conditions to improve levels of digital and information literacy and unlock new opportunities.



TECHNOPHOBIA IS NOT FOR WOMEN

NAME OF LIBRARY: Kranj City Library
INVOLVED COMMUNITY: Local community
PLACE: Kranj
COUNTRY: Slovenia
Equal rights and inclusion

Under the banner ‘Technophobia is not for Women’, Kranj City Library’s challenge team has been exploring the reasons that hold women back from pursuing careers in science in Slovenia.

They organised a ‘Living Library’ where women in science were invited to become ‘living books’ to share their stories, as well as running all-female robotics sessions and programming workshops.

The initiatives have been a huge success, attracting nationwide media coverage and inspiring a national storytelling competition.

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- 8 Fighting discrimination with books
- 9 Technophobia is not for women

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FIGHTING DISCRIMINATION WITH BOOKS

NAME OF LIBRARY: Biblioteca Bernardini
INVOLVED COMMUNITY: Tdf Mediterranea APS
PLACE: Lecce
COUNTRY: Italy
Equal rights and inclusion

This challenge team in southern Italy wants to tackle discrimination and inequality by developing a more inclusive library. Working together with a group of young people, they started by raising awareness of LGBT+ and multicultural issues through workshops.

The team also created new diverse sections in Lecce’s main library. They are now planning a series of meetings with writers whose books are featured there.

GENER-ACTIONS: INTERGENERATIONAL SOLIDARITY

NAME OF LIBRARY: Biblioteca da Penha de França – Rede de Bibliotecas Municipais de Lisboa
INVOLVED COMMUNITY: Fazer do Bairro a Nossa Casa (Making the Neighbourhood our Home)
PLACE: Lisbon
COUNTRY: Portugal
Active citizenship and participation

This library in Lisbon teamed up with a local community group to improve intergenerational solidarity. The goal is to fight social isolation in a neighbourhood where older inhabitants and migrant families live side by side.

The challenge team has set up ‘citizen labs’ where people can come together to discuss their ideas and plan collective actions. They want to empower community members to reclaim public space through a transparent and collaborative process.

BREAKING DOWN CULTURAL BARRIERS

NAME OF LIBRARY: Bright Future
NAME OF LIBRARY: Finchley Church End Library
INVOLVED COMMUNITY: Community Network Group CIC Place (CNG)
PLACE: London
COUNTRY: UK
Social cohesion and wellbeing

Following Brexit, this challenge team in north London is bringing community leaders and decision makers together with people from migrant and European backgrounds facing an increase in racism and xenophobia.

In the safe environment of the local library, the team aims to break down barriers between communities by providing a platform where people can engage with each other, re-establish common values and respond to the social needs of a diverse community.

QUEERING LUBLIN

NAME OF LIBRARY: Biblioteka Azyl
INVOLVED COMMUNITY: Local LGBTQ+ community
PLACE: Lublin
COUNTRY: Poland
Equal rights and inclusion

Against the backdrop of shrinking spaces for civil society in Poland, this challenge team is working with young queer people in Lublin to co-create a safe space to come together. The library and community centre are finding new ways to encourage them to find their voice.

They are sharing tools to spark new encounters and inspire LGBTQ+ youth to organise cultural events and reach out to other communities facing oppression across Europe.

THE LIBRARY ESCAPE

NAME OF LIBRARY: Quarto Oggiaro Public Library and Gallarate Public Library
INVOLVED COMMUNITY: Espinasse condominium library and Monte Amiata condominium library
PLACE: Milan
COUNTRY: Italy
Social cohesion and wellbeing

The Milan public library system is working together with the city’s condominium libraries. Together, they want to expand a network of shared spaces where books and reading are available to reduce social isolation.

Bringing together different generations of condominium residents, they are creating an ‘escape room’ concept. They hope to connect people to each other, to the libraries in their buildings and in the city, and to their wider communities.



ONCE THERE WILL BE...

NAME OF LIBRARY: Bibliomediateca G. Racioppi Moliterno
INVOLVED COMMUNITY: Patto Locale per la Lettura del Lagonegrese
PLACE: Moliterno
COUNTRY: Italy
Social cohesion and wellbeing

This challenge team wants to raise awareness of the crucial role of libraries and professional librarians. Their initiative is vital in an Italian region where around 70% of people haven’t read a book for pleasure in the past year and where most libraries are kept alive by volunteers.

They have co-created a storytelling card game that imagines a sustainable way for libraries to flourish in future. Through the game, players are transformed into the mayor of an imaginary village facing difficult decisions.

ACCEPT THE CHALLENGE

NAME OF LIBRARY: Novi Sad City Library
INVOLVED COMMUNITY: Kulturis Association
PLACE: Novi Sad
COUNTRY: Serbia
Active citizenship and participation

Working with a local community partner, the city library in Novi Sad wants to turn public libraries into local community agoras – or public squares.



The aim is to motivate and empower citizens, particularly those from disadvantaged groups, to take a more active role in addressing the most pressing problems facing their local communities. Through 'express citizen labs', they are hoping to break down the polarisation between civil society and the public sector.

BREAKING DOWN CULTURAL BARRIERS FOR REFUGEES

NAME OF LIBRARY: The Franc Ksaver Meško Library, Ormož
 INVOLVED COMMUNITY: Ormož Adult Education Centre
 PLACE: Ormož
 COUNTRY: Slovenia
 # Equal rights and inclusion

This challenge team in Slovenia is raising awareness and acceptance of refugees from Ukraine. Together, the library and adult education centre are involving them in the cultural and social life of the local community.

The initiative offers refugees opportunities to develop their talents and hobbies, and have their cultural and educational needs met. The hope is this will significantly improve the quality of life for the Ukrainian families and inspire other communities across Europe and beyond.

CULTURAL OPPORTUNITIES TO CHALLENGE DISINFORMATION

NAME OF LIBRARY: Biblioteca Pública Municipal Miguel Arguísjuela
 INVOLVED COMMUNITY: Asociación Cultural Scatiana
 PLACE: Paterna del Campo
 COUNTRY: Spain
 # Social cohesion

This challenge team in Andalusia in southern Spain is developing cultural activities for local people, from storytelling to book clubs.

They aim to transform the traditional image of libraries as places that are just for books and turn them into spaces for debate and reflection on current challenges. The team wants to use this model to tackle disinformation and inspire other libraries across Europe.

READING FOR RECOVERY

NAME OF LIBRARY: Perth Prison Library, Culture Perth & Kinross
 INVOLVED COMMUNITY: Prison community at HMP Perth
 PLACE: Perth
 COUNTRY: Scotland
 # Equal rights and inclusion

This prison library in Perth in Scotland is working with local organisations on Reading for Recovery, an initiative to tackle prisoners' complex needs.

By providing resources and workshops, including a popular reading group, the challenge team is working with prisoners to improve their wellbeing and their reintegration into society. The goal is to tackle inequalities and lack of literacy skills to help improve offenders' life chances and employment opportunities in future.

#HACK TO ATTRACT YOUNG LIBRARY USERS

NAME OF LIBRARY: #HACK
 Name of library: ARhus
 INVOLVED COMMUNITY: Youngsters from 14–35 years old
 PLACE: Roeselare
 COUNTRY: Belgium
 # Active citizenship and participation

The #HACK challenge team is engaging young people in this Belgian city to shape a library of the future that fits their needs. Through a programme of activities, young people provide opportunities for their peers – many from under-represented communities. Together, they are developing new skills, sharing knowledge and engaging with their community.

Next the challenge team wants the community to take charge of shaping #HACK's future, with full participation in all aspects of decision-making.

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HERITAGE TALKS

NAME OF LIBRARY: International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCR) Library
INVOLVED COMMUNITY: Istituto Comprensivo Regina Margherita (Comprehensive School Regina Margherita)
PLACE: Rome
COUNTRY: Italy
Social cohesion and wellbeing

The International Centre for the Study of the Preservation and Restoration of Cultural Property Library in Rome has come together with a local multicultural school to explore how they can make the library more welcoming.

They are opening up access to knowledge for children from diverse backgrounds – to spark their interest in cultural heritage. Young library visitors are invited to play an active role in the collection and heritage practice.



CREATING A BUZZ: BRINGING BEES TO LIBRARIES

NAME OF LIBRARY: Jordi Rubió i Balaguer Library
INVOLVED COMMUNITY: Local community
PLACE: Sant Boi de Llobregat
COUNTRY: Spain
Circular economy and environment

This library near Barcelona is coming together with the local community to explore how bee-keeping can help to protect the environment and urban biodiversity, as well as improving people's health and quality of life.

Under the motto 'The buzz of the community', the challenge team has installed bee-hives in the library's courtyard. They are now considering the next steps, thinking about how to improve the library and, by extension, the city and its biodiversity.

COOKING UP GREEN SOLUTIONS

NAME OF LIBRARY: Stornoway Library (Western Isles Libraries)
Community: Western Isles-wide
PLACE: Isle of Lewis, Outer Hebrides (Western Isles)
COUNTRY: Scotland
Circular economy and environment

The Western Isles in Scotland are facing one of the worst fuel poverty problems in the UK. Compounded by the cost-of-living crisis, many islanders are struggling to pay their fuel bills.

This challenge team introduced an energy-free method of cooking that has been used in countries around the world for decades. Through a series of cooking demonstrations and short films, they hope to reduce people's carbon footprint while cutting their bills.

BREAKING DOWN LANGUAGE BARRIERS

Name of library: Ternopil Regional Universal Scientific Library
INVOLVED COMMUNITY: Ternopil Regional Branch of the Ukrainian Library Association
PLACE: Ternopil
COUNTRY: Ukraine
Equal rights and inclusion

This challenge team in Western Ukraine organises free language classes – both offline and online – for people displaced by war. Learning Polish and other languages contributes to their social activity and equips them for the future.

The lessons not only develop refugees' language and cultural skills, they also offer opportunities to make connections and develop social skills. This makes it easier for people to adapt to their new circumstances and hopefully to find job opportunities in future.

LIBRARIES AS THERAPY

NAME OF LIBRARY: Vaidava Parish Library
INVOLVED COMMUNITY: People from three villages involved in the project
PLACE: Vaidava, Rencēni and Vecate villages
COUNTRY: Latvia
Social cohesion and wellbeing

Three libraries and their local communities in rural Latvia are developing a therapy programme to empower local residents and improve their wellbeing. The challenge team has introduced an initiative that incorporates three different group therapies – art therapy, dance therapy and bibliotherapy.

The aim is to combat loneliness, fear and depression after the Covid-19 pandemic, which has been amplified by anxieties over the war in Ukraine.

ILLUSTRATED VILLAGES

NAME OF LIBRARY: Biblioteca Eduardo Pérez de la Fanosa
INVOLVED COMMUNITY: Busto Neighbourhood Association and other surrounding villages' associations
Place: Busto, Valdés
COUNTRY: Spain
Social cohesion and wellbeing

This challenge team on the rural north coast of Spain is building a Popular Memory Archive to preserve memories from this isolated local community. The initiative is a collaboration between a privately-run public library and volunteers from the community. The aim is to revive pride in the past while also rebuilding hope for a more sustainable future. Through this initiative, they

want to create a safe space for community interaction that will deepen community spirit and counter rural depopulation.

BUILDING BRIDGES, FINDING NEW CONNECTIONS

NAME OF LIBRARY: Valmiera Library
INVOLVED COMMUNITY: Local community
PLACE: Valmiera
COUNTRY: Latvia
Social cohesion and wellbeing

For residents in Valmiera, Latvia, a new municipality means bringing urban and rural communities together. This presents an obvious challenge: How can they come together equally to decide what they want for their region?

To build bridges between the two communities, the challenge team has been developing different ideas to give local residents the opportunity to explore their shared public spaces. From storytelling to volunteering, the initiative is helping to catalyse new collaborations.

A CREATIVE HUB FOR YOUNG REFUGEES

NAME OF LIBRARY: Pencho Slaveykov Regional library
INVOLVED COMMUNITY: Ukrainian refugees and other migrant or minority groups
PLACE: Varna
COUNTRY: Bulgaria
Equal rights and inclusion

This challenge team on the Black Sea coast of Bulgaria is creating a supportive centre for Ukrainian refugees – particularly for children and young people.



They are developing activities for art and culture and set up a hub in the regional library. Here young people can share artworks, integrate and find a common language. Together they are building a community and skills that young people can take with them, wherever they are.

WORKING TOGETHER
TO CHALLENGE FAKE NEWS

NAME OF LIBRARY: Torras i Bages Public Library
INVOLVED COMMUNITY: High school students and library users of the Penedès and Garraf area
PLACE: Vilafranca del Penedès
COUNTRY: Catalonia, Spain
Active citizenship and participation

This challenge team brings together local libraries, schools, education services and the University of Barcelona. Together they are developing a programme to improve digital skills across this rural part of Spain.

Through a series of workshops, they are encouraging more informed opinions and debate within the community. They are improving access to trusted information and knowledge that will help to expand horizons and challenge the dissemination of fake news.

LIBRARIES WITHOUT
BORDERS

NAME OF LIBRARY: Biblioteki bez granic (Libraries Without Borders)
INVOLVED COMMUNITY: The readers' community
PLACE: Warsaw
COUNTRY: Poland
Equal rights and inclusion

The challenge team decided to collect and deliver books to people in detention centres across Poland. They provide a lifeline for many refugees by taking books to migrant communities living in Warsaw too.

The team has also established regular meetings for skills and language exchange in Warsaw. Additionally, occasional larger community events are organised, focused on sharing stories, recipes and cooking together. These provide an opportunity to meet and strengthen community bonds.

The Europe Challenge is initiated by the European Cultural Foundation with two main partners – **Fondazione Cariplo** and the **Scottish Library & Information Council** – and together with CHANGENCY, **Democratic Society**, **OBA** and **Public Libraries 2030**.

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In the first month of Russia's war against Ukraine, Poland took in 2 million Ukrainian refugees. After two months, this number exceeded 3 million. What lessons can we learn from these experiences, unprecedented in post-war European history?

HOW COULD WE NOT HELP? GRASSROOTS AID FOR REFUGEES FROM UKRAINE IN POLAND

TEXT AND PHOTOS Marcin Skrzypek

TRANSLATION Wiktoria Nowak, Barbara Zielonka, Michalina Żydek



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GUESTS FROM UKRAINE

My hometown Lublin was one of the first cities that refugees headed to after crossing the Polish-Ukrainian border. When the war broke out on Thursday, February 24, I was skiing in the Alps, far from everyday worries and not very willing to deal with other people's problems. My wife texted me that we would host refugees. When I came back on Sunday, I found Irina, her daughters Vika and Katia, and her grandson Tymoszko already in our house. I did not even unpack my suitcase because in that situation it was easier to keep things in it like in a hostel.

The Ukrainian family had been brought to us by a Ukrainian volunteer-helper, on whose further help we could still count if needed. This was all possible thanks to the whole support system created by the Lublin Social Committee to Aid Ukraine and the volunteer was a part of it. This system included an internet base of accommodation where hundreds of people reported willingness to host refugees in their private houses. My wife was one of them.

CARING LOGISTICS

The Committee developed within the first two days of the war. I was surprised how quickly and professionally this was organised and not by authorities or official services but by caring and skilful citizens. A few weeks after the Russian aggression, politicians began to repeat that "this noble impulse of the heart is no longer enough" and that the government now had to step in. That was true, however it was rather "a noble impulse of logistics" than of the heart. Obviously, it always requires sensitivity and empathy to help people but in this case citizens simply turned out to be more efficient in their self-organisation than the public sector.

I am interested in those issues for personal as well as professional reasons. I work in a cultural institution dealing with the Polish-Jewish past of Lublin. During the Nazi occupation some people risked the lives of their own and their families to help Jews survive the genocide. When I talk about it to our visitors, I always wonder how such a humane attitude and readiness to self-sacrifice for others can be understood



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nowadays. Is there room for it in our comfortable consumer society? Although today altruism is not punished with death, we always have to bear some costs if we want to help others and we always have the choice to do it or not.

FAST REACTION

“On February 24, around 4 in the morning, we were on a train to Berlin,” says Piotr Skrzypczak from the Homo Faber Association, one of the founders of the Lublin Social Committee to Aid Ukraine. “When it turned out that there was a missile attack on Ukrainian cities, we immediately decided to come back and started contacting other organisations and the Lublin City Office in order to meet as soon as possible and prepare for what was to come. Because we knew exactly what was going to happen in the following hours: on the border and in Lublin there would show up crowds of disoriented people. It was crucial to help them live through the very first hours in a dignified manner so that they would understand what was happening and what options they had at that time.”

The venue for the Committee and first regular voluntary employees were provided by the Centre for Culture in Lublin and the City Office. On the same day, in the afternoon, about 70 people came to the first open meeting for volunteers.

EFFICIENT COOPERATION

“If somebody needed any space, technical support, people for specific tasks, then we could use the staff and resources of the Centre for Culture at will,” says Rafał Koziński, Director of the Centre. “But the first technical barriers quickly appeared. Already on the second day we had to intensify the Internet signal in the

entire building and buy more telephone signal amplifiers because too many conversations were conducted simultaneously.”

Amongst the staff of the Centre dealing with accommodation there were also stage technicians. One of them who spoke Russian turned out to be an incredible logistician of lodging. “Every day I saw him smiling and happy, because he could help and give something of himself,” remarks Koziński. “that was a truly remarkable experience.”

Within a few days, the Committee organised over 20 working groups, which included 40 coordinators and 250 volunteers, and which covered all the life needs of refugees. The Committee became a network of cooperation of many NGOs, the Lublin City Office, the Lubelskie Province Governor's Office, the Marshal's Office, cultural institutions, universities, businesses and ordinary people.

STATISTICS

By April 2022, 1,200,000 Ukrainian citizens stopped in Lublin, a town with a population of 320,000, of whom 138,000 spent at least one night in the city. At the end of March, they accounted for 17% of the residents of Lublin (68,000 people). The Lublin Social Committee to Aid Ukraine itself accommodated 1,668 people (531 families) within three months, and its municipal hotline answered 14,670 phone calls. 39,500 packages of durable food were delivered. 80 lorries and 68 other means of transport carrying humanitarian aid were sent to Ukraine. Furthermore, the Committee ran 14 intervention accommodation centres with around 1,500 beds, which provided over 102,500 overnight stays and 150,000 meals by April. With the support of the Committee, 1,196 Ukrainian citizens were hired by Lublin employers, including 64 teachers and educators in 41 schools.

It takes only one bad guy per a hundred to have as many as a 1000 of them for example in a medium-large city. Together they can do a lot of evil. Fortunately, there is always a group of good people, who can be very smart and efficient in doing good, as we saw in Lublin. It is also small but everybody can join it.

The data shows that the Committee's activities were only a fraction of all actions for refugees in quantitative terms, but it played a great role as a coordinating centre for other initiatives. They identified possible risks and barriers and constantly collected and updated information so that it was always true. For example, thanks to the Committee there was only one call centre for

refugees and not many, created by separate services, as it happened in other cities.

BACKGROUND AND MINDSET

Piotr Skrzypczak points out, however, that to successfully face sudden and dramatic circumstances, one has to prepare for many years beforehand: “The model of self-organisation we used in Lublin is transferable to other cities, but in order to implement it, you would have to travel back in time. For example, a week before the outbreak of the war we organised a meeting of the municipal commission for the integration of immigrants which we had been creating for a year and a half. Thanks to it, we could invite the regional government and the city mayor to join us in a mutual discussion about what would happen if war broke out. That's why we came to know the authorities' assumptions and principles which made things easier.”

The members of Homo Faber have been engaged in aid to foreigners and intercultural integration for many years. In 2021, they became part of the Grupa Granica (The Border Group), which concentrated on direct, on-site aid to people abandoned on the Polish-Belarusian border. Thanks to that experience, when the war broke out they already had a network of contacts and first of all were able to picture clearly the situation of Ukrainian refugees.

CONCLUSION

A tip for decision and policymakers: in critical situations a group of concerned and dedicated people is better than procedures. They are a resource cloud that makes a city or country resilient. Many of such people can be found among NGOs and cultural institutions but also among ordinary citizens. They all share a few features that come in handy when things go wrong. They are good organisers, they do find solutions, proceed despite a lack of resources, cooperate in a flexible way, connect and share public trust. They have intercultural experience that makes them treat a stranger as a twin human being and not as a dangerous alien. For them taking responsibility for public good is a moral imperative. They practice it every day so they respond instantly and professionally when it is threatened.

They also have extra motivation to do good because they are oversensitive to evil. “We lived in a country where there was peace and hot water”, explains Koziński. “Our small dreams came true. Everything was rather fine. And suddenly it turned out that it could be different, that

people run away with children and one plastic bag. On the other hand, we live in a world of sick fractures, aggression, uncertainty, being angry with political parties, and other people, in a world without enough empathy.”

“We needed to help others to shake off the absurdity of our reality but at the same time we were not prepared for the real cannons to shoot”, concludes Koziński. “We lived in the time where the word ‘war’ was not in use, was not part of any discussion, and suddenly we met people who experienced suffering and death. HOW COULD WE NOT HELP?”

More information on this subject in the articles at [KulturaEnter.pl](https://kulturaenter.pl):

Why did it work? Narratives of Lublin assistance to refugees from Ukraine

How Lublin's social capital paid dividends to Ukrainian refugees

Noble impulse of logistics. Grassroots aid for refugees from Ukraine in Poland

- 1 A large garage with heating turned into a living and sleeping room in a private centre of help for refugees in the 5 Liliowa St. in Lublin.
- 2 An Italian convoy with humanitarian aid is taking Ukrainian refugees on its way back to Italy in a private centre of help for refugees in the 5 Liliowa St. in Lublin.
- 3 A banner on one of the houses in Lublin: “Ukrainian refugees live in this house. Thank you Poles for your help!”.



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OUR ANCESTRAL HOME

Welcome to our ancestral home; a home that has been passed down from generation to generation and where a distinct language is spoken that mystifies linguists. The people who live here have almost never had their own country. But across the region, the desire for autonomy, independence and the release of political prisoners is scrawled in graffiti on countless bus shelters and walls.

A mountain range divides the inhabitants in two. The southern part can be reached by small winding roads dotted with now-empty border posts and duty-free shops. This southern part, which is larger and richer, was granted autonomy after years of violent separatism. The north is still controlled by the central government in one of Europe's most centralised countries. The region is stunningly beautiful and prosperous. Home buyers, holidaymakers and digital nomads come from far and wide to share this bounty. Oligarchs have snapped up property on the coast. Since war broke out on Europe's eastern border in 2022, their presence has been loudly protested. We have sold our country, activists lament. The original inhabitants are sometimes a minority in their own village, and the local language and culture are disappearing. This unique area is slowly being incorporated into the world, despite all its traditions, despite all the resistance. But who can resist the laws of capitalism?

Nestled between picturesque rolling hills, a farmer and his son are hard at work on their farm, a large traditional house with adjoining barns. Opposite the farm, lambs frolic on the slope. The farmer wanted to be interviewed, apparently to make a statement. "What will happen with my story?," he asks. "Will it be sold to the elite, the intellectuals, for far too high a price? I'll tell you what will happen then." The farmer, who asked to remain anonymous, recounts how an advertising photographer recently came to shoot photos on an idyllic and romantic farm nearby. When the farm went on the market, it sold for four times the asking price. The photos were used on an industrial dairy product from a well-known brand sold in every supermarket. "We do what we can to make ends meet, but we're competing ourselves to death! Young farmers can no longer buy their parents' house, the landscape that we carefully maintain is being misused for an industrial product. I'm pessimistic. In ten years, we'll be gone. Everything revolves around money, and one thing I know: money always wins."



The Europeans









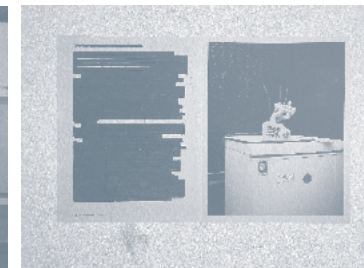
THE MAKING OF

Our Ancestral Home is the third chapter of The Europeans, following The Former Capital and The Naval Base. Each chapter is locally produced and locally presented through an exhibition and an accessible publication, offered at an affordable price. Thus, during the Bayonne Festivals, one of the largest celebrations in Southwest France, the story of The Europeans about this area was showcased on the site of a former gas station adjacent to a busy roundabout in the heart of the city, echoing the anti-capitalist sentiments that, like many other places in Europe, tear through this region. Many profit greatly from tourism and local agricultural products sold in the expensive markets and restaurants of Paris. However, this prosperity comes at the cost of skyrocketing house prices and a perceived loss of identity in an area where more and more houses are inhabited by 'imports' or second-home owners.

Thousands of people walked past the prominently displayed slogan "Money

always wins" and could read and see how the region struggles with tourism, separatism, and identity. The newspaper was not only plastered on the wall in a gigantic size but also available for free.

Sensitive topics give rise to sensitive stories. This often led to tension with local partners with whom we collaborated during the production and presentation of our work. It is a delicate combination when stories prove to be unwelcome and do not align with the narrative that local authorities or individuals want to convey. Local identities and traditions are making a comeback in Europe. Many regions cherish their distinctiveness, even when an outsider pierces through it. It is an incredibly fascinating dynamic, but at the same time, a precarious tightrope we must balance on, with the risk of (self-)censorship lurking. Local collaborations and the tension they sometimes bring forth thus form a new story, a meta-story about a Europe of regions that seeks to protect narratives, canonise identity, create new myths, and invent a new past.



ISABELLE SCHWARZ

“Culture is the basis on which Europe is built and it is the glue that holds us together.”

A CULTURAL DEAL FOR EUROPE: A MARATHON, NOT A SPRINT

TEXT Isabelle Schwarz

When the going gets tough, the European Union is there to support Member States and their citizens. It was there during the Covid-19 pandemic releasing the historic Recovery and Resilience Fund to the tune of €750 billion. It is there now, supporting war-torn Ukraine with assistance packages worth tens of billions of euros, working on a post-war recovery plan, combatting disinformation and showing extraordinary solidarity with Ukrainians across Europe. It is taking action to address the energy crisis, significantly lowering our dependence on Russian energy provision and focusing efforts on curbing inflationary pressures.

Through its actions, policies and funding – and by working hand-in-hand with Member States – the EU is striving to build a community that is peaceful while globally competitive, strong and resilient while preparing for future crises. But how does culture fit into this picture? To many people, culture is still a luxury, a precious piece of consumption when other needs have been met. But for the European Cultural Foundation (ECF), and its partners, culture is actually a basic need. It is the essence of who we are and how we project ourselves into the future. It is through culture that we get to know each other and build our identity. Culture shapes our values and principles. It forms the very foundations of how we live together and it shapes our way of life.

Over the years, the EU has progressively expanded its focus in the field of culture to support a growing range of actions – from cultural cooperation projects to the individual mobility of artists, from local cultural infrastructure to the restoration of heritage sites, from non-commercial cultural exchanges to artistic and audio-visual creation, literary translations and research into culture-related matters. However, we are still far from reaching a deeper understanding of culture across the EU and its institutions, or from making culture part and parcel of the EU's internal and external strategies. The vision and goal to place culture at the heart of the European political project is a marathon rather than a sprint – but at least the run has now begun. And as someone who cares about culture, we need your support along the way.

A CULTURAL DEAL FOR EUROPE – ON PURPOSE, ON TIME

Here is a quick recap of the origins and purpose of the Cultural Deal for Europe.

As the cultural – and cultural heritage worlds across Europe were reeling from the Covid-19 pandemic, ECF, Culture Action Europe (CAE) and Europa Nostra – also acting on behalf of the European Heritage Alliance – launched the Cultural Deal for Europe in November 2020. The three organisations and their members and partners across Europe called on the EU and its Member States to dedicate a minimum of 2% of their recovery plans to culture, as well as mainstreaming culture across their policies – ranging from ecology to digital, from sustainable development to international relations and more.

Our Cultural Deal for Europe campaign was supported enthusiastically by thousands

of organisations, individuals and 110 European cultural networks that endorsed the call. The broad-based campaign and close work with the European Parliament resulted in a historic €12 billion package of support dedicated to culture. This money will benefit Europe's culture, cultural heritage and creative sectors through targeted investments, grants, programmes and capacity-building projects carried out locally by individual Member States across the EU.

In February 2022, just when the pandemic seemed to be receding, we were all faced with another brutal disaster: Russia's invasion of and war on Ukraine. This has brought suffering to millions of people, as well as targeted attacks on cultural infrastructure and cultural heritage sites as symbols of Ukraine's history and identity. Again, culture has been particularly hard hit with profound and long-lasting consequences for artists, cultural workers, as well as arts and cultural heritage organisations across Ukraine. This is why our Cultural Deal for Europe campaign includes a chapter dedicated to Ukraine. Referred to as the European Cultural Deal for Ukraine, it calls for culture to be fully embedded in Ukraine's recovery plans, mechanisms and funding, including the EU's four-year financing plan for Ukraine that is currently being fleshed out.

TAKING THE NEXT HURDLES

Two and a half years after the launch of the Cultural Deal for Europe, ECF is looking back at the incredible achievements – including the €12 billion leverage of funding from the EU's Recovery and Resilience Facility, and the inclusion of several of our demands in the new EU Council Work Plan for Culture. However, although the race has now left the starting blocks, we see how much still needs to be done in this long-distance run. An important milestone will be the European Parliament elections in June 2024 – the second biggest democratic elections on our planet. ECF, CAE and Europa Nostra want to see



culture prominently featuring in the electoral campaigns: in political group programmes, in exchanges between Europeans, in everyday conversations on the future of Europe. And we need your support.

The Cultural Deal for Europe statement looks ahead to 2024 and beyond, calling on the EU and its Member States to:

- invest in the post-Covid recovery and resilience of the cultural and cultural heritage sector, adopting the highest environmental and quality standards and supporting a just and people-centred energy transition;
- commit to a European Cultural Deal for Ukraine, reinforcing cultural solidarity with Ukraine and establishing a joint emergency response mechanism for the cultural recovery of Europe ;
- mainstream culture in EU policies and programmes and adopt a comprehensive and robust strategy and framework for cultural policy;
- find innovative ways of working together with the European philanthropic sector to address emergencies faced by cultural sectors, now and in the future;
- establish common and ambitious standards for working conditions for artists and cultural workers across Europe;
- speed up efforts to realise the potential of culture and cultural heritage as drivers of peace, sustainable development and social justice;
- fully embed culture and cultural heritage in the European Green Deal;
- place culture at the heart of discussions on the future of Europe, including in the 2024 European Parliament elections and beyond.

CULTURE MATTERS


Culture and cultural heritage matter, now more than ever. They matter as central ingredients to all aspects of the future of our continent. Culture is the basis on which Europe is built and it is the glue that holds us together. Recognising the intrinsic value of culture, as well as its instrumental value to strengthen democracy, solidarity and unity, the Cultural Deal for Europe campaign continues with a long view and broad horizon. We want to make the Cultural Deal the EU's overarching strategy just like the Green Deal. It took decades to raise awareness, and for the EU to take strong EU action against climate change. We hope it will take less time to achieve a central

position of culture for Europe before it's too late. As much as we need nature, we also need culture. Both are the two sides of the same coin. Just as we need a Green Deal for Europe, we need a Cultural Deal for Europe to which every EU Member State must commit and every citizen must contribute to make our continent a better, more beautiful and sustainable place to live. Can we count on your support?

The Cultural Deal for Europe is open for public endorsements. Express your support, rewatch the Cultural Deal for Europe 2023 Annual Policy Conversation, and read the Cultural Deal for Europe statement at www.culturaldeal.eu

A CULTURAL MEAL
FOR EUROPE

COOKBOOK



#CulturalDealEU

2022 - 2024

Dishes

Sprouted bean salad with lemon zest

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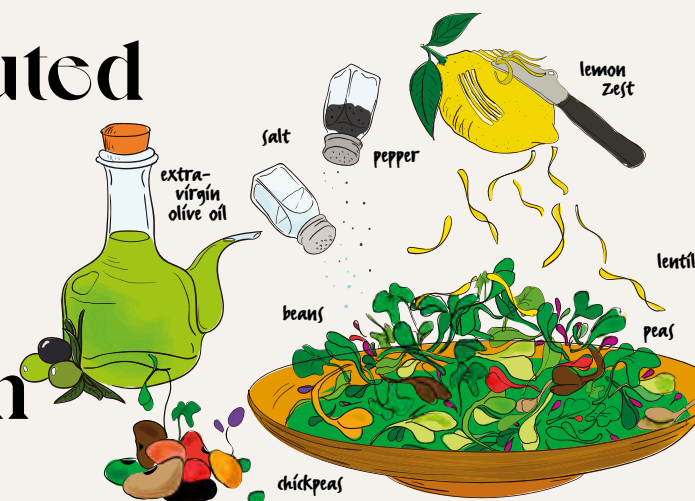
Bee's knees cocktail

CULTURE FOR THE FUTURE OF EUROPE



10

Sprouted bean salad with lemon zest



Boost your immune system and increase your resistance to the seasonal flu or the occasional pandemics with this hearty sprouted bean salad, mixing nutritional properties of micro and small legumes. Drizzle with a lemon zest dressing: the citrus aroma brings an ethereal flavour to this regenerating and visually delightful dish.

Ingredients:

- Use any of the most common legumes in Europe, dating back to 10000 years BC, like beans, peas, lentils and chickpeas
- Zest of a sustainably and locally-grown lemon
- Extra-virgin olive oil, salt and pepper for dressing

Method:

- Place the beans (make sure you are using a wide variety of legumes) in a large bowl overnight and monitor carefully to ensure harmonious sprouting
- Use the highest environmental and quality standards to gather your sprouts the next day, conserving all of them for the recipe
- When adding the dressing, use lemon zest to vitalise the flavour of the micro and small sprouts in their variety



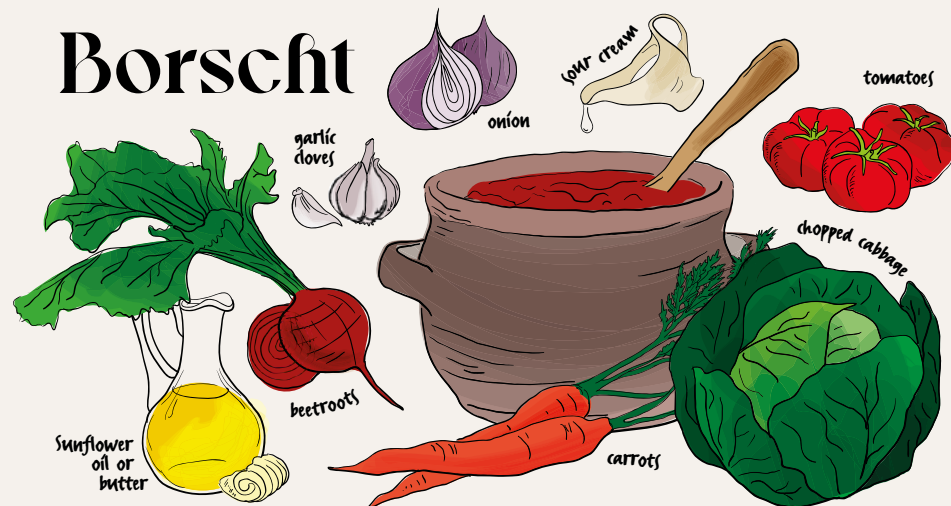
POST-COVID RECOVERY AND RESILIENCE OF CULTURAL SECTORS

As national investments are transformed into specific actions, open calls for proposals and targeted funding at the local level, **we call on the EU Institutions to monitor national cultural investments, and ensure they are effectively carried out**, in full transparency and with cultural stakeholders fully involved.

With many Member States using investments to renovate and safeguard cultural and heritage sites against the effects of climate change as well as skyrocketing energy prices, **we call on Member States to adopt the highest environmental and quality standards in the conservation and maintenance of Europe's historic buildings, and to set up support schemes to boost a just and people-centred energy transition.** This should also be done in the "cultural spirit" of the **New European Bauhaus** initiative in mind, respecting its core principles: **sustainability, inclusiveness and aesthetics**, as well as in line with the principles of **High-Quality Baukultur**, promoted by the recently launched **Davos Alliance**.

A large number of national recovery plans support infrastructural interventions in the cultural and creative industries, often prioritising big institutional players. We call on the Member States to **support the culture and heritage scenes with due respect of their complexity and diversity, including the independent cultural scene, intangible art forms as well as micro and small organisations** to safeguard the sustainability, variety and vitality of Europe's culture, heritage and creative sectors.

Borscht



Warm up and stand in solidarity with Ukraine with this Borscht recipe, a traditional vegetable soup made for centuries in Ukraine and many countries around Eastern Europe, where it is a central part of community life. The nutrients in this UNESCO intangible cultural heritage recipe may lower blood pressure, help fight chronic inflammation and protect your heart. Made with beetroots, cabbage, onions and tomato paste, some recipes add simmered beef, lamb or pork. In this version, meat is skipped for a more sustainable vegetarian red borscht.

Ingredients:

- Beetroot, carrots, chopped cabbage and tomatoes
- Sunflower oil or butter
- Large onion and garlic cloves, minced
- Vegetable bouillon
- Sour cream for serving

Method:

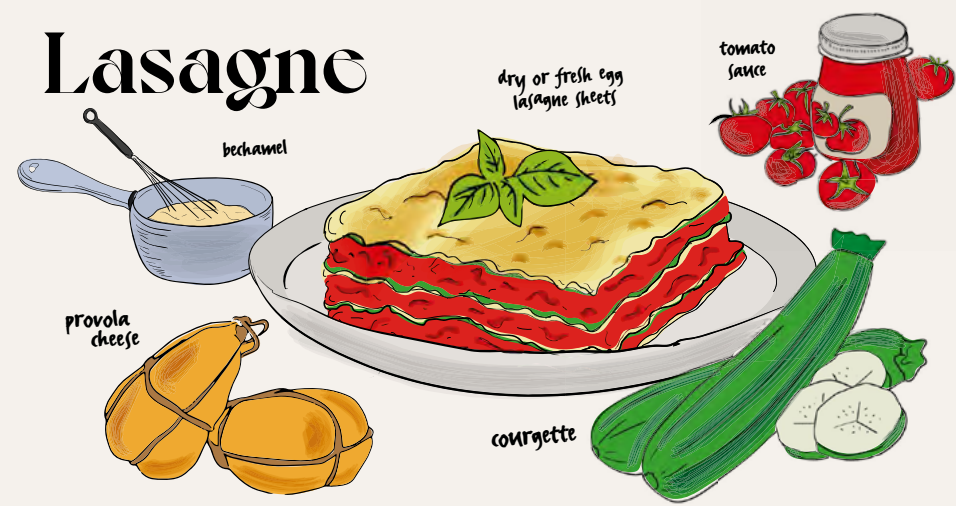
First, boil the beetroot, separately from other ingredients, to achieve a real, trustful taste of "Babusin Borscht." Chop the rest of the ingredients and combine in a pot; the soup will have a stronger flavour when all ingredients are added together at the same time. Add beetroot and bouillon to the pot and boil until the vegetables are rich in flavour. When the vegetables are soft enough, add tomatoes for a stronger taste. Serve with a spoon of sour cream.



EUROPEAN CULTURAL DEAL FOR UKRAINE

We believe that in the EU we are stronger together in face of any crisis. **We urgently call on the EU to include Ukraine's culture, heritage and creative sectors in the EU's relief package** and within the EU humanitarian support to Ukraine, **including the macro-financial assistance package to help the country meet its financing needs. Culture, heritage and creative sectors should also be included in the Trust Fund for Ukraine** which will mobilise international donors, as endorsed by the Heads of State and Government in **the European Council Conclusions of 24-25 March 2022**.

Lasagne



This is a call for collaboration. Statuesque, glorious and mouth-watering, this multi-layered homage to Mediterranean food heritage brings together friends and families in preparation of the festival of flavours. The distinct taste of each element in this recipe is enhanced by an alliance with other ingredients. While an icon of the generous and prosperous city of Bologna, the ancestors of Lasagne can be traced to Ancient Rome. All varieties of lasagne from antiquity to modern days have one well-defined feature in common: togetherness.

Ingredients:

- Dry or fresh egg lasagne sheets
- Bechamel
- Minced courgette (as a veggie replacement for minced meat)
- Tomato sauce
- Provola cheese
- Lots of Mediterranean love and European sentiment

Method:

Create a unique structure able to sustain itself while keeping layers of different features, by placing one lasagne sheet on top of the other. Cover each layer with an abundant garnish made of tomato, provola cheese and minced courgette so that the dish holds together. To avoid burning your tongue and consequent emergencies, it is best served at a mild temperature, 30 minutes after it comes out of the oven.



A PLACE FOR EUROPEAN PHILANTHROPY

We call on the EU and its Member States to accelerate the exploration of establishing a European public-philanthropic emergency response and recovery mechanism dedicated specifically to the cultural, cultural heritage and creative ecosystem. Such a joint venture, based on a multi-stakeholder approach, will strengthen these sectors through pooled funding and invest in their preparedness for future challenges. **We call on the European Commission to elaborate a legal and fiscal framework** for such joint emergency and funding mechanisms.

Onion



The onion, a multi-layered and commonplace vegetable found in any household pantry, is a foundational element to so many dishes made across homes all over Europe. Alone it is strong and powerful, but it can also be used in an endless spread of dishes. Cook it alongside its fellow vegetables or with a multitude of spices in order for its essential flavour to strengthen, enrich and tie together any meal that will benefit everyone at the dinner table.

Ingredients:

One onion in its entirety (you can choose any onion from across Europe, but don't forget that your locally-sourced ones are also strong and flavourful)

Method:

When choosing a recipe that features onions, don't wait till the end to add your onions in order to reach optimal flavour. It is the basso continuo of many good recipes. Simplify complex menus and choose onion-based recipes that can be shared with more people around the table. Not all dishes need an entire onion, tailor them to your specific needs. Ask other cooks in your neighbourhood how they prepare their onions; you might be surprised by what new recipe and cooking techniques you can add to your recipe box. Embrace the lasting aftertaste!

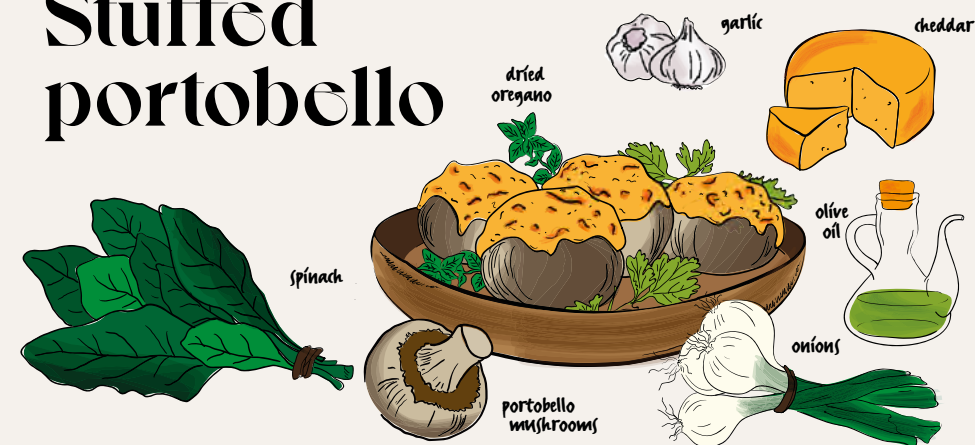


CULTURE IN ALL EU POLICIES AND PROGRAMMES

In order to effectively mainstream culture and cultural heritage across EU actions and priorities, **we call on the EU to adopt a comprehensive and robust strategy and framework for its cultural policy**, as called for by the new Council Work Plan for Culture 2023-2026: global yet sensitive to local contexts, ambitious, clear and understandable. The process of developing a **new strategic framework must meaningfully involve cultural stakeholders and civil society active in the wider field of culture.**

We call on the network of **Creative Europe Desks** as well as other actors, e.g. the **Europe Direct info points, European Commission representations and European Parliament liaison offices** in Member States, **information points and national desks** of respective EU programmes, **Culture Ministries and their agencies** as well as EU offices in regions and cities to further increase their involvement in promoting available opportunities among cultural operators, especially micro and small ones. At the same time, **we call on the EU not only to simplify the existing procedures to the maximum, but also to tailor** available programmes and opportunities to the needs of the cultural sectors.

Stuffed portobello



Appreciate a standalone taste of the seasonal portobello! Replete with plentiful health and wellness benefits, the Portobello is a powerhouse of nutrients and minerals and also constitutes a solid base to contain a diversity of fillings adaptable to any taste. Like other fungi, it plays a crucial role in the balance of ecosystems: it strives in seemingly hostile environments, thanks to a most successful symbiosis with photosynthetic organisms like algae to produce lichens. Fungi may not be obvious in the way large animals or tall trees appear, yet with their versatile metabolism, they can uniquely break down organic matter which would not otherwise be recycled. Stuffed with a mixture of spinach, onions, garlic, and cheddar, this dish is delicious and surprisingly easy to make.

Ingredients:

- Portobello mushrooms (try to find mushrooms that aren't too shallow or too deep, you want them to perfectly embrace the filling)
- Spinach, onions, garlic and cheddar (classics that you can find all over Europe)
- Olive oil, salt, black pepper, dried oregano or thyme for adding aroma

Method:

Gently wipe mushrooms with a damp towel and brush with olive oil. Grill until tender, about 4 minutes each side. Place them upside down on paper towels to drain off any liquid. Steam the spinach, then heat the olive oil and cook the onion until golden brown. Add the garlic, spinach, salt, black pepper, thyme or oregano to taste, simmering for 2 more minutes. Allow to cool for a couple of minutes, then stir in the cheddar cheese. Evenly distribute the spinach mixture among the mushrooms. Do not press down on the filling; it looks prettier when piled on top of the mushrooms. Place the stuffed mushrooms in the oven until the stuffing is golden brown. Serve immediately.

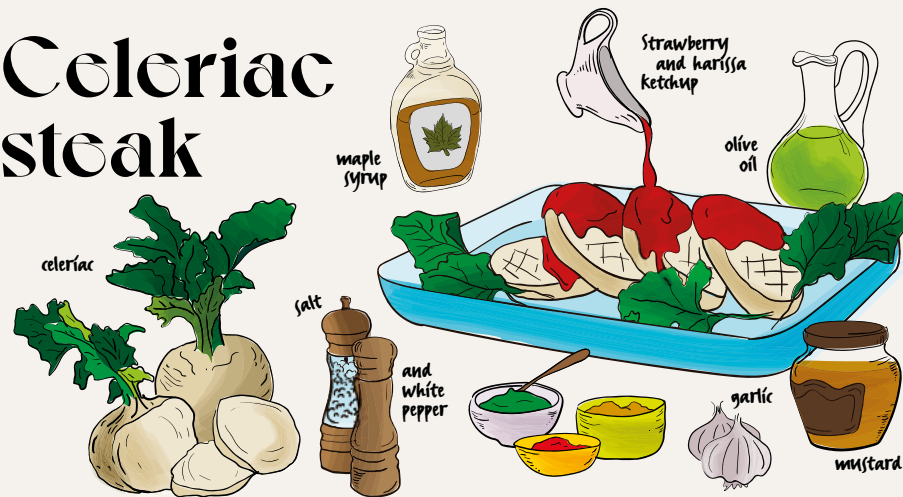


CULTURE IN 2030 SUSTAINABLE DEVELOPMENT GOALS

As work on the challenges of the post-2030 Sustainable Development Agenda begins, **we call on the EU and its Member States to speed up efforts to realise the potential of culture and cultural heritage as drivers of peace, sustainable development and social justice** and ensure strengthened ties between culture and sustainability. This should take place in two ways: **culture and cultural heritage as transversal dimensions to articulate the three existing Sustainable Development Goals (SDGs) pillars, and the inclusion of a specific, culture-related Goal** in the revision of the SDGs as a response to global campaigns such as the **#Culture2030 goal**.

We call on the EU to introduce a new narrative, by not only speaking about sustainability, but also by emphasising culture as a vector for the implementation of all SDGs. We call on Member States to mainstream culture and cultural heritage into sustainability-related discussions by engaging other ministries, beyond those responsible for culture, in their exchanges.

Celeriac steak



Embark on the path towards the green transition! You can find easy-to-cook, healthy, sustainable and cruelty-free alternatives to meat. Remember that sometimes traditions can be changed and challenged! Bring a new twist to the traditional steak recipe and get creative with your own sauce pairings.

Ingredients:

- Celeriac, found underneath the many soils of Europe
- Garlic
- Olive oil from Greek islands
- Mustard, use a good quality Dijon or English mustard
- Organic German maple syrup
- Salt from Polish salt mines and white pepper

Method:

Peel the celeriac and trim off the ends. Slice it into four thick rounds. Score shallow lines in a crosshatch pattern on both sides of each “steak”. Mix together the oil, mustard, maple syrup and garlic. Brush each celeriac steak on both sides with the marinade.

Bake for 25 minutes, flip over and brush with the remaining marinade and bake for a further 15-20 minutes. Dress your celeriac steak with any exciting, fresh sauce. Here are a few ideas to try: chimichurri, strawberry and harissa ketchup, honey sesame sauce, red wine sauce with butter and shallots, Béarnaise sauce for a finest touch, blue cheese (any blue cheese) sauce, creamy whisky sauce.



CULTURE AND THE EUROPEAN GREEN DEAL

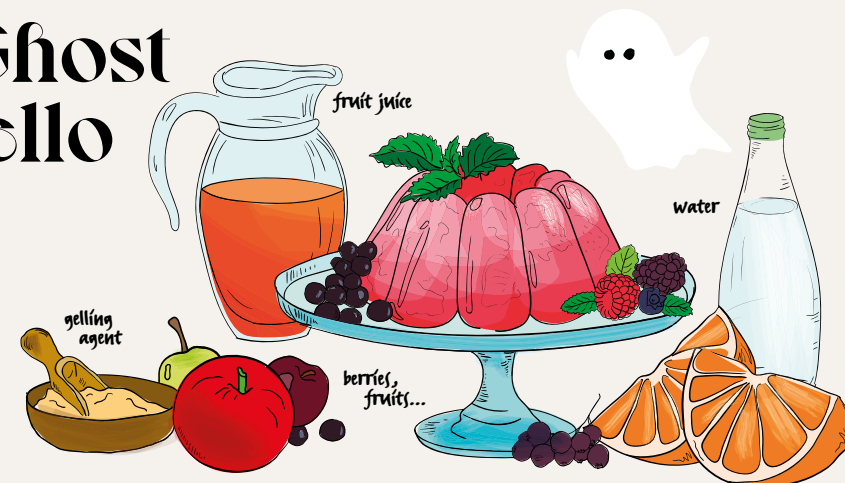
The European Green Deal needs to go hand in hand with a Cultural Deal for Europe.

We call on the EU to fully **incorporate culture and cultural heritage in the European Green Deal** as key assets for addressing societal, environmental and economic challenges

that require transversal and multidisciplinary responses.

We call on the EU to expand and promote the available financial and capacity-building opportunities for culture and cultural heritage on its path towards green transition.

Ghost jello



Manifest the ghost! Transparent and shaky, this delectable dessert is extremely unique in its outer appearance and easily adaptive to cooking innovations and nutritional trends. There is only one irreplaceable ingredient in the Ghost jello recipe: the gelling agent, which gives the beautiful dish its body, sturdiness and an “unbearable lightness of being.” It devotes its unique quality to giving texture to diverse flavours, takes different shapes and brings the dish together in one whole unit. Choosing Ghost jello for the dessert is an act of embodiment, recognition and an aesthetic experience.

Ingredients:

- Gelling agent (gelatine, agar, carrageenan...)
- Water
- Berries and fruits cut in pieces
- Fruit juice

Method:

Add your gelling agent to a small amount of water and leave it to rest until the mixture emulsifies. Meanwhile, pour the fruit juice into a bowl and heat it gently. Leave it to cool down a bit. Add the gelling mixture to the fruit juice and whisk it gently, avoiding sharp movements not to shatter the process of jellification. Add berries and fruits to make it even more appealing. Leave it in the fridge for 4 hours minimum. Let it chill in an ambient temperature for 20 minutes before serving.



WORKING CONDITIONS OF ARTISTS AND CULTURAL WORKERS

We call on the EU and its Member States to achieve progress with benchmarking existing national policies in the framework provided by the current EU Member States’ expert group on the **working conditions of artists and cultural professionals.**

However, such an exercise **should not be limited to sketching out a compilation of concrete measures.** It must **pave the way towards a minimum common understanding** of what is needed at the EU level to improve the working conditions in the culture, heritage and creative sectors, starting with a shared definition of what “cultural work” means and what its atypical and specific features are.

We call on EU Member States to build on the progress already made by some EU countries on labour rights for artists and cultural workers, and **on the EU to look for common standards** in order to cement a future European framework for working conditions in the culture, heritage and creative sectors. Such a tool should balance the various national and regional realities, and create minimum labour standards and social rights in a sector where mobility, work across borders, intermittency or unpaid work (including research or the preparation of projects) remain the main challenges to stable living and working conditions.



Cheers to bees, the greatest pollinators we all depend on for our survival! These busy bumbling insects play an essential role in keeping our planet healthy and safeguarding biodiversity. Sacred passages about bees in all mythologies highlight their significance to human societies over millennia. They provide high-quality food and materials, contribute directly to food security, and inspire with their intricate communal lifestyle. Sip this refreshing bee's knees cocktail with friends over discussions on the future of our continent and our planet!

Ingredients:

- Sustainably harvested honey
- Juice of 1 lemon
- Gin or favourite non-alcoholic substitute
- Lemon twist, for garnish

Method:

Prepare honey syrup from equal parts of honey and water, simply warming the two together. Before juicing your lemon, use a vegetable peeler to peel off a strip(s) of zest for your twist. Fill a cocktail shaker with ice. Pour in the honey syrup, lemon juice and gin/substitute. Give it a good shake as you would if you wanted to break the separation walls down. Shake again for an extra 30 seconds for the best temperature and taste. Serve in wide glasses and garnish with the lemon twist. Enjoy while cold, together with new and old friends, listening to a nice jazz vinyl.



CULTURE FOR THE FUTURE OF EUROPE

As called for at the closing of the Conference on the Future of Europe, we believe that the EU needs to find **inclusive and practical methods of working together with its citizens and partners from across the entire continent**, including in the wider field of culture. We believe that culture and cultural

heritage have a key role to play in advancing democracy and expunging the notion of a "fortress Europe", by building bridges and fostering respect and understanding between citizens and communities, and by removing any fences or artificially-created borders. **We, therefore, call on the EU and its Member States to fully acknowledge the role and place of culture for a better future of our continent** and stand ready to take an active part in the related exchanges and follow-up action.

#CulturalDealEU

2022 - 2024

The Cultural **Meal** for Europe is Culture Action Europe's (and its members') tasty contribution to the Cultural Deal for Europe Campaign, developed by Culture Action Europe, the European Cultural Foundation, and Europa Nostra, acting also on behalf of the European Heritage Alliance.

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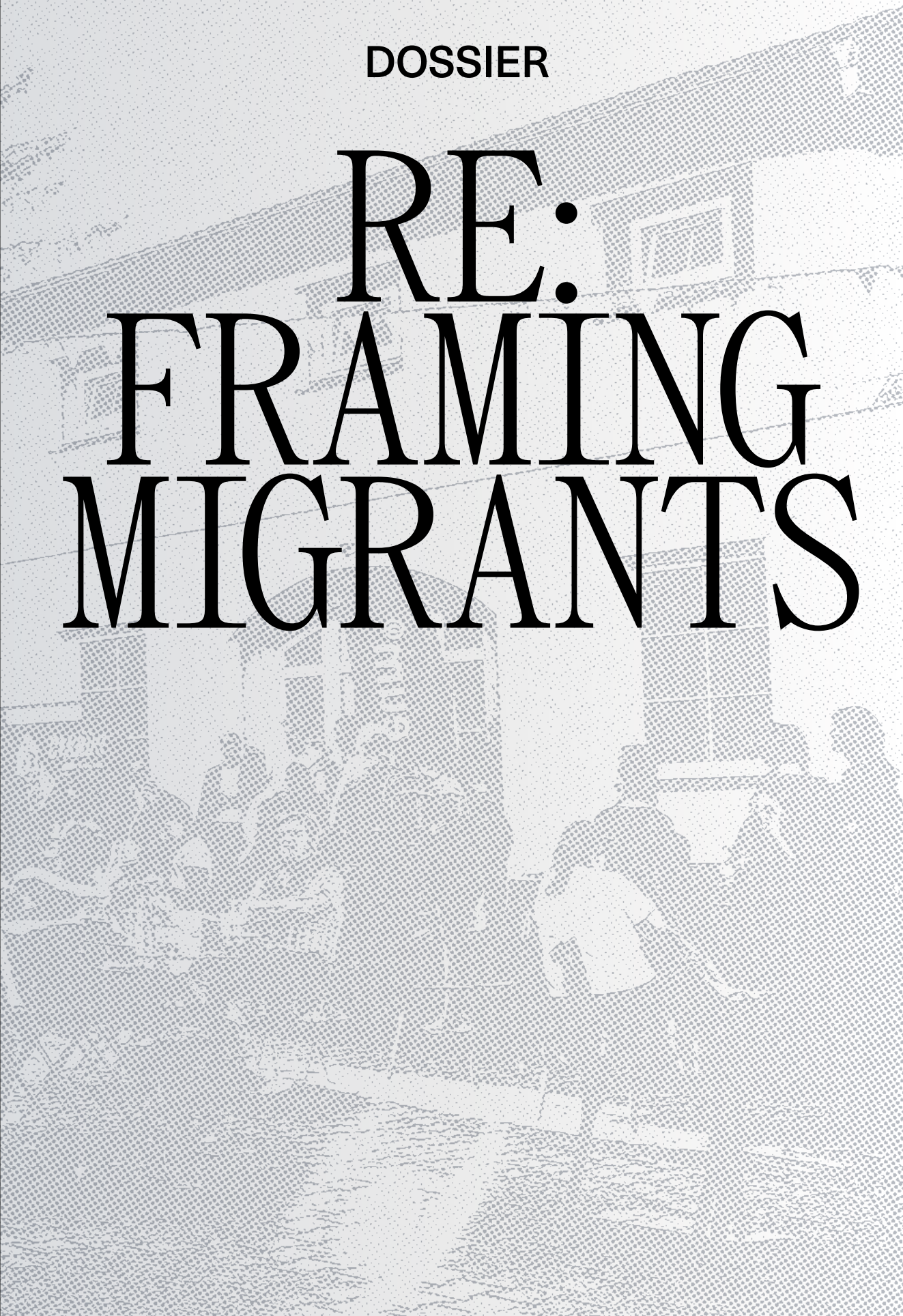


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DOSSIER

RE: FRAMING MIGRANTS



RE:FRAMING MIGRANTS IN THE EUROPEAN MEDIA

TEXT SHIFT! magazine editorial team



HOW CAN WE MAKE SURE
THAT JOURNALISM TELLS THE
WHOLE STORY – THE STORY THAT
REPRESENTS ALL OF US?

Re:framing Migrants in the European Media was a pilot project aiming to change current media narratives by assuring appropriate media representation of migrant and refugee communities across Europe. Through an inclusive and empowering manner, providing for a space of self-representation for migrants and refugees.

Several 'migrant crises' have revealed the importance of an inclusive European media space in which newcomers can engage as participants, rather than subjects of public debate. But refugees and other migrants who came to Europe in the past decades frequently ended up being portrayed as one-dimensional characters, as 'others' on a simplistic binary of perpetrators and victims. Their own stories, perspectives and opinions, as multi-faceted person's dreams, fears, friends and family are rarely shared.

The project Re:framing Migrants in the European Media is co-funded by the European Union. The European Cultural Foundation led a consortium of five European organisations under this programme and this project supported the development of a European public sphere, inclusive to the perspectives of refugees and migrants. It was launched in February 2022.

The project used pre-existing and specifically established platforms to reach its goals. You can read all about those on the dedicated website **Reframing Migrants**.

SHIFT MAGAZINE

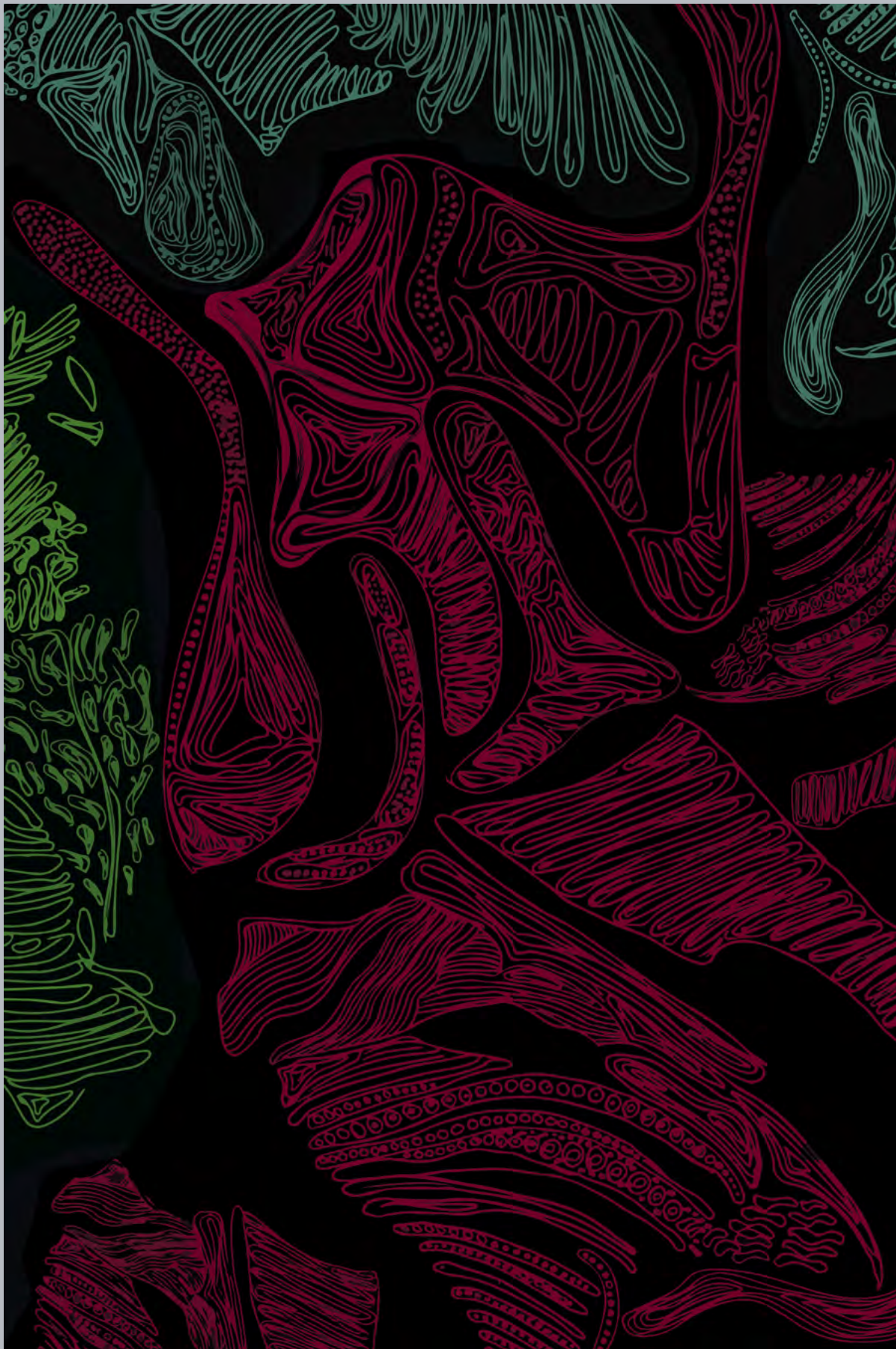
One of the outcomes of the project is the magazine **SHIFT! Actions for migrating perspectives**. The following pages republish some of the content which was especially produced for SHIFT!.

In their introduction to SHIFT! the editors write: "We have the pleasure of introducing some of Europe's most vibrant media makers. Within these pages, we share some of their experiences dealing with the mainstream media and their ideas for decolonising the news industry.

We cover best practices for creating inclusive media in three chapters: Newsrooms, Podcasts and New Media."

The people and initiatives featured in SHIFT! have set themselves apart through their independent reporting on asylum, immigration and the media, providing invaluable insights and models of good practice.

The shift is happening – be a part of it!



The chain of events that brought journalist Seada Nourhussen to independent media began when she used “white” in an article she wrote for the Dutch daily newspaper *Trouw*.

When her story came back from an editor, the neutral word *wit* or “white” had been replaced with the word *blanke* or “blank” – a Dutch adjective for white people with connotations of “pure” or “untainted”. A group of colleagues gathered around her desk and told her, “This is how we write it in this country”.

MIGRANT-LED NEWSROOMS ARE SHAKING UP THE EUROPEAN MEDIA LANDSCAPE

TEXT Tina Xu and Mahmoud Elenani

ILLUSTRATIONS Barly Tshibanda

Seada Nourhussen, now in her mid-40s, grew up in the Netherlands, moving with her family from Ethiopia at the age of three. She attended journalism school and worked in Dutch legacy media for 15 years. She recalls that she was often the only Black person in the room.

“I got so disappointed that I wrote an email to the entire company,” Seada recalled over the phone. “Some people came to ask me

if they were racist, as if I had to help them through their racism.”

Journalists from racialised migration backgrounds are still rare in most European newsrooms; a **2022 study** by the Reuters Institute at Oxford University found that, across 100 top media brands in the UK, Germany, the US and Brazil, only 8% of top editors are non-white, compared with 31% of the general population.

In the UK and Germany, none of the top editors of the country's highest-circulation media were non-white, the study found.

The media rarely reflects migrant communities or the society around them, and the negative consequences reverberate from editorial decisions to content output, staff retention to newsroom culture.

Almost a decade after Seada's suggestions were shut down by top editors, this January her former paper joined several news organisations that changed their editorial policies to adopt the neutral word for 'white' following years of heated national debate.

But for Seada, the point was already made. "That was one of the first times I felt like, 'OK, so this is the space I get, and this is the boundary where I don't get to co-decide what our language looks like'."

Seada left her job at *Trouw* in 2018 to become the first Black woman chief editor and co-owner of a Dutch media title, OneWorld. The next era of her career has been dedicated to building a platform to redesign journalism. She joins a growing number of newsrooms, many led by migrant journalists, in search of new journalistic values to reflect the full complexity of our world. How are they doing things differently?

'BREAKING OPEN'" JOURNALISM

When Seada joined as chief editor of the Dutch online media platform **OneWorld** in 2018, she saw an opportunity to venture in a new direction. The women-led outlet, which publishes daily online and quarterly in print, has 7,000 paid subscribers and between 150,000 and 175,000 unique monthly visitors.

OneWorld began as a publication about development aid in 2011. But even in 2018 Seada recalled receiving pitches with 'a colonial point of view', to the tune of: "My great uncle has a project in the inland of Indonesia. He's an amazing guy, can't we do a story about how he's helping the indigenous people civilise?"

Seada drew a line in the sand between the publication's past and its future vision in a ten-point editorial manifesto. The process began by re-examining the newsroom's archive, from its headlines to photography, through a decolonial lens.

OneWorld made its new language guide public, explaining the origins and damage of xenophobic, islamophobic, transphobic language, including terms referring to indigenous

communities. In response, the staff received an email from a Surinamese woman, Ellen-Rose Kambel, explaining that the phrase they replaced was one the Surinamese population fought for to describe themselves. Seada responded by inviting Kambel to write an **explainer** about the term's history.

For Seada, these practices represent the inclusive dialogue she is trying to foster: OneWorld begins with self-reflection and invites people to co-create language and stories to describe their experiences.

"Media shouldn't be this closed-off fort. It should be part of democracy," said Seada. "I felt a responsibility to use this sector and this profession to break open or share and exchange knowledge. It shouldn't be broadcasting and never receiving."

A NEW NEWSROOM CULTURE

The cross-border feminist newsroom **Unbias the News** was founded in Germany in 2021 to address structural issues in the media. Unbias the News asserts in its mission statement that newsroom diversity is not a moral issue, but an issue of quality.

"Legacy media would always prefer to work with journalists they already knew, commissioning the same experts and correspondents, rather than working with more diverse contributors," Tabea Grzeszyk, co-founder of Unbias the News, explained to Shift!. "At Unbias the News, we wanted to create a different newsroom culture."

The team at Unbias the News turns many standard newsroom practices on their head: For example, the editorial guidelines state that the team seeks the most pertinent expert to speak to rather than the easiest to contact given shared language, social networks or search engine bias. The editorial team does not commission parachute journalism but works with local journalists who know the terrain. They do not use fixers but give all authors a byline.

Additionally, they seek to open the doors for those who are structurally excluded from journalism: Journalists are commissioned based on the quality of their story pitch rather than who they know or where they have previously published. In-depth editing assistance is provided to welcome non-native English speakers, and efforts are made to accommodate journalists with limited internet access.



BETTER MIGRATION REPORTING

Migrant voices are often absent from migration reporting. A study of European media from the London School of Economics found that refugees' voices were included in 17% of articles, while politicians' voices were in 66% of reports. OneWorld declares that it privileges grassroots voices that don't have as much space in other media, as politicians "have plenty of other platforms to be heard," Seada explained.

Secondly, migrants are often described as a group (or 'horde', 'stream' or 'wave') rather than as singular individuals with their own unique sets of motivations and memories. An analysis of a decade of reporting in the UK by the Migration Observatory found that the top ten modifiers for 'immigration' in the news included 'mass', 'net', 'uncontrolled', 'large-scale' and 'high'. The dignity of the individual is hopelessly lost in the conversation.

"Nameless, ageless, professionless, people who migrate become an anonymous group that inspires little empathy and only arouses mistrust," wrote migrant-led French media Guiti News in their manifesto. They seek rather to 'humanise' and 'rationalise' the conversation around migration.

Thirdly, migration is de-contextualised, without explanation for histories of

colonisation or international involvement in the crises that have caused people to flee conflict, climate change, corruption and destroyed economies.

A small handful of newsrooms have resolved to deepen their coverage. Unbias the News specifies that they seek to "give or reference historical context for modern-day inequalities." Guiti News, too, operates under the understanding that all major issues are interconnected: "Migration means talking about health, climate, security, women, racism, homophobia." OneWorld declares in its editorial manifesto, "We don't cover incidents; we cover systems."

THE RISE OF MIGRANT- LED NEWSROOMS

Across Europe, migrant journalists are setting up newsrooms that seek to enrich conversations on migration with more complexity.

The first members of **Guiti News** in France gathered at poetry readings in Paris and a squat in Athens. Brought together by frustration around prevailing media portrayals of migration, a Syrian and Chadian journalist, a Pakistani photographer, a Cameroonian cartoonist, an activist, a camerawoman and two Parisian journalists published on the online platform for the first time in 2019. Fittingly, 'Guiti' means 'the universe' in Persian.

Now led by co-founder and executive editor Nina Gheddar, a dozen staff journalists and a network of about 20 contributors strive to write about migration “less as a ‘political issue’, ‘problem’, and ‘challenge’, and a little more like human stories just waiting to be told,” states the Guiti News website. Guiti has a reach of 16,000 from its publication and media literacy programmes combined.

Publishing in French, Guiti often works in reporting pairs of a French journalist with an exiled journalist. “Nine out of ten exiled journalists in France are not able to continue their job as journalists,” said Kimberley Lestieux, staff journalist at Guiti News. “Men end up working in restaurants as waiters, and women end up working as nannies because their education and experience are not valued or recognised.” Working together, the practice aims to generate stories representing a local and global view of issues.

In Spain, a group of Syrian journalists living in Madrid gathered in 2021 to create **Baynana** as a ‘public service’, co-founder Okba Mohamad told Shift!. Baynana in Arabic means ‘among us’. A team of a dozen journalists publish in Arabic and Spanish, focusing on stories that bridge the Arabic diaspora as well as other migrant and local communities.

Baynana’s content includes in-depth interviews with changemakers, such as Najwa Elba, former deputy of the Spanish Parliament, on why she entered politics and the racism of Spanish migration law; and Razan Ismail, founder of Kudwa, an organisation that provides legal information to migrant communities in Barcelona. It also makes accessible practical resources to Arabic-reading audiences, such as housing policies and the steps to obtain a driver’s licence.

The **African Media Association Malta** (AMAM) is another online grassroots publication initiated from within the African diaspora community in Malta. It seeks to give voice to ‘the African perspective’ on life in Malta, filling a virtual void in reporting on Black issues in the national media of the island of 500,000 people.

Many of AMAM’s articles concern underreported issues in local media, including court cases detaining African migrant youth, the double standards of EU migration laws, and deaths on poorly overseen construction sites. AMAM president Regine Nguini Psaila penned an opinion piece: “Being shocked is no longer enough; Maltese institutions hate and mistreat Black people.”

Through their web magazine and online radio, they “identify special challenges of African immigrants in Malta and lobby for positive changes by bringing them to the attention of governments and other relevant authorities,” reads a statement on the magazine’s website.

In 2022, AMAM was invited to a conference titled *Turning the Tables*, organised by Malta’s Human Rights Directorate’s Intercultural and Anti-Racism Unit. The AMAM columnist Sara Scarano wrote in response, “Turning the tables? But there is no table!”

For migrant journalists in Europe, it may still feel that there are few platforms for their voices to be heard. Yet migrant-led newsrooms are on the rise across Europe, following a new set of journalistic practices that seek to counter existing imbalances in the field.

They are writing themselves into the public light, and building their own chairs at the table.

2022 study by the Reuters Institute at Oxford University: reutersinstitute.politics.ox.ac.uk/race-and-leadership-news-media-2022-evidence-five-markets

oneworld.nl/lezen/opinie/waarom-het-woord-in-heems-ook-waardevol-is/

GUITI NEWS, FRANCE

“Less a ‘political issue’, ‘problem’, and ‘challenge’, and a little more like human stories just waiting to be told.”



Re:Framing Podcast

Re-framing Podcast is a platform created by people with a migration background giving space to unheard voices. The series follows various activities, people, communities, ideas and experiments popping up during the Re:Framing migration in European media project.

- Podcast
 - Europe • English
- IG: @media_actions

Chronicles Of Black Italian Woman

A podcast by an Afroitalian woman sharing the variety of the Black experience and more through different topics from pop culture to history, society, culture, faith, wellness etc.

- Podcast
 - UK • English
- IG: @chroniclesofabiw

What's up with Reine?

A podcast focused on having authentic and heartfelt conversations with people from all over the world. Not shying away from controversial topics, the podcast takes you on a rollercoaster of unapologetic laughter, tears and a lot of sass.

- Podcast
 - Belgium • Dutch/English
- IG: @whatsupwithreine

Expert by Experience

Expert by Experience (EbE) network podcast aims to strengthen understanding, build bridges and break down the stigma towards people seeking asylum, and refugees.

- Podcast
 - UK • English
- FB: expertbyexperienceuk/

Negros en el Tibet

A chat amongst friends discussing their experiences as people of color in Spain, not as a generality but as an example/

- Podcast
 - Spain • Spanish
- IG: amigasytepod

Bridge Radio

Migrant-led radio show in Copenhagen telling the story of undocumented refugees in the city.

- Podcast
 - Copenhagen
- FB: The Bridge Radio

Refugee Radio network

First mass radio created for and by refugees in Germany.

- Podcast
 - Germany
- Twitter: @Refugeeradionet

City Rights Radio

The City Rights Radio podcast is brought to you by a social activist group of undocumented citizens of Amsterdam. These voices are shared, political issues are discussed and talks are held with allies.

- Podcast
 - Amsterdam • English
- IG: @cityrightsradio

Black Coffee

An Italian podcast on black identity stories told without filters.

- Podcast
 - Italy • Italian
- IG: blackcoffee_pdc

La guira

La guira makes visible the experiences of black and Afro-descendant women, Afro-Caribbean and Afrofeminists.

- Podcast
- IG: @laguirapodcast

The Black Archives Podcast

The Black Archives Podcast works to show and educate people about the hidden black history in the Netherlands.

- Podcast
 - Amsterdam • English/Dutch
- IG: @the_blackarchives

Nida Dinçtürk

Founder of the independent podcast platform Medypod and organiser of the first podcast assembly in Turkey.

- Podcast
 - London • Turkish/English
- IG: @nidadincturk



Esra // Karakaya Talks

YouTube talk show made for and trusted by millennials and Gen Z with a migration background. They centre marginalised groups. The effect: valuable impact on society at large.

- YouTube
- Berlin • German
- IG: @karakayatalks
- YT: @KarakayaTalks

ReFOCUS Media Labs

ReFOCUS Media Labs is dedicated to creating a global network of media labs to equip asylum seekers and recognised refugees with modern media creation skills. They provide a platform to showcase original work, share stories and help people from migrant backgrounds pursue professional careers.

- Advocacy organisation
- Poland & Greece • English
- IG: @refocusmedialabs
- YT: @ReFOCUSMediaLabs



Dotz

DOTZ is a media project that aims to give a wider point of view on different topics, such as lifestyle, politics, economy, art and environment, in an Italian and more general European context too.

- Online Magazine
- Milan • Italian
- IG: @DOTZ

Afrocolectiva // QUINNDY

Quindy is the founder of Afrocolectiva, a medium to communicate and deconstruct Afrofeminism, antiracism and pan-Africanism through humour and various media like TikTok and memes.

- Online Magazine
- Online • Spanish
- IG: @AFROCOLECTIVA
- TikTok: @Afrocolectiva

Gorm Media

Gorm Media's mission is to unify across differences and advance belonging for marginalised communities. Their vision is to spark a movement of unity and shared understanding through innovative digital media, intercultural education and events. By aiming towards the Sustainable Development Goals of (10) reducing inequality and (16) peace justice & strong institutions, they believe that unity can be built by engaging across lines of difference.

- Creative
- Dublin • English
- IG: @gormmedia
- TikTok: gormmedia



Hoder

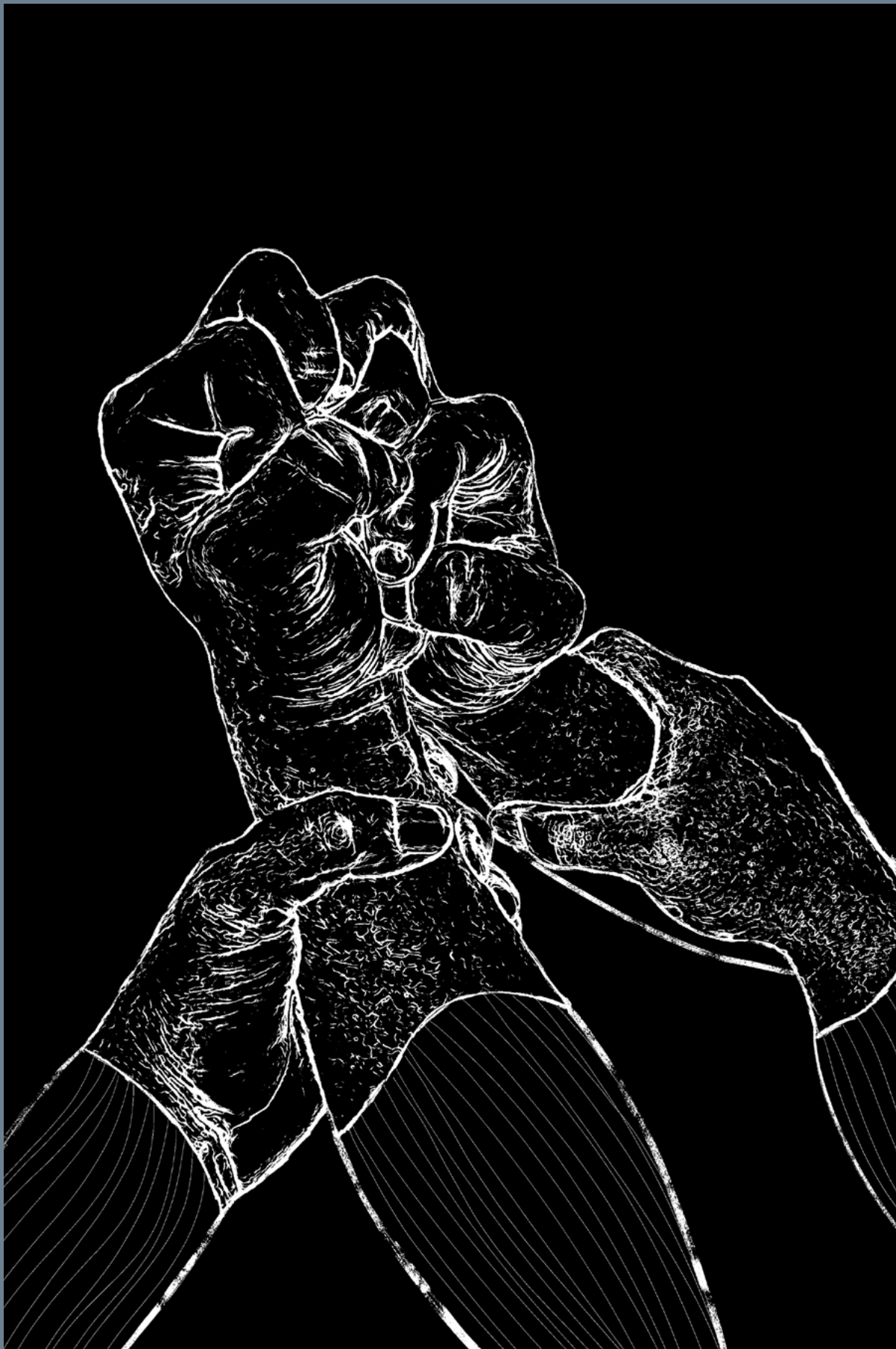
Hossein Derakhshan is an Iranian-Canadian author, researcher and public speaker, as well as the pioneer of blogging, podcasts and tech journalism in Iran. Hossein spent six years in prison in Iran from 2008 until 2014 because of his writings and digital activism. Upon his release, Derakhshan wrote an essay on the demise of blogs titled The Web We Have to Save.

- Journalist
- London
- IG: @hod3r_fa

Migration Jam

Migration jam is a creative agency and storytelling platform to inspire and empower communities worldwide. They are a collective of talented and creative professionals from the migrant and refugee communities who believe in the power of storytelling to facilitate positive change using multi-media tools.

- Community Platform
- Started in Istanbul, but communities all over Europe
- IG: @migrationjam



Esra Karakaya is an award-winning journalist and founder of Karakaya Talks, a talk show and news content startup that focuses on traditionally marginalised communities in Germany. She was the first hijab-wearing host in Germany and, since she first broadcast on YouTube in 2018, has been recognised as a leading social entrepreneur. Karakaya was born to a South Korean mother and a Turkish father. Her first nationality is Turkish, and she got German citizenship as a child.

A PLATFORM FOR PEOPLE OF COLOUR IN GERMANY

TEXT Mercy Abang ILLUSTRATIONS Barly Tshibanda

Amongst many other prizes, in 2020 she was recognised as one of 30 people under 30 creating change in Germany by the online magazine *Zeit Campus*. She also won the Hildegard Hamm-Brücher Prize 2021 for democracy, and Karakaya Talks was the winner of the 2020 Grimme Online Awards for culture and entertainment.

Esra herself is passionate about media justice and is committed to producing critical and accessible news content for marginalised communities across Germany and beyond.

From politics to pop culture, Karakaya Talks airs on YouTube, TikTok and Instagram specifically for Gen Zs and Millennials with migrant backgrounds. The show has amassed around 50,000 dedicated followers and subscribers across these three channels, which young people rely on for their news content these days.

Founded by Esra Karakaya, who also doubles as the host and producer, **Karakaya Talks** is not only addressing the 'crisis of representation' for people of colour in Germany, but focuses on journalism that represents the migrant population in Germany and across Europe. An estimated 10 million Gen Zs and millennials in Germany have a migration background, according to 2021 figures from the German Federal Statistical Office.



In this interview with Mercy Abang, Esra explains that thousands of young people, primarily migrants who have been left out of the news agenda, have found a home at Karakaya Talks. The show allows them not only to take the mic and to find a platform, but to use their voices without the gatekeeping control often seen in legacy media outlets to discuss topics and issues that matter most to migrants who feel unrepresented – in conversations that are socially relevant to them.

We turn the spotlight on the show Karakaya Talks, hosted and run by the first hijab-wearing television host in Germany, a young woman of colour who is appealing to a different audience using new media channels.

ESRA KARAKAYA

“This moment was incredibly unique because this was the first time in German history you would not [just] hear of Muslim women but see and hear [from] some of them directly.”



MERCY ABANG: Why did you decide to launch Karakaya Talks?

ESRA KARAKAYA: I still remember the anger I felt in 2018 when I saw how media outlets spoke about people who looked like me, my friends and my family: Condescending, stereotyping and vilifying. I also remember saying that I do not get to criticise if I do not offer a solution. And this is why Karakaya Talks was born. We are a content startup that produces news and talk shows that young German-speaking millennials and Gen Zs of colour care about. We amplify and centre traditionally marginalised perspectives by looking at what information our audience needs and how they need it delivered.

MA As an influencer with a migration background in Germany, how has it been for you to lead a media talk show for young people?

EK It has been so rewarding – and challenging! There are so many facets of me I didn't know existed! I didn't realise I liked business modelling and product development, nor did I want to understand numbers, finances, taxes and insurance.

But I also learned that finding the

sweet spot in format development takes a lot of testing and flexibility. And little did I know the amount of patience it needs for our business to grow (she interjects with a burst of loud laughter)!

But in the end, the more I learn, the more I feel equipped to build a virtual place that serves as a beacon for underserved communities.

MA A study you shared shows that, in Germany, talk show guests 'of colour' in mainstream media formats are invited only to speak on specific topics. Can you expand on this?

EK LOL – yeah. It's comical, and Germany's mainstream media landscape has struggled to appropriately and authentically include its audience in reports.

For example, in one of Germany's most successful and publicly funded talk shows, **'hart aber fair'**, in 11 consecutive productions, 56 guests were invited to talk on current political and social issues regarding Germany. All guests were white, even though 27% of Germany's population is assumed to be of colour. The 57th guest was someone with Arab roots; they were invited to talk about a

so-called 'Arab clan criminality'. From the content to guests featured, the show highlights the vast underrepresentation of people of colour and their hyper-stereotyping through one-dimensional reporting.

MA The same study also shows that 10 million Gen Zs in Germany have a migrant background. How do these young people feel when featured on Karakaya Talks?

EK I remember one of our paying members saying, "I like other video formats too, but you know, sometimes I gotta deal with my stuff, and that's when I came to Karakaya Talks."

For anyone within the 10 million Gen Z demographic in Germany with a migration background, coming on our platform to speak about what matters to them highlights an essential nuance of our work.

When news outlets continue to report from a so-called 'neutral and objective' space that, in reality, is just a mask for a white male gaze on the world, there is little room for marginalised members of society to reflect on their position and privileges in the world. We all need information that caters to our circumstances.

MA There seems to be a shift to video forms of content for audiences – especially the platforms you use like TikTok, Instagram and YouTube. Can you share why more people are turning to these platforms?

EK I can guess why video content is consumed more than some years ago, but social media has created a space for marginalised folks to speak on their own behalf.

Karakaya Talks could have only existed with social media. I would bet that not a single media company – public or funded – would give space to a Muslim woman of colour visibly wearing a hijab to be a talk show host discussing political topics. So, having room to express yourself freely without an establishment telling you how to draw people in. That is only partly true. There might be no direct editorial instance to influence your work as a creator, but other mechanisms have similar effects, like #shadowban or #freethenipple.

MA With a heavy social media following on TikTok, Instagram and YouTube, your talk show centres on migrants. What is your vision for Karakaya Talks within the next five years?

EK In 2028, we will be one of the most trusted information outlets for women and non-binary folks of colour in Germany, with juicy news content and critical takes on German happenings. We have 4,500 monthly paying

members, working in a collaborative news ecosystem, and we continue to centre on those who are most vulnerable.

MA Since the launch of the talk show, what do you consider the most impactful event or activity?

EK The most impactful moment was the very first low-budget produced episode of our talk show in 2018: it was five hijab-wearing Muslim women and I discussing an advertisement campaign of a German sweets producer that showcased a hijab-wearing woman on their ads – a model who, outside of that job, does not wear a headscarf. This moment was incredibly unique because it was the first time in German history you would not [just] hear of Muslim women but see and hear [from] some of them directly. Also, the comment section was shocking! We got a number of angry comments not because of disagreement with what was said, but because we were speaking – it was incredible!

And then it proved my point: it felt and still feels so unnatural to many people to see marginalised people talk that some people do not even see the blatant racism they are reproducing.

MA What are the challenges you've encountered so far, and why?

EK One of the main challenges we have been working on is growing our membership base. The core group of our community that we reach has yet to be in a financially secure space, and most of our community are still students in traineeships or low-income jobs.

MA What is your proudest moment so far?

EK We did get awarded prizes such as the Grimme Online Award in 2020 and the Hildegard Hamm-Brücher Prize for democracy 2021. Still, I would say the proudest success story is our team, and I am incredibly excited about the work we do.

What would life be if we were exhausted and ungrateful? It would not be worth it. Our vision is enormous, and I can't wait for the years to come because this ride is FUN! [The proudest moment] is the team check-ins for me, the community meetups and the moments when we make decisions based on intuition.

ESRA KARAKAYA

"I still remember the anger I felt in 2018 when I saw how media outlets spoke about people who looked like me, my friends and my family: Condescending, stereotyping and vilifying."



"We will be one of the most trusted information outlets for women and non-binary folks of colour in Germany, with juicy news content and critical takes on German happenings."

THE EU SONGBOOK ALLOWS YOU TO SING OF EUROPEAN DIVERSITY AND UNITY AT THE SAME TIME

ILLUSTRATION Davide Bart Salvemini

Later this year *The EU Songbook* will be published. The book contains 162 songs chosen by the peoples of the Member States, in 25 original languages and in singable (European) English. The team behind the book wanted this book to come alive without EU funding, as to remain 'by the people, for the people.'

POPULAR VOTES

Firstly, more than 100 music teacher organisations, choir unions and music conservatories ensured a solid level of quality by nominating both song categories and songs affiliated with their respective population. Following this nominating phase voting lists (with up to ten songs in each category) were circulated widely for 'a public song vote': trending in both legacy media – with more than 400 media paying attention to the initiative – and on social media. This resulted in 85.500 citizens casting close to a half million song votes.

The team behind the book divided the songs in the following categories: love songs; nature & seasons; freedom & peace; folksongs & traditional; faith & spirituality; and children's songs. All songs appear in their original language and in translation – as you can see in the example of 'Bella Ciao' we feature on the next pages.

CULTURAL COMMUNITY

One of the many endorsers of the book, Peter Duelund, the then Head of the Nordic Institute of Culture, said this about the initiative in 2015: "We are entering a new phase in EU where culture is the defining element, and in my view, the EU will fall apart if cultural initiatives do not arise. EU's biggest threat is not the collapse of the Euro. On the contrary, the greatest threat is if we do not build a cultural community."

The editors of the book themselves write: "The EU Songbook presents a wide spectrum of genres and European culture history from the 15th century up to today. Surely the EU's motto – Unity in Diversity – is spectacularly manifested in this mosaic of songs both representing internationally cherished classics as well as mostly locally known pearls:

invitations to become deeper acquainted with the populations on an equal basis, regardless of whether they are small or large, in West or East, North or South."

And they conclude: "*The EU Songbook* is for those with cultural wanderlust, it is an invitation for dialogue and good times. It reaches out; to those dreaming the European Dream."

More information on *The EU Songbook*, and on how to order, can be found on www.eu-songbook.org



BELLA CIAO

After WW2, this song became the symbol of the resistance (Resistenza) against fascism and is for the Italian people a hymn to freedom and liberation from tyranny. Today it's a song of freedom very much felt in the emotional sense by all those citizens protesting against the continuous attempts of the authoritarian and populist right wing and is sung often and spontaneously by the multitudes in street demonstrations and on April 25 (the end of WW2 in Italy) or May 1 (Labour Day). The melody of 'Bella Ciao' is so well known that it is often used in the most different contexts also with other lyrics, for example in the anthems of soccer fans. However, it is always important to remember the authentic origins of this song that still reflects the political struggle between opposing factions.

(By Alfonso Santimone, National Academy of Jazz, Siena)

Lyrics: Anonymous,
(based on workers song, Po Valley)

Music: Folksong, 19th century

1. U - na mat - ti - na _____ mi son sve - glia - to, _____ o bel - la
 1. One mist - y morn-ing _____ I woke at dawn, _____ oh bel - la

3 Dm Dm Gm
 ciao, bel-la ciao, bel-la ciao ciao ciao! U - na mat - ti - na _____ mi son sve-
 ciao, bel-la ciao, bel-la ciao ciao ciao! One mist - y morn-ing _____ I woke at

6 Dm Gm A7 Dm
 glia - to _____ e ho tro - va - to l'in - va - sor.
 dawn, _____ the en - e - my was eve - ry - where.

1. Una mattina mi son svegliato,
o bella ciao, bella ciao, bella ciao ciao ciao!
Una mattina mi son svegliato
e ho trovato l'invasor.

2. O partigiano portami via,
o bella ciao, bella ciao, bella ciao ciao ciao
o partigiano portami via
che mi sento di morir.

1. One misty morning I woke at dawn,
oh bella ciao, bella ciao, bella ciao ciao ciao!
One misty morning I woke at dawn
the enemy was everywhere.

2. Oh partisan, take me away!
oh bella ciao, bella ciao, bella ciao ciao ciao!
oh partisan, take me away!
for I am very close to die.

3. E se io muoio da partigiano,
o bella ciao, bella ciao, bella ciao ciao ciao,
e se io muoio da partigiano
tumi devi seppellir.

4. Seppellire lassù in montagna,
o bella ciao, bella ciao, bella ciao ciao ciao,
seppellire lassù in montagna
sotto l'ombra di un bel fior.

5. E le genti che passeranno,
o bella ciao, bella ciao, bella ciao ciao ciao,
e le genti che passeranno
mi diranno «che bel fior.»

6. Questo è il fiore del partigiano,
o bella ciao, bella ciao, bella ciao ciao ciao,
questo è il fiore del partigiano
morto per la libertà.

3. And if I die as partisan,
oh bella ciao, bella ciao, bella ciao ciao ciao!
and if I die as partisan
you will have to bury me.

4. You'll bury me, up in the mountains,
oh bella ciao, bella ciao, bella ciao ciao ciao!
you'll bury me, up in the mountains,
under the shade of a wild rose

5. And all the people who'll pass by me,
oh bella ciao, bella ciao, bella ciao ciao ciao!
and all the people who'll pass by me,
they'll whisper «What a rose!»

6. This partisan became a wild rose
oh bella ciao, bella ciao, bella ciao ciao ciao!
this partisan became a wild rose
who died to set the peoples free.

© The EU Songbook Association
Translation by Massimo Bubola (2023)

LORENZO MARSILI,

ARTISTIC DIRECTOR, FONDAZIONE STUDIO RIZOMA

“The Pavilion is a very diverse endeavour and Europe indeed is no longer the 19th century, rather boring, white male Europe: it’s a really exciting, vibrant and diverse continent. The European Pavilion is also unfinished: it is not an exhibition or a gallery space but a work in progress, and so is Europe. Lastly, the European Pavilion is trans-local and trans-national, connecting very diverse organisations across the continent, and Europe in theory is the prime example of trying to bring together diversity and national oppositions for a common aspiration and a common future.”

SEPAKE ANGIAMA, ARTISTIC DIRECTOR, INIVA

“When we were thinking about the European Pavilion, we were very much thinking about the fact of being on an island, and the idea of the archipelagic: we are not just one island but a collection of islands, people who have come from various parts of the world to make up what the UK is today. In exploring this idea of the archipelagic, you start to see water not as something that divides us but as something that brings us together.”

DOSSIER

THE EUROPEAN PAVILLION

THE EUROPEAN PAVILION: THE GERMINATION OF AN IDEA

TEXT Philipp Dietachmair and Lore Gablier

In 1953, one year before he set up the European Cultural Foundation, Swiss writer and philosopher Denis de Rougemont wrote *Habeas Animam*: a text in which he stresses the importance of supporting and promoting European cultural initiatives to restore the continent's self-confidence. "If a sense of common destiny is awakened among Europeans," he notes, "most of the obstacles that exist today will seem easier to overcome or even vanish, inasmuch as they consist of prejudice, partisan blindness, unfounded mistrust and, above all, ignorance of the real situation." For De Rougemont, it is thus only through a cultural awakening that Europe will find a new coherence and a way forward, enabling it to play a major role in the defence of peace and democracy for the generations to come. 70 years later, after decades of policies that have been more concerned with economic growth, the essence and value of Europe as a cultural community and dynamic public sphere is still underestimated. The idea of a Europe based on solidarity and cultural cooperation, where citizens feel they belong to the same *demos*, is struggling to emerge. Instead, the national imaginary maintains its hold on sentiments and identities.

Initiated by the European Cultural Foundation in 2020, the European Pavilion is a pan-European initiative that puts the question of Europe and its future(s) at the forefront through cultural projects and art commissions. It stems from ECF's conviction that we need more cultural spaces that go beyond national remits when exploring and imagining what Europe is and what it can or should become.

It is no accident that the notion of a European Pavilion is reminiscent of World Expos and of the Venice Biennale that emerged from them. The European Pavilion is there to question in a constructive way the model of national pavilions and – more broadly – the national imaginaries they represent. Not to replace them, but to search for alternatives. The initiative is an opportunity to reinvent the pavilion, a versatile architectural object, as an experimental space for formulating new scenarios for Europe through culture.



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KERSTIN JACOBSEN , DIRECTOR, ARNA

"Considering that one third of the European Union's budget goes to agricultural businesses, the EU is an integral part of the farmers' daily life. But for us consumers, and from a food perspective, the EU is quite distant [...] When we go to the supermarket to buy food, for example, we find oranges that come from Spain, South Africa or South America. When possible, we may choose to buy products from Sweden but we also just look at the price. We are very much integrated in the European food network and we wanted to explore this from a local perspective."

MABEL TAPIA, DEPUTY ARTISTIC
DIRECTOR, MUSEO REINA SOFIA

“The image of the pavilion takes us to a closed space. And I think that one of the most important things that we are trying to do with the European Pavilion is to open spaces, connecting communities not only transnationally but also across regions. The spaces that we open should take care of the differences, and also allow us to confront, to discuss, to explore ways of doing things.”

THE EUROPEAN PAVILION IN ROME

The European Pavilion in Rome was a public programme showcasing the artworks produced and research carried out by all the organisations we supported as part of the European Pavilion programme in 2021-2022. It took place in seven cultural venues in the Italian capital from 17 to 19 November 2022 and featured more than a dozen events, including round tables, lectures and workshops, musical performances, a virtual reality environment, and sculptural and multimedia installations.

Over three days, the programme addressed questions such as: How has Europe been imagined and visualised through the arts? What might a European Pavilion look like, and what might it mean? How can we build on the rich diversity of languages and voices that make up Europe, particularly those that are too often silenced or marginalised? What does the future hold for food and democracy, and what role can Europe play?

Thinking about Europe today is not possible without also taking into account the challenges faced by our continent, not least those posed by the war in Ukraine. While in Rome, we did draw inspiration from collective and individual initiatives engaged in efforts to overcome colonialism and the struggle against any forms

of exploitative and discriminatory politics, and forced displacement.

The programme was co-curated by European Cultural Foundation Programme Manager Lore Gablier and Ukrainian curator Lesia Kulchynska, in close collaboration with all participating organisations: **Ambasada Kultury** (Berlin-Vilnius), **ARNA** (Sweden), **Brunnenpassage** (Vienna), **EUPavilion** (Rome-Zürich), **Fondazione Studio Rizoma** (Palermo, Rome), **Iniva** (London), **L'Internationale** (Madrid, Warsaw, Barcelona, Ljubljana, Eindhoven), **OGR** (Turin), **State of Concept** (Athens) and **Studio Wild** (Amsterdam).

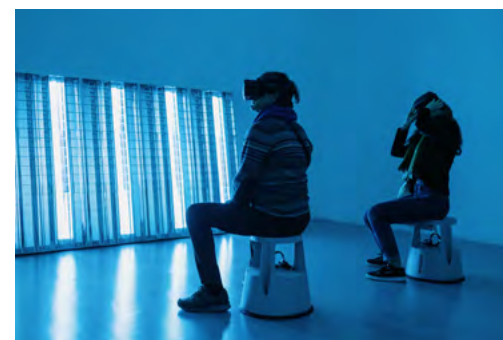
The European Pavilion in Rome was generously hosted by Bibliotheca Hertziana – Max Planck Institute for Art History, Goethe-Institut Rom, German Academy Rome Villa Massimo, Académie de France à Rome Villa Médicis, Istituto Svizzero (Swiss Institute), Museo delle Civiltà, and NERO.

In 2021-2022, The European Pavilion was supported by **Fondazione CRT** and developed in partnership with **Camargo Foundation** and **Kultura Nova Foundation**.

The photos throughout this chapter are all taken during the European Pavilion event in Rome, November 2022.



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JULIE CHÉNOT, DIRECTOR, CAMARGO FOUNDATION

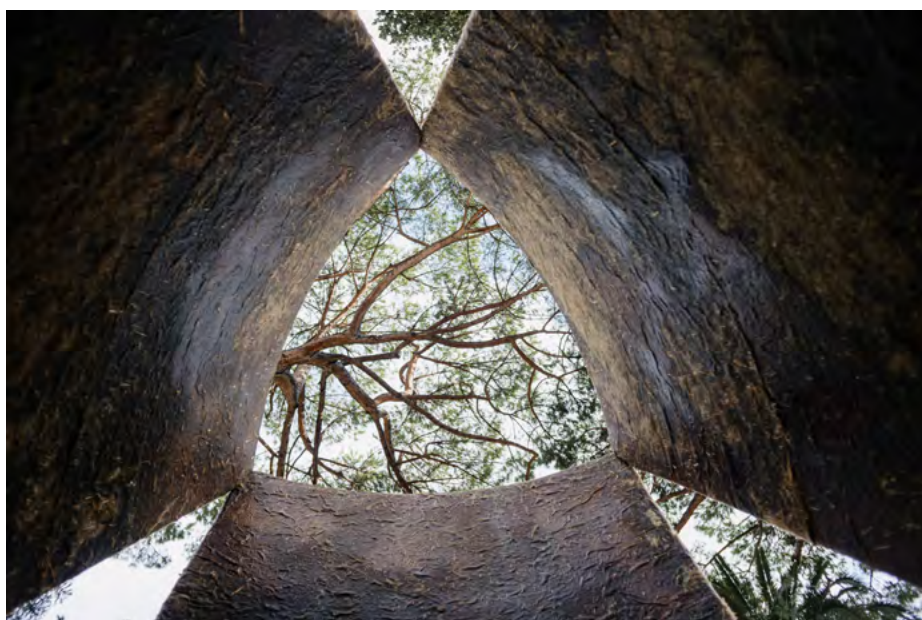
“We should not lose Europe. The current European institutions are going through very difficult times so it is even more crucial to look at what could be possible, and what we can dream of. But it should not be one dream: it should be dreams from different locations, different people, different viewpoints.”

FARIBA MOSLEH, CURATOR AND
PROJECT MANAGER, BRUNNENPASSAGE

“The population all over Europe is diverse and heterogeneous, yet the cultural sector is reinforcing and reproducing exclusion. Our project, *StoryTelling: Europe!*, is taking our neighbourhood and its very diverse communities as a starting point for co-creative artistic projects. The neighbours are becoming the protagonists of our European Pavilion. They are sharing their specific, individual European stories. In the centre of this concept is the stimulation of imaginaries beyond the national.”



- 1 Antiwarcoalition
- 2 Brunnenpassage
- 3-5 Eight proposals by
EUPavilion
- 6 Talk by Leone Contini
- 7 The forbidden tempietto by
Studio Wild



6, 7

THE EUROPEAN PAVILION OPEN CALL 2023

What is Europe in reality and how can it be shaped by our imaginations? What do we aspire for it to be – beyond politics, economics, and national borders?

What will it take to get us there? How, through the metaphor of the pavilion, can we rethink Europe?

The European Cultural Foundation is pleased to announce the launch of a Call for proposals to curate and host The European Pavilion 2024. A grant of up to 500,000.00€ will be awarded to one single organisation or one consortium of partners.

We are looking for daring proposals that explore, discuss, interpret and visualise Europe in fresh and imaginative ways

If your organisation is ready to take on the challenge of making an important artistic contribution to the future imaginary of Europe, please submit your proposal by 14 September 2023 13.00 CEST.

MORE INFORMATION ON THIS WEBPAGE: culturalfoundation.eu/stories/we-are-pleased-to-announce-the-call-for-curatorial-proposals-the-european-pavilion-2024/

(I) REMEMBER EUROPE

TEXT Friso Wiersum



1. Dilove (Ukraine). Before: the street is busy, horns blaring. A minibus stops. A woman comes out. Her hands full of bags, she crosses the bridge. A boy runs towards her, coming from her home, on the other side of the bridge. He takes one of her bags. They disappear inside the house. After: a girl with her school bag on her shoulders runs across the bridge, stops in the middle, and looks at her phone. She looks at me. She disappears into the house. Between the two moments – this picture. Steps in the snow.
2. Mõnnuste (Estonia). Reena tells me she opens the window and waits for the horse to come to her. It is an everyday ritual: feeding the horse through the window from her hands.
3. Braunau am Inn (Austria). Dana is originally from Romania. She invites me for coffee and shows me her white princess dress and her 12cm high heels. For dancing, she will be barefoot. This photo was taken two nights before her traditional Romani wedding in Braunau – a brief moment on the passage of her life, and mine.



Patricia Morosan



4. Solotvyno (Ukraine). The majority of Romanians who lived under communism have longed all their life for certain products, almost impossible to come by without high connections. Among them were the curtains made in Paşcani. The curtain was a kind of a 'forbidden fruit', because, in theory, most of the production was made only for export. Foreign ambassadors, parliamentarians and the Ceauşescu family were the only ones owning those curtains. To own curtains made in Paşcani meant that one was part of high society.



5. Košice (Slovakia). At the border with Ukraine. Here is one of the passages to the official Europe 'we' know. The border between the East and the West starts already in Central Europe, and this geographical part of Europe is, as Milan Kundera calls it, the 'eastern border of the West.' Europe is a tale of two halves. Around 1815, the centre of Europe was declared to be in the mining town of Kremnica, on a hill near the church of St John the Baptist. The method of calculation remains unknown. The description on the plaque near the ancient church states that this place is the centre of the smallest circle to circumscribe Europe, although the borders of Europe are also unknown. When the Slovak Republic was founded, the foundation stone of Slovak statehood was also laid here.
6. Suchowola (Poland). I meet Mariusz on a bench in the city centre. He tells me he feels like he's in chains. He is unable to break free from his own destiny. He speaks to me very openly and I feel very close to his heart. Half a year later, while searching for him, I find out that he is in prison.

7. Białystok – Suchowola (Poland). The bus drive is short and bumpy. In front of me, a man seems to quietly contemplate the landscape passing by. A silent conversation takes place.
8. Suchowola (Poland). I observe a little red leftover at the corner of the boy's mouth, and an association forms between the boy's mouth and the statue nearby. Has he literally been eating the body of Christ, whilst waiting for the symbolic one?
9. Wiesau (Germany). At the end of the day's celebration, the village and the visitors gather in an emptied parking lot for the culminating moment of the day, the Grand Finale. Strong lights of no permanence. There is always a need to be together.



10. Wiesau (Germany). I watch the children at the fair as they spin around an invisible centre, trying to get dizzy. Their sense of any spatiality dissolves. Will they ever know where their centre was?

"I discovered some strange information on a Lithuanian website, which was claiming that the centre of Europe lies in Lithuania. I was surprised because as far as I knew, Vilnius was a bit more up on the map. While researching this curious statistic I stumbled upon the idea of multiple centres of Europe. I realized that there were several countries claiming to be in the geographical centre of Europe. In fact, cities in seven countries – Lithuania, Poland, Germany, Belarus, Estonia, Slovakia and Ukraine – had built monuments dedicated to the geographical centre of Europe. Like simultaneous realities do exist.

The paradox of seven geographical centres fascinated me from the very beginning, because it underlines the existence of simultaneous and parallel realities in Europe. The reality of a country such as Lithuania, which is defining the meaning of 'Europe' by its belonging to the EU, is very different than the reality of its neighbouring country, Belarus, which defines what 'Europe' means through its distinction from Russia.

There are different histories, geographical as well as political. Nevertheless, these places are linked to each other not only by the fact that they share a European identity, but also by the fact that there are common fundamental human experiences that traverse our existence. Emotions like loneliness and disorientation are universal, although the realities causing them might be different. This is the poetic paradox, which I'm interested in mostly in all of my works."

"The sequence of photographs that I included in the book follows this idea closely. The images from my journeys are combined through a logic of emotional association, and not by chronological or geographical orders: after an image from Germany, an image from Ukraine might follow.

Yet, the journey to the centres of Europe was also my journey from the 'West' (as I am living in Berlin now) toward the 'East',

which brought, on a personal level, encounters with memories from my childhood.

For example in Belarus. Not in the sense of the political system, but in the fiction it creates, and in the realities of everyday life. I recognised atmospheres, smells and behaviours. Maybe even the ways in which people would say that they couldn't understand themselves as Europeans, as being part of Europe. So being there, I again realised how much the idea of belonging or being excluded matters. In Belarus people were saying 'We will go to Europe.' Not in a geographical sense, but referring to it as a set of values. Like once you are in Europe, then the future is there, it's manifested."

"Europes can be anywhere then, as they have transformed into emotional geographies, almost the opposite of the centres of Europe I visited for this book. But then, borders.

I passed the border from Romania to Ukraine by foot, because I wanted to know how it would feel. Crossing the bridge across the Tisza River combined the conceptual practice of my work with the practical, like finding a balance between the heart and the mind. Between the concrete and the unseen."

"Lastly, I did these road-trips on my own, and you will understand it became a very personal project. I was alone in a lot of places which are hard to access, especially for a woman. I really needed to put myself in the hands of others.

That's also why I asked others to contribute to this photobook – I did not want it to be a monologue, but collected subjectivities. We are sharing with each other from different points of views. What I wanted to show in *(I) Remember Europe* is that individual struggles are similar from within or from outside Europe."





WHY EUROPEAN SENTIMENT MATTERS

TEXT Pawel Zerka ILLUSTRATIONS Leonie bos

The longer the war in Ukraine lasts, the more important it will become to ensure that European support remains acceptable for European citizens and convincing for Ukrainians. This will require a strong 'European sentiment', to borrow an expression from Denis de Rougemont – one of the architects of Europe's post-1945 integration. This can be understood as a sense of belonging to a common space, sharing a common future, and subscribing to common values.

For the moment, European sentiment is strong; but it is also under heavy strain. This is the main finding – and the key warning – of **the European Sentiment Compass 2023**: a joint project and initiative by the European Council on Foreign Relations and the European Cultural Foundation, the results of which were published on 9 May 2023.

GLASS HALF FULL

Of course, the situation varies from country to country. Denmark displays the most strengths when it comes to European sentiment in 2023, while Greece shows the fewest. But it is encouraging to see that in 25 EU member states (all except Greece and France) the majority of the public is optimistic about the EU's future, according to the latest Eurobarometer survey. And that four governments (those of Denmark, Czechia, Slovakia, and Slovenia) have become more dedicated to European cooperation over the past year.

Interestingly, looking at the EU27 average, public attitudes towards Europe and the EU have hardly budged since last year. But there has been some change in individual countries nonetheless. For instance, in Finland, Sweden, Denmark, and Latvia, public attitudes towards Europe and the EU have clearly improved. Meanwhile, they have usually deteriorated in Czechia, Slovakia, Hungary and Estonia.

But it would be short-sighted to focus on the strengths and neglect the risks to European sentiment. Most EU members are vulnerable in one way or another. In fourteen EU Member States, more than 40 per cent of the public distrusts the EU. In ten countries, media freedom is low, in eight media literacy is problematic. Cost of living concerns are present almost everywhere in the EU – but they are salient in at least fourteen Member States, including wealthy Austria and Sweden. Overall, Bulgaria and Hungary are the EU members with the most risk factors for European sentiment. But major vulnerabilities are present almost everywhere – perhaps except for in Scandinavia, the Benelux countries, and the Iberian Peninsula.

THE RUSSIAN CHALLENGE

Russia is actively seeking to undermine European sentiment in some ways, for example spreading disinformation across the EU in an attempt to divide the public. But Russia can also influence Europeans' perceptions of the EU and the war without doing much. Russia's soft power, including its so-called traditional values – which appeal to much of the European far right – and its high culture, provides channels for Russia and its sympathetic allies to legitimise the Kremlin's actions. And by responding in the wrong way to these influences, the EU and its Member States could inadvertently play into Putin's hands.

When responding to the war in Ukraine, Europeans therefore need to confront not only Russia's active interference but also – and perhaps more often – their own vulnerabilities. For the moment, the EU and its Member States have experienced difficulties in responding to three key dilemmas: how to handle Russian disinformation, Russian culture and Russian people. At times, they have been tempted by protective, defensive, or even illiberal solutions. For instance, in an effort to block Moscow's influence, and under pressure from Kyiv, some governments have encouraged a boycott of Russian culture. But this clashes with the EU's freedom of cultural expression.

Similarly, European governments and institutions have focused on restricting Russian media in their efforts to fight disinformation. But one can easily go too far here, with obvious risks for freedom of speech in the EU.

Finally, some European politicians have been tempted to attribute a collective responsibility to the Russian society. This happened, for instance, in discussions about a travel ban for Russian citizens, and when EU countries had to decide upon their approach to Russian draft evaders. Some portrayed the whole of Russian society as responsible for the war. That sort of 'othering' might have the short-term political advantage of strengthening unity among European leaders. But it clashes with the European attachment to individual responsibility – and could ultimately backfire.

FIGHTING BACK

The way Europeans respond to the war can uphold or refute their image – both in their own eyes and those of others. Europe can prove to be trustworthy, peaceful and strong. Or it can provide arguments for those who claim it is hypocritical, aggressive and weak. So where are the red lines? How should Europe defend itself from Russia while remaining faithful to itself?

One recommendation is to focus on making disinformation 'toothless'. Instead of concentrating on defensive solutions, European and national authorities should aim at disarming both Russian and

Russia-friendly disinformation – through strategic communication, awareness raising and media literacy programmes. The political mainstream should also be more active in spreading its own narratives on taboo issues: such as the growing Ukrainian diaspora in Europe or Ukraine's potential accession to the EU. Otherwise, it will leave discursive voids that ill-intentioned actors can occupy.

Secondly, Europe should respond to the culture clash with Russia with more – not less – culture. That means actively supporting Ukrainian culture but leaving it to European cultural institutions, and citizens, to





HIGH STAKES

All in all, there is a link between European sentiment and the sustainability of European support for Ukraine. And while both are strong today, they face major risks – including those related to how Europeans themselves deal with Russian culture, media and people.

By showing both resilience and openness, European leaders can reaffirm the values that Europe stands for – and refute Russia's claims of European hypocrisy. There is no better way to ensure that both Ukrainians and Europeans themselves continue believing in Europe and maintain their morale in the face of Russia's aggression. With the 2024 elections to the European Parliament on the horizon, and the risk of the war in Ukraine lasting several more years, the stakes could not be higher.

decide how they deal with the presence of Russian culture. Dealing with a potential controversy can be a valuable experience too, and it should not be prevented by top-down rulings.

Finally, European leaders need to be very careful about how they frame the responsibility for Russia's war in Ukraine. They should not suggest that all Russians bear the same responsibility, or that Belarus holds the same responsibility as Russia. They need to avoid the temptation to construct an 'us and them' framing, which appears temporarily useful but goes against Europe's attachment to individual responsibility, while also alienating potential allies.

THE BIGGEST CULTURAL EVENT BRINGING TOGETHER EUROPEANS

TEXT Friso Wiersum ILLUSTRATION Davide Bart Salvemini

FRISO WIERSUM: Dean, in your book 'Postwar Europe and the Eurovision Song Contest' you touch on many aspects of the Eurovision Song Contest that we do not see on television. Even though the Eurovision Song Contest is one of Europe's most popular televised events which brings millions of Europeans together, you also suggest that this competition has done more to underline national divisions than forge Europe as a whole. How so?

DEAN VULETIC: The picture is much more complex than the one that we see on television. What I wanted to highlight by emphasising the

national divisions is that Eurovision can also be a platform on which political tensions are played out between countries. For example, in the voting. It can also be a platform for countries to promote certain political issues which highlight their conflicts with other countries that are participating in Eurovision.

The aim of my book was to redress several clichés and myths surrounding Eurovision. And certainly, one of those clichés is that Eurovision promotes cooperation and peace in Europe.

The first big political conflict that was played out in Eurovision was in the mid 1970s, following the Turkish invasion of Cyprus in

1974. In 1975, we see Turkey participate in Eurovision for the first time, and Greece boycotts Eurovision as a result of the Turkish debut. Then, in 1976, Greece sends a song which thematises the Turkish invasion of Cyprus and the plight of Greek refugees, and Turkey boycotts the contest as a result. And since then, we've seen many other examples.

FW: Which prompts the question: how did other national, or even international, political antagonisms or conflicts make inroads into the Eurovision Song Contest?

DV: There is long list which includes a song from Eurovision being used as a signal to start the Carnation Revolution in Portugal, which brought down the right-wing dictatorship in 1974. It was not the performance of the song in the actual contest that triggered the revolution, but the song was used as a signal on the radio some weeks later. There is a pre-history to this song in that Portuguese entries before then, in the few years before, had already been becoming implicitly more critical of the government.

It's a bit like what we still have in Eurovision today, where the organisers say that lyrics should not be political. But of course, you have a lot of political songs, like the Croatian one this year by the group Let 3, which was an anti-war song that criticised Putin and Lukashenko.

Also on that list, we've had spokespersons for countries calling in their votes in the context of war, such as in 1993 when the votes from Sarajevo were delivered via satellite telephone, a crackling line. But it was a huge statement for Bosnia and Herzegovina, which then debuted in the contest.

FW: In your book you write that the results of Europe's biggest election allow us to analyse interactions and sympathies in an international context of diasporic, post-colonial, regional, religious and sexual identities. Can you share some examples?

DV: Since this year, there is a rest of the world vote included in Eurovision so we can now call it the world's biggest election, but that's a side note.

To come back to your question, I think a great example of diasporic identities was reflected in the voting results for Turkey, in which you could see a strong vote from the Turkish diaspora for Turkish entries in Eurovision. And when the voting system was changed in 2009, bringing back the expert jury that decides 50% of the vote, this prompted a reaction from Turkish television, which actually withdrew from Eurovision after 2012 because

it didn't agree with this change to the voting. It preferred to have 100% public televoting, partly because the Turkish diaspora helped to boost the Turkish results.

Portugal provides a good example of colonial aspects, first of all, in that it sent among the first black singers to appear in Eurovision, who was from one of the African countries that were part of the Portuguese empire at a time when the Portuguese dictatorship was still reluctant to give up its empire, as had other western European states.

We've also seen Portuguese singers with migrant backgrounds from these countries participate in Eurovision. So here you also have the issue of how migrants from Africa and elsewhere are integrated into West European societies and how they then appear on the Eurovision stage representing these countries as symbols of, yes, a colonial heritage, but also of the multiculturalism of these societies today.

Regarding regional blocs, let's touch on Yugoslavia. What we see among the countries that together formed Yugoslavia is that they have a common popular culture and common popular music scene, which they developed during their common experience of Yugoslavia. And actually, popular music was one of the cultural phenomena that most united citizens of Yugoslavia during the Cold War, and since then the countries of the region have been voting for each other even during times of political tensions.

So, in this regard, regional voting is a sign, for me, of reconciliation. It's a positive sign. And it has also been interpreted like that by political leaders. Whereas some West European commentators like to really criticise voting blocs in East Europe, especially for being undemocratic and unmeritocratic, actually, this can also be a positive sign in the relations between countries.

On religion, I would say that there can be interesting synergies between religion and Eurovision. The winning song in 1961, 'Nous les amoureux', sung by Jean-Claude Pascal for Luxembourg, is actually often cited as the first queer song in Eurovision because it talks about a love between two people, but it doesn't mention their gender. And it is actually the first song in Eurovision that mentions God.

Another example is the win of Dana International in 1998, the transsexual winner for Israel, at a time when public voting was introduced. A lot of commentators think that one of the reasons she won was because the gays of Europe united behind her and voted for her. And we know that Eurovision has

historically had a strong fan base in the gay community, but she was strongly criticised by Orthodox Jewish religious leaders in her country as not being an appropriate representative of Israel. But then if we look at Conchita Wurst winning in 2014 for Austria, the bearded drag queen, she actually was invited to speak in the cathedral in Vienna on World AIDS Day. It showed how much the Catholic Church in Austria was changing and how it was embracing the LGBTIQ+ communities more.

FW: **Could you say that when the Eurovision Song Contest started, it was a contest between nations, and now it has become a song contest between the many 'Europes' existing on this continent, with the contest being a catalyst for change?**

DV: First of all, the idea behind the establishment of Eurovision in 1956 was not to promote European integration, it was not to promote any political idea, but rather to experiment with the nascent technology of television. But it still was a competition between countries, and the rules stated that the songs had to be in their national languages. In that sense, it was conceived as a platform to promote national cultural diversity and to show Europeans the different popular music cultures.

And even though sometimes it can anticipate political change, with some people exaggerating it and saying "Eurovision can change the world," it's not true. The contest reflects changes that have started to happen, are happening, will intensify, but I haven't found, in my research, that it's really a catalyst for political change.

Gay marriage is an example of change that was underway in Austria, and that Conchita tried to push, but which was, in the end, decided by the Constitutional Court in 2017. Even though politicians were using Conchita's win to show off Austria as a modern, progressive and open country, they still did not have enough courage to make this decision for Austria to adopt gay marriage.

FW: **So, the European Song Contest also provides us insights into intranational politics?**

DV: I describe in my book that Eurovision is often a platform for national political conflicts, debates, tensions, which we don't get to learn about if we're not familiar with those countries. Let's look at Austria again. In 2000, when Austria was under sanctions from other EU member states, when the far-right Freedom Party of Jörg Haider joined a coalition government, ORF [the Austrian national broadcasting

organisation] sent a trio, which included two black singers who had actually been engaged in the protests against this coalition government in Austria. There you see this tension between a liberal Austria and a xenophobic Austria being played out through the national television station's selection of the singers.

FW: **And when you are discussing these issues in your book, you write that you prefer the term nation 'fashioning' over 'branding'. What is the difference between the two?**

DV: Nation branding doesn't take into account the changes that can be reflected so frequently in Eurovision, considering that Eurovision is an annual event. So let's say when there is a campaign to brand a nation, this campaign will usually last more than one year. There will be a logo, there will be a slogan, there will be publicity, marketing campaigns, that will go on for more than one year. Whereas Eurovision gives countries, or the representatives of countries, the option to reflect their country's changing identities or changing social and political issues, or changing cultural fashions that are occurring in their country, on an annual basis. And this is why I call it fashioning, because the idea of fashion is, first of all, by fashioning something you reshape it, remould it, and a fashion is also something that changes more quickly than a brand.

FW: **Lastly, what changes to Eurovision Song Contest do you expect to happen over the next 10 years?**

DV: Eurovision has always changed: for example, regarding the number of countries participating, voting matters like in the composition of the juries, or how to make the contest more up to date with musical trends and, relatedly, more appealing to younger viewers especially.

The European Broadcasting Union has been trying to expand Eurovision as a global brand, which it has also tried to do by selling licences for the creation of Eurovision-style contests in Asia, Latin America, the United States, and Canada.

But I think that in all this talk about the global growth of Eurovision, what has been forgotten is that there are countries that need to be brought back into the Eurovision fold, such as Bosnia and Herzegovina, which really needs being supported by the European family. Like Bosnia and Herzegovina, other countries that have withdrawn for financial reasons should also be brought back in.

For I believe that Eurovision's strength will continue to be as it has been so far, a European event that brings Europeans together.



Patty Ryan - You're my love, you're my life!
Eurodisco! What else?

O-Zone - Dragostea din tei
This song managed to "conquer" all corners of Europe, and more than ten years after its release it still seems fresh in people's minds. The song comes from a part of Europe often overlooked and considered "less European," the language of song is not popular.

Pino Daniele - Una jurnata di sole
I believe in the universal expressiveness of songs with a strong connection to the area and local culture they originate from. This song embodies Napolitan language and culture in the most beautiful and sunny way.

Mahala Rai Banda - Ederlezi
Roma are the biggest European minority and live in most European countries. Ederlezi is an internationally renowned traditional Romani song celebrating the arrival of spring.

Abba - Does your mother know
Doesn't everyone get happy when you hear this, what a time back then!

Bob Marley And The Wailers - Redemption Song
Still relevant, unfortunately

Europe - The Final Countdown
"We're leavin' together. But still it's farewell. And maybe we'll come back. To Earth, who can tell?" Sorry for the pessimistic contribution, but this is a song everyone knows and loves to sing-scream to. Yet the lyrics are clear: we're in the final count

Keep Dancing Inc. - Start Up Nation
In the cultural and creative field, innovation is key. This leads to new ideas, solutions and creativity. Unfortunately, in our sector, the idea of a 'start up nation' also results in relatively low and above all insecurity about income (making ends meet).

The Beatles - All you need is Love
Bottom-up attempt to overcome old animosities & prejudices.

Mano Negra - King Kong Five
Years ahead of the popularity of their lead singer Manu Chao this band brought a mestizo sound to all corners of Europe, symbolizing a continent in connection with its neighboring regions and showcasing how cultures can merge into an explosive and danceable mix.

Puya - Americandrim
It speaks to European culture on a deep level.

Alessandro Mannarino - Arca Di Noè.
Because it describes why Noah built a large boat in which he saved himself, his family, and a pair of every kind of creature during the flood. To me all people living in Europe should look at it as a boat or as a means of solidarity to together fight against common problems while staying united!

Kraftwerk - Trans Europe Express
Not entirely sure - more a feeling than a fact, but I sense that this song captures relatively early fascination by Europe, its vastness, but also connections (here: railway)

Gravity Co. - Wings
Gravity Co. is a Bulgarian rock alternative band from the 2000s. Wings was the first music video by a Bulgarian artist shown on MTV, and a unique and hugely underrated band, which did not meet the commercial success it deserved.

Stromae - Santé
Santé is a toast to workers in jobs that are often overlooked but indispensable within society. The song therefore shows a social engagement that is important for Europe as a continent.

Salvador Sobral - Amar pelos dois
Beautiful song about a lost love, a call to get it back. Landslide winner of the Eurovision Song Contest 2017, for Portugal

John Lennon - Imagine
This world famous song reflects the union of European countries with no boundaries and customs between them, people can travel easily, share their ideas, emotions, plans, finances, businesses so on so forth.

Richard Medic - The Europe Song
There are 12 stars in the video. There are 12 kids singing in this version. There are 12 stars in the European Union flag. There are 12 words in the song. They're all made up. The song tempo starts at 104 bpm and ends at 116 bpm (that's 12 bpm faster).

The Beatles - I want to hold your hand
Still hoping that the UK will join the European family again one day!

Bob Marley - Three Little Birds
Marley understood the power of faith, a lesson that eludes many of us. In the face of daily challenges, obstacles, struggles, and opposition (think of Ukraine, climate, young people with job seeking), Marley was able to see the bigger picture.

ABBA - Waterloo
*[1] What is more European than THE quintessential Eurovision song?
[2] To me this song embodies the European experience in full, as I believe it is one of the most famous Eurovision songs and most identified with Europe. Also ABBA is to me one of the most European bands there ever was.*

The Cranberries - Dreams
It's the song played at the end of the comedy Derry Girls, when everyone is voting in the referendum on the Good Friday Agreement. It's such a moving and optimistic moment, and that optimism and hope has been so under threat recently, not just in Ireland.

Okean Elzy - Obiymy
For me this song is a reflection of feelings of hope that the war ravaging Europe will end, the resolve to stand up to the aggression and the solidarity and tenderness between Europeans necessary to pursue our way of life in face of aggression.

Domenico Modugno - Nel blu, dipinto di blu
The song talks of finally flying free and beyond the sun in the blue sky and from there enjoying the vision of the shrunk world.

Queen - We are the champions
The champions is related to Europe because football is very important in the continent.

Max Richter - Spring 1
All the opposites we carry within us are united here - joy and sorrow; hope and despair, courage and fear.



PHOTO The Europeans

COLOPHON

Common Ground is the Annual Magazine by the European Cultural Foundation. We kindly thank all contributors for their work!

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STANISLAV SENYK is a photographer.

THE EUROPEANS is a collaborative project between writer and filmmaker Arnold van Bruggen, photographer Rob Hornstra and design agency Kummer & Herrman.

TINA XU is a multimedia journalist whose stories interrogate the three-way street between people, politics and power.

VERA BLANSH is a photographer.

VIDUSHI YADAV is an illustrator and visual designer.

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