



United Nations  
Educational, Scientific and  
Cultural Organization

# DIALOGUE AMONG CIVILIZATIONS

## SUMMIT OF THE HEADS OF STATE OF SOUTH-EAST EUROPE

### CONTEMPORARY ART AND RECONCILIATION IN SOUTH-EAST EUROPE

Republic of Serbia  
1-2 SEPTEMBER 2011



IX SUMMIT  
OF HEADS OF STATE  
OF SOUTH EAST EUROPE  
CONTEMPORARY ART AND RECONCILIATION  
IN SOUTH EAST EUROPE  
1-2 SEPTEMBER 2011 | BELGRADE, SERBIA



COUNCIL OF EUROPE  
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Pavlos Yeroulanos  
George Postica

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1-2 SEPTEMBER 2011

The “Dialogue among Civilizations” series is directed  
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# FOREWORD

by IRINA BOKOVA,  
DIRECTOR-GENERAL of UNESCO

The 9<sup>th</sup> Summit of Heads of State of South-East Europe was remarkable from several angles.

The Summit reaffirmed the political will of the region's leaders to pursue increased co-operation and confirmed their determination to place culture, the arts and heritage at the heart of regional peace-building, reconciliation and development. All leaders pledged, indeed, to promote cooperation in South-East Europe with a special focus on cultural diversity, dialogue and cultural heritage.

The theme of the Summit – *Contemporary Art and Reconciliation in South-East Europe* – was especially meaningful. Experience in the region shows that reconciliation requires the formation or restoration of genuinely peaceful relationships between and within societies. It calls for the transformation of attitudes and beliefs within society. The Summit recognized art's unique ability, especially arts education, to strike a balance between cognitive and emotional development and to lay strong foundations for moral behaviour.

Held in the beautiful Roman archaeological site of Viminacium, the Summit was more than a meeting of leaders. At the generous invitation of President Boris Tadić – and for the first time – twenty outstanding sculptors, painters, and writers from countries of the region were invited on the day before the Summit to share ideas and perspectives, including creative content, with the political decision-makers.

The *Viminacium Declaration* recognizes “the essential role of the arts in the life and development of individuals and society at large, and accordingly respect and assist artists in their freedom of creation and expression, their dignity and their integrity in describing, capturing and interpreting changing conditions of the contemporary, globalizing world.” In this framework, I am pleased the Declaration welcomes UNESCO's new initiative on ‘*Culture: a Bridge to Development*.’ Agreed in a context of financial and economic difficulty in Europe, the Declaration clears new paths for policy coordination and cooperation, including with UNESCO and the Council of Europe.

I am grateful to President Tadić and the people of Serbia for this initiative and the warm welcome extended to all. The Summit has set a new benchmark for reconciliation through culture and the arts and through the bridges of dialogue and understanding. There are no stronger foundations for lasting peace.

A handwritten signature in black ink, reading "Irina Bokova". The signature is written in a cursive, flowing style.

Irina Bokova  
*Director-General of the United Nations Educational,  
Scientific and Cultural Organization  
(UNESCO)*

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# CONTEMPORARY ART AND RECONCILIATION IN SOUTH-EAST EUROPE VIMINACIUM DECLARATION

We, Heads of State of South-East European countries, met at the Roman archeological site of Viminacium in Serbia on 2 September 2011, for the 9th Summit of South East European countries, devoted to the theme of “*Contemporary Art and Reconciliation in South East Europe*”, organized under the auspices of the President of the Republic of Serbia, the Director-General of UNESCO and the Secretary-General of Council of Europe and attended by the European Commissioner for Education, Culture, Multilingualism and Youth, Ministers of Culture of South East European countries as well as artists from the region;

*Reaffirming* the ideals and principles embodied in the Charter of the United Nations, the Constitution of UNESCO, the Statute of the Council of Europe, the Universal Declaration of Human Rights and the International Covenant on Economic, Social and Cultural Rights;

*Also reaffirming* the ideals and principles laid down in the relevant international standard-setting instruments of the United Nations, UNESCO and the Council of Europe: Convention for the Protection of Human Rights and Fundamental Freedoms (1950), Convention for the Protection of Cultural Property in the Event of Armed Conflict (1954), and its two Protocols (1954 and 1999), Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Cultural Property (1970), Convention on the Protection of the World Cultural and Natural Heritage (1972), European Cultural Convention (1954), Convention on the Protection of Underwater Cultural Heritage (2001), Convention on Safeguarding of the Intangible Cultural Heritage (2003), Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005), Convention on the Protection of Architectural Heritage of Europe (1985), European Convention on the Protection of Architectural Heritage (revised) (1992), European Landscape Convention (2000) and Framework Convention on the Value of Cultural Heritage for Society (2005);

*Jointly celebrating* at this Summit the tenth anniversary of the adoption of the UNESCO Universal Declaration on Cultural Diversity (2001);

*Further reaffirming* the continued relevance of the Recommendation Concerning the Status of the Artist, adopted at the 21st session of the General Conference of UNESCO, in Belgrade, 1980, as well as the recommendations of the two UNESCO World Conferences on Arts Education (Lisbon 2006 and Seoul 2010);

*Emphasizing* that the present Declaration is in continuity with the Message on the Dialogue among Civilizations (Ohrid, 2003), the Summit Declaration on Interreligious and Inter-Ethnic Dialogue in South East Europe (Tirana, 2004), the Declaration on Cultural Corridors of South East Europe, Common Past and Shared Heritage – A Key to Future Partnership (Varna, 2005), the Declaration on Communication of Heritage (Opatija, 2006), the Declaration on Cultural Diversity – a Bridge between Cultural Heritage and the Culture of the Future (Bucharest, Sibiu, 2007), the Declaration on Intercultural Encounters on Maritime, River and Lake Routes of South-East Europe (Athens, 2008); the Declaration on Management of Heritage Diversity and its Promotion for Tourism (Cetinje 2009) and the Declaration on Music as a Metaphor of Cultural Dialogue (Istanbul, 2010);

*Reaffirming* the spirit, aims and principles of the Belgrade Declaration adopted at the Seventh Conference of Ministers responsible for Culture in South-East Europe on 10 June 2011 in Belgrade;

*Recognizing* the valuable role of the international organizations participating in the Summit, namely UNESCO, the Council of Europe and the European Union in supporting programmes and initiatives devoted to recognition of the close links between cultural diversity and intercultural dialogue for sustainable development, security and peace, thus enhancing harmonious relations among peoples in South East Europe;

*Acknowledging* the increasingly important role of culture for sustainable social, economic and human development and the demonstrated linkages between social cohesion and economic growth;

*Reaffirming* our common determination to sustain and promote cultural diversity through policies, measures and programmes at the national, regional and international levels to create an environment of mutual trust and cooperation;

*Highlighting* the significance of cultural heritage for national identities and *underlining* the importance of its promotion and protection from various threats, in particular the illicit trafficking of cultural property;

*Underlining also* the importance of the protection of cultural heritage for the promotion of intercultural and inter-religious dialogue and for a culture of peace and non-violence, especially in post-conflict and post-disaster situations;

*Contributing* to the promotion of the intercultural and inter-religious dialogue, while keeping in mind the importance of local, national and regional cultural policies for the further development and reinforcement of mutual understanding, tolerance and reconciliation;

*Supporting* the process of cooperation between our countries in the domains of culture and the arts, which contributes to the enhancement of respect and understanding among peoples and communities, especially through the realization of joint projects, the mobility and exchange of artists



and experts, institutional collaboration as well as partnerships with civil society at local, national and regional levels;

*Emphasizing* the role of culture and the arts as a tool for stimulating and continuously renewing dialogue between peaceful and democratic societies, as well as the fact that the dialogue itself is the proper instrument for a sustainable development that encourages creativity, innovation and social cohesion and thereby generates confidence in reconciliation processes;

*Convinced* that contemporary artistic creation, due to its emancipatory and inclusive potential, constitutes a universal form of intercultural communication and, as a common denominator within the ethnic, cultural and religious diversity of the region, is an important vehicle for the promotion of human rights, values of tolerance and mutual understanding;

*Acknowledging* that contemporary art enables the interaction and reconnection of cultures and cherishes the birth of a new humanism as the basis of a genuine dialogue, cooperation and reconciliation;

We, the Heads of State of the South-East Europe, therefore reiterate our determination to promote and strengthen these principles in our societies with a view to recognizing and embracing contemporary art as an important component of our heritage and an inspiration and valuable resource for our future development.

We hereby declare that we shall:

1. Remain fully committed to the ongoing processes of reconciliation in South-East Europe so as to jointly build a peaceful and prosperous European future of the entire region;
2. Recognize and promote the essential role of the arts in the life and development of individuals and society at large, and accordingly respect and assist artists in their freedom of creation and expression, their dignity and their integrity in describing, capturing and interpreting changing conditions of the contemporary globalizing world;
3. Endeavour by all appropriate means to promote artistic exchanges and increased participation of artists in the formulation of cultural policies, thus allowing the capacity of arts in its creative and evolving forms and means of expression and interaction to be recognized in policy-making and in overall social, scientific as well as spiritual spheres;
4. Strive to initiate, implement and sustain cultural cooperation in South-East Europe through the work of cultural and educational institutions and organizations as well as independent artistic initiatives to create joint programmes for the youth to foster artistic creativity, production, mobility and networking;

5. Encourage the development of requisite institutions and facilities, such as concert halls, theatres, academies, museums, galleries, performing art venues, studios and other fora conducive to the integration of the arts in societal life and to the promotion of diverse encounters between artists and the public;
6. Promote intercultural dialogue by enabling and supporting joint projects in the field of contemporary art, in particular through concerts and music events, film and theatre productions, museums, collections, exhibitions and other initiatives from the region and their enhancement at the international level;
7. Encourage the integration of arts education, with due consideration to contemporary art into educational systems, so as to foster artistic literacy and appreciation for the work of artists;
8. Promote easier access and sharing of information about contemporary art, through the introduction of new technologies and distant learning programmes, to cultural institutions, collections and museums so as to bolster their educational roles;
9. Highlight the role of traditional and new media for stimulating interest and knowledge about contemporary art and through the development of relevant contents, programmes and websites;
10. Recognize the increasing importance of cultural industries for the development of our societies, while preserving the distinctive and creative role of contemporary art in a globalizing world;
11. Provide substantial support for heritage and arts education for youth and youth leadership in South-East Europe thus recognizing its crucial role in forging social bonds and community cohesion.

We welcome and support the new initiative by the Director-General of UNESCO “Culture: a Bridge to Development”, which was endorsed by the Ministers of Culture of the region at their June 2011 meeting in Belgrade, to create networks among cultural professionals and unite the creative artistic forces of the region as distinct drivers of development.

We welcome the invitation of the Presidency of Bosnia and Herzegovina to host the Regional Heads of State Summit of South-East European countries in 2012.

We further welcome the invitation of President Gjorge Ivanov to host the 2013 Summit in Ohrid, thereby marking the tenth anniversary of the launch of the series of Summit meetings in South East Europe.

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# STATEMENTS of WELCOME

# BORIS TADIĆ

## PRESIDENT OF THE REPUBLIC OF SERBIA

Let me extend to you a warm welcome to Serbia on the occasion of the Ninth Summit of Heads of State of Southeast Europe devoted to the theme “Contemporary Art and Reconciliation in Southeast Europe”.

It is my pleasure and distinct honour to host this meeting and address you in the Roman archeological site of Viminacium, one of the most prominent historical sites of our country.

Organizing this 9<sup>th</sup> SEE Heads of State Summit here in Serbia, in cooperation with the Council of Europe and UNESCO, is yet another confirmation that Serbia remains firmly committed to the process of reconciliation, to the promotion of dialogue and promotion of tolerance in our region.

In the past nine years our meetings provided a considerable impetus to improve overall cooperation in our region, to increase stability and work on a European future for the region. Perspectives for membership in the European Union contribute greatly to the processes of reconciliation – therefore I would like to greet and welcome EU Commissioner Mrs Androula Vassiliou. Active participation in regional fora by the European institutions is an assurance of the European future for all countries of our region.

Choosing a topic for this year’s Summit it was our wish to underline the important – yet often not sufficiently recognized potential of contemporary art – to promote the values our culturally very diverse societies have in common. Through the identification of outstanding communication potentials of contemporary art we aimed to provide an active contribution in the process of regional cooperation, remaining true to the ideas of dialogue, cooperation and joint promotion of the regional heritage, as well as building bridges to create a future “common heritage”.

Present crisis is on everybody’s lips, but is not just an economic crisis; it is first and foremost a crisis of morality and values. In order to overcome it, it is imperative to launch, as quickly as possible, a joint project of renewal of our universal human values – in this way we can make possible a development of tolerance, understanding and genuine dialogue.

Contemporary art has an outstanding communication potential. This was confirmed in our region as well: for instance the joint efforts of artists and institutions from Serbia and Bosnia-Herzegovina to establish a Museum of Contemporary Art in Sarajevo, an idea in keeping with the multiethnic nature of the city. Or the “Time Machine”, art Biennale in Konjic, featuring 50

contemporary artists from the region of South Eastern Europe. This all goes to show that on the political level contemporary art is opening the field to reconciliation. On a more profound, philosophical level it is drafting a new humanism, favouring universal human values as overall cultural values.

Another illustration of the importance and significance of contemporary art in our region is the fact that the communication in this domain never stopped. When the region was living difficult times joint art projects were a unique model of cultural reconnection, a way for our cultures to come to accept, recognise and respect each other regardless of the differences of faith, tradition or heritage.

Culture is by far the best way to defend the values of democracy.

Communication between different cultures was always happening, regardless of the political or economic differences. This communication was based on the dynamic link connecting identity and differences; in it we saw emerging new ideas about universal humanist properties of creativity and cultural values. The riches of humankind, as well as the cultural wealth, are in fact the riches of cultural diversities existing in every cultural identity.

The affirmation of a cultural identity through dialogue and cultural interpenetration is a way to achieve universal cultural values, *the* intercultural. This is also a way to arrive at an international community of culture, a community having at its heart the principle of fostering the diverse in culture.

This is the founding principle of UNESCO. The Declaration on the Principles of International Cultural Co-operation, adopted at the UNESCO General Conference in 1966 states that every culture has its dignity and values. Consequently every nation has not only the right but also the obligation to protect and develop its national culture. Cultural heritage of humankind is created not only through preservation of any single culture, but by way of mutual cultural influences as well.

Serbia wishes to contribute to the protection of the heritage of mankind, and for that reason we have put forward our candidature for the membership in the World Heritage Committee in the period 2011-2015. We are convinced that our long experience and internationally recognized expertise in the domain of world heritage can contribute to the strengthening of the Convention and further promotion of its principles. In the spirit of regional cooperation and good neighbourly relations Serbia believes it can count on the support of countries from our region.

Do allow me here to say a few words regarding a problem Serbia is facing in the attempt to preserve its heritage – a problem linked to one of the most sensitive issues in the region: the status of Kosovo and Metohija. In spite of the recent unilateral actions from Prishtina threatening to

jeopardize the stability in the region, Serbia remains dedicated to peaceful dialogue as a way to finding solutions for all unresolved issues.

One of the most important issues is the status of Serbian spiritual and cultural heritage in Kosovo, notably medieval monuments which are classified on UNESCO endangered list: the monastery of Visoki Decani, Patriarchate of Pec, Monastery of Gracanica and the church of Ljeviska Mother of God.

As a signatory of the Charter, Serbia was clearly defined as a country to which these monuments belong, and it has to remain so. I wish to state this very clearly because this is a vital interest of my nation and my country.

These holy sites represent the very essence of Serbian identity. Sadly, they are in physical danger from the extremists – more than 150 churches and monasteries were destroyed since 1999, 35 of them during the 2004 pogroms. We are witnessing political attempts from Prishtina to replace the unquestionably Serbian identity of these holy sites with a “Kosovar” one.

Only through uncompromising protection of the heritage we can create conditions for the future heritage to come into being. Because of that I will personally endeavour for a solution for this sensitive issue to be found by ways of joint efforts of all the parties, UNESCO included.

This year’s summit should provide an impetus for contemporary art – as part of our common heritage – to be used as one of the most dynamic and powerful ways to increase the cooperation in the region.

The declaration to be adopted as a result of our discussions should provide the framework to strengthen the interactions between our countries through intensification of exchange on the contemporary cultural scene.

To achieve this goal we have to first of all promote the role contemporary art plays in the development of both individuals and entire societies, and to make it possible for the artists to take part in shaping cultural policies. The status, position, of the artists was strengthened in the UNESCO recommendations adopted here in Serbia, in Belgrade, in 1980. Now, thirty years later, Serbia has organized a round table having as participants some of the most prominent artists from our region. The aim of their debate is to come up with ideas how to improve the cooperation between the countries and artists in the region, in order to create and preserve the future heritage of humankind, contemporary art being part of that heritage.

We have to devote particular attention to the youth and their role in creating the dialogue. The region has a very dynamic young artist’s scene with a potential to contribute to bringing closer the

cultures and societies in our region. For that reason, and respecting the freedom of expression and artistic creativity, their networking, mobility and joint projects have to be encouraged.

It was the young artists who stood behind the “Belgrade 2020” project – nominating our capital for the European Capital of Culture.

It is also necessary to promote the education of youth in the fields of heritage and art, bearing in mind the key role education plays in strengthening ties and inter-communal cohesion. Within this context I would like to express Serbian support for the initiative to provide training in the field of world heritage for youth, and for workshops organized in cooperation with UNESCO in Slovenia and Croatia. We hope to host this gathering of youth next year, in 2012.

We should consider as an important element of our cooperation the support for establishing regional collections of contemporary art as means to promote our common heritage. At the same time – and here we hope to be aided by UNESCO – these same collections ought to benefit from international promotion: in this way art production in the region can truly become part of the world contemporary art scene.

I would like to stress again, at the end, that Serbia is going to continue playing an active role in promoting and strengthening regional cooperation which is the key element in consolidating democracy, stability and peace in the region. We are proud of our monuments listed on the World Heritage list. Besides the monasteries in Kosovo I have already mentioned, there are also Stari Ras, Sopocani, monastery of Studenica and Gamzigrad – Felix Romuliana. I hope that in the future some of the cultural and natural treasures from the tentative list would find its place on the Heritage List. As an example of regional cooperation I would like to point out the joint initiative of Bosnia-Herzegovina, Croatia, Montenegro and Serbia to inscribe on the Heritage List the medieval funerary monuments – Stecci, as well as the idea to nominate the geographical region of Dinaric Karst which brought together Serbia and Bosnia-Herzegovina, Croatia, Montenegro and Slovenia.

I remain convinced that similar examples of cooperation in culture, like our summits under the auspices of UNESCO, represent yet another step towards our joint European future.

# IRINA BOKOVA

## DIRECTOR-GENERAL of UNESCO

I am delighted that UNESCO has the privilege of co-organizing this 9<sup>th</sup> Regional Summit of Heads of State of South-East Europe, held at the gracious invitation of President Boris Tadić. Thank you very much, Mr. President. You personally have done a lot to promote and sustain this important dialogue in the region and you have imparted a new and creative dimension to our deliberations today.

It is a real pleasure to be here. I wish to thank the Heads of State of all countries of the region. Your presence is vital for the success of our debates and our common action. I am very pleased also to see representatives from our longstanding partners, from the Council of Europe and Commissioner Vassiliou from the European Commission. Indeed, these annual meetings show the determination of political leaders in the region to position culture, the arts and heritage, at the heart of peace building, reconciliation and development. We can see the results of these efforts.

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The people of South-East Europe have demonstrated how cultural dialogue can help people overcome differences and reconcile after conflicts. They have shown also that dialogue is essential for progress together towards sustainable development and political stability. This vision of culture as a bridge for reconciliation and development is ever more important today – as regions around the world, notably North Africa, undergo rapid change and look for new democratic pathways, new models for peace and recovery. I believe the people of South East Europe have unique experience to share.

Over the years, these Summits have developed unique expertise on promoting and protecting cultural diversity and advancing the notion of common heritage. I am convinced this is one of the greatest challenges of our time. This is why I am so pleased that countries of this region, a region that is also mine, have taken the lead on this issue.

The beautiful surroundings for our meeting – Viminacium – embody this vision. Viminacium is one of those places where the encounter of cultures between East and West has always been vibrant. This city, one of the most important of the Roman Empire, was of exceptional importance at the northern border of the Empire. It has always been a place for exchange, for communication and for trade. I can hardly think of a better place to share our vision today.



I have come today, Ladies and Gentlemen, with a proposal to take this vision further. The theme of this year's Summit, 'Contemporary art and reconciliation,' touches me profoundly, for many reasons.

First, as you yourself – President Tadić – mentioned, at a time of financial crisis in Europe, as decision-makers seek for innovative solutions, contemporary art is an inspiration for creative thinking. UNESCO has long supported contemporary artists from across the region – most notably, for instance, in the framework of the prestigious Venice Biennale international art exhibition.

Second, I believe the daily work of artists is intimately linked with the purpose of intercultural dialogue and reconciliation. Contemporary artists do not work alone. They are inspired by their rich heritage, and also by their peers, by other cultures, regardless of borders. They need the inspiration from, and recognition of, others, from neighbouring countries. They need to participate in exhibitions together. They need to exchange views, to build networks and create joint ventures. Such exchanges and networks are very concrete ways by which we can reinforce regional integration and peace through the transformative power of art and creativity. Peace is not only something to be maintained, it is something people must produce, or even better: recreate – every day. This was also the headline message from the discussions of the High Panel for Peace and Reconciliation that I established last year under the auspices of UNESCO.

It is UNESCO's longstanding mission, Ladies and Gentlemen, to build bridges between artists and with decision-makers, to enhance cultural cooperation. This underpins our organization of these annual Summits of Heads of States and the Ministerial Conferences on Cultural Heritage. The promotion of intercultural dialogue is the red thread common to all these events. UNESCO has excelled in such dialogue activities for the better part of its 65 years of existence and in the process we are engaged with trusted partners, like the Council of Europe, and a wide range of stakeholders, including the Alliance of Civilizations with whom I have concluded a forward-looking and proactive memorandum of understanding.

We have created together regional centres of excellence that provide strong platforms for cooperation, now and in the future – in Zadar for Underwater Heritage, in Sofia for Intangible heritage, in Skopje for Digitalization, in Tirana for the Conservation and Restoration of Heritage. I am pleased the government of Montenegro is considering establishing a fifth such regional centre in Cetinje on the management of cultural heritage.

Thanks to projects such as those of the Millennium Development Goal Achievement Fund in Albania, Bosnia and Herzegovina, The former Yugoslav Republic of Macedonia and Turkey, important results have been achieved for the enhancement of culture as a powerful

lever to reach the Millennium Development Goals. In Bosnia and Herzegovina, we have seen the revitalization of the old medieval fortress and old house of 'Eminagica family' in Tesanj. Visits have been organized to increase cultural tourism. These have enabled local schools to showcase their cooking, traditional designs and crafts. We have also brought our expertise to bear in the reconstruction of historic monasteries in Kosovo, as you rightfully mentioned, Mr President, with all communities concerned. We must absolutely build on these results. We must make the most of the expertise we have gained.

You may remember the words of the Canadian poet, Christopher Levenson who wrote in 2000 about the destruction of the Old Bridge in Mostar during the war in Bosnia Herzegovina: Now when so much is gone that made us human all the world over, where do we find the heart to begin again?

The people of the region of South-East Europe have found the heart to begin again – through a determination to overcome common problems, through the embrace of democratic values and European aspirations.

Now is the time to prove our capacity to go a step further. I firmly believe we can. We can draw on these national initiatives, in order to encourage truly transnational and cross borders projects. We can move beyond national pride to build a fully integrated cultural space across the region.

In this respect, I wish to commend the cooperation of all of us and to cite a few examples: between Bosnia, Croatia, Montenegro and Serbia for the inclusion of the medieval tombs Stecaks in their respective tentative lists as a future transnational serial nomination for inscription on the World Heritage List. I commend Slovenia also for the inclusion of the Dinaric Karst on their tentative lists. UNESCO will spare no effort in supporting such joint projects.

We must also reach far beyond institutional and political conferences, to build genuine bridges within the civil society, among artists, intellectuals, teachers, professors and creators. Let us join forces to help them work within stronger and more integrated networks. This is why we must support regional think tanks, create innovative networks and platforms that span the region – through cross-borders festivals, exchanges of artefacts between museums of different countries, creating travelling exhibitions. We must do far more to imbue young people with the values of a shared cultural environment.

This is why I have come this morning to launch a new global initiative, 'Culture: a Bridge to Development.' This initiative will seek to create such networks and to build such cultural bridges among professionals, civil society and politicians. If we do so, it will be easier for them

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to participate in urban, economic and social development projects. Modern art, networks of young artists, media, cultural industries, cultural tourism, are powerful accelerators for growth. They create jobs. They are sources of revenue. But we will only be successful if we create global events, if we make use of highly visible venues, able to attract investors and to catalyze energy from across the region.

We must focus on youth. We need to engage them in cross border festivals, in cultural exchanges, as well as in arts education programs – in line with the visionary recommendation concerning the Status of the Artist adopted by UNESCO here, in Belgrade, already 30 years ago, as President Tadić just mentioned.

The basic principles of this new initiative were endorsed at the Belgrade Conference last June by the Ministers of Culture of South Eastern Europe. If we succeed, this pilot initiative could be extended to other regions, especially those facing post-conflict situations. This is why I wish to make an appeal today to all artists, intellectuals and media professionals, museums curators and teachers, cultural institutions, civil society institutions, to join this effort. Governments must engage to observe and promote peace – but only people can reconcile.

Let me assure you that UNESCO – and myself – will spare no effort in supporting such reconciliation.

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STATEMENTS by THE  
HEADS of STATE AND  
HEADS of  
DELEGATIONS

# BAMIR TOPI

## PRESIDENT of the REPUBLIC of ALBANIA

From the outset, please allow me also to express my gratitude to President Tadić for the hospitality and the organization of this important meeting. I am convinced that the message we will convey through this Summit, known as “Contemporary Art and Reconciliation in South East Europe”, will serve to further strengthen the dialogue and the mutual and reciprocal recognition among our peoples and cultures.

Today’s meeting of the Heads of States, which is taking place after the successful summits of Ohrid, Tirana, Opatija, Sibiu, Cetinja, Athens and Istanbul is another excellent occasion to reaffirm the fruitful and long-term relationship with UNESCO, Council of Europe and European Union for the encouragement of cultural pluralism and to further urge the spirit of respect for the different peoples and cultures.

The Balkans throughout its history has demonstrated that it encompasses powers to survive in an atmosphere with more diverse physiognomy than others. The Balkans, which takes up the greatest area in Southeastern Europe, is considered as borderland between East and West. Its art is conditioned also from geography, which in this case is an enriching and perpetual spring well. Art and culture are powerful means to overcome the problems that have held hostage our region for a long time. Our cultural heritage at the same time identifies us and distinguishes us from one another, but also makes us realize how similar we are.

Art is an integrating agent. It codifies the reality by making it experimenting and more daring, because it uses as a beacon the cohabitation of traditions, values and peaceful convictions. It encourages new expressions that exclude violence, intolerance and prejudice.

After a troubled age, the citizens of Southeast Europe are enjoying a period of progress which they had never experienced before.

The dream for peace, democracy, well-being, stability and integration is increasingly becoming a reality. Today here we face the moral obligation to recognize the merits also to artists of different genres, who have inspired this dream. They are increasingly becoming the founders of a new spirit: a spirit that considers Europe as a common fatherland and its civic and political values being aligned with our respective national values.

A careful observation of the artistic creativity of our countries testifies that despite the different languages and traditions, the common features overcome, and the condemnation of social and political injustices fails, while the desire for peace and freedom, brotherhood among peoples as the real meaning of modernity and the possible challenge of the contemporary prevails.

A greater and more multilateral cooperation is possible and necessary through our cultures.

Cooperation is not just idyllic. Sometimes it is difficult, but above all it must be real and genuine! A reflection is expected from cooperation, about the contradictions and divisions of the past so that they do not hinder the integration processes.

Present modern or contemporary art offer themes that deal with relationships such as the links between the individual and the collective, distance through society and political class, power of the economic lobbies over the mass media, issues of immigration, those of acceptance or exclusion of civil, political and ethnic rights, but also new forms of democratic participation.

The rapport that the groups, political class and leaders of our countries build with these themes is an indication of the standards and democratic emancipation of our respective societies.

Art has the strength to carve the identity of a people. In this day and age of globalization, the modern art, like also the cultural heritage of each of our countries must be encouraged, promoted and must be passed on to the oncoming generations.

In this context, many of our writers have spoken clearly about universal contemporary concepts, by overcoming the barriers of nationalisms and old fashioned ideologies. They, along with their pacifism have brought the peoples closer, realizing a counter-action towards any form of chauvinism.

In Albanian literature, the best model is Ismail Kadare, but also in other arts such as painting, ballet, cinematography, music, there are Albanian names like Ibrahim Kodra, Angjelin Prelocaj, James Belushi, Inva Mula, Eliza Dushku, Saimir Pirgu, Ardian Paci, Artan Shabani, Klejdi Kadiu and many more who have confirmed themselves as an authentic part of the mosaic of values of world contemporary art.

It is not possible to leave Kosova, the youngest state of Europe out of this discussion. It is a legitimate participant in such activities as well as a factor of peace and stability in the region. Kosova with its ancient and new culture, with its modern and contemporary art, with its articulated voices, will strengthen the political-cultural connections with other peoples in the

region and especially with its neighbors. Hence there must be a general good will in order to accomplish all these because reconciliation is completely possible. Peoples cannot and should not live under pressure and suffering of complexes from the past. They must live in harmony and of course that the language of arts and its plurality serve as irreplaceable and spiritual instruments of communication.

At the present in our region, we are experiencing an ever present period of understanding. The politics cannot obstacle and prevent art. It cannot obstacle the institutions in order to promote the culture of dialogue and communication which stems from them. This is the reason why I state that it is a paradox, whatever is taking place in wider tables and conferences across Europe, where personalities from Kosova are present and attending, I say that the same must take place here as well. I am convinced that the moderating political leadership of our region will enable the new President of Kosova to be present and attend such round tables as she should have normally been here today.

Finally, I would like to once more express my conviction that the 9th Regional Summit of UNESCO will serve as a useful platform to deepen the multilateral inter-cultural cooperation in the region and especially to explore and find new solutions for the challenges of the present actuality.

# BAKIR IZETBEGOVIĆ

## CHAIRMAN OF THE PRESIDENCY OF BOSNIA AND HERZEGOVINA

I would like to express my gratitude to our host, President of the Republic of Serbia, HE Boris Tadić for his hospitality and for organizing this meeting. I particularly welcome the Director-General of UNESCO, Mrs. Irina Bokova, EC Commissioner for Education, Culture and Youth, Mrs. Androulla Vassiliou and Director General of the Council of Europe for Education, Culture and Heritage, Youth and Sports, Mrs. Gabriella Battami-Dragoni.

I am pleased to continue the dialogue at the highest level of the SEE countries, which we commenced in 2003 in Ohrid under the auspices of UNESCO. I am also glad that we work on the continuous improvement of relations in the field of culture and cultural heritage.

The region of Southeast Europe is a unique melting pot of religions, cultures, traditions and languages. All of us here are endowed with dynamic history, perhaps much too dynamic. The fact that we are situated at the world's crossroads, between East and West, North and Mediterranean, has left its mark and a deep impact on all of us.

Democratic changes currently taking place in North Africa and Middle East will open up possibilities for improved relations between that part of the world and Europe. Southeast Europe is the best 'bridge' to facilitate and achieve that cooperation. All it takes is will, clear vision and faith in treasure of diversity.

My country, Bosnia and Herzegovina, is a specific example of encounters of diverse cultures and traditions which are historically entangled and interrelated. It is unique in many respects, including the level of multiculturalism, which we consider as blessing and advantage, even though its very essence was subject to brutal attacks during certain stages of history.

Multiculturalism has left its mark in the area of culture, cultural heritage, and cultural treasure. It is the area of culture that offers a range of possibilities in fostering cooperation in our region. For this reason, I would like to endorse and support activities of UNESCO and its Director-General in this respect.

We appreciate the activities that UNESCO undertakes regarding promotion of Bosnia and Herzegovina in this influential Organization and in the whole world.

The recent example is the visit to Sarajevo by UNESCO Assistant Director-General Francesco Bandarin.



On that occasion, Mr Bandarin promised strong support for UNESCO's project ARS AEVI, the Museum of Contemporary Art which boasts respectable collection of works of art important in broader context of art.

Hence, we hope that UNESCO will play a key role in accomplishment of this extraordinary cultural enterprise which was launched 15 years ago.

We appreciate the readiness of UNESCO bodies to help institutions in Bosnia and Herzegovina build their own capacities.

In this respect, I would like to highlight the importance of creating State Commission of BiH for cooperation with UNESCO.

Relevant institutions in Bosnia and Herzegovina have recently made great efforts to enhance activities of State Commission and improve their quality and importance.

Also, we strongly appreciate the fact that UNESCO Office in Sarajevo was granted the status of 'permanent mission'.

Bosnia and Herzegovina has ratified most of UNESCO Conventions. The BiH Presidency has decided on making BiH a candidate for the UNESCO Committee for World Heritage, which we hold in high regard. Should BiH become member of this Committee, we will propose that its mandate is reduced from six to four years, so that more countries have opportunities to participate in activities of this influential UNESCO body.

Bosnia and Herzegovina is especially proud of the two sites which were inscribed on UNESCO World Heritage List – The Old Bridge of Mostar – inscribed in 2005, and The Mehmed Paša Sokolović Bridge of Višegrad inscribed in 2007. We do all in our power to preserve and protect those extraordinary sites for our posterity.

We are also making great efforts to inscribe more of our cultural heritage on UNESCO tentative list which we deem well worthy of the list due to their uniqueness and universality. In this context, I would like to emphasize that we have great cooperation with regional UNESCO State Commissions.

Let me remind you that ministers of Bosnia and Herzegovina, Croatia, Montenegro and Serbia signed on November 2, 2009 in Sarajevo the letter of intent for presentation of common project designed to nominate Monumental Medieval Tombstones (Stećci) to be inscribed in the UNESCO World Heritage List. As a result of this initiative, all of those four countries have Monumental Medieval Tombstones inscribed on tentative World Heritage List.

This fact is reflective of the significance of regional cooperation.

My country, as you know, experienced a difficult and painful period of war, and post-war recovery and reconstruction is still under way.

Many cultural and historical monuments of the first order were not spared from destruction including true architectural gems such as The Old Bridge of Mostar, Ferhadija mosque in Banja Luka, Aladža mosque in Foca, Orthodox Church in Mostar, Sarajevo City Hall ... Thank God, we are restoring these great symbols of our history step by step, with the hope that they will survive future centuries.

Along with architectural reconstruction, restoration of the broken bonds between people and nations is also taking place.

I often say that artists are always ahead of politicians in this process.

They have always enjoyed my support in this respect: first of all, I support them as an architect, who belongs in their circles; and also as an inhabitant of Bosnia and Herzegovina and Sarajevo, the city which has always nourished special sensibility towards art and artists.

Sarajevo is a city that has two Nobel prize winners who attended the same grammar school, as my friend Boris Tadić knows – it is a fact that we always boast.

Sarajevo has the Academy Award, Palme d'Or, Golden Bear, and numerous prizes our famous painters, poets and writers won in Europe and in the whole world.

Sarajevo has its Film festival which opened its doors wide to young directors and actors from the region. This festival is not the only one that we have here; we have similar film festivals in Banja Luka, Široki Brijeg, Mostar, Orašje...

Theater festival MESS gathers every year the most important theater artists from numerous countries, writers get together at Sarajevo Days of Poetry, painters at numerous exhibitions and art colonies...

I had an exceptional opportunity and pleasure in May 2011 to open Biennial Konjic, which we organized along with Serbian, Turkish and Montenegrin partners. Perhaps this art manifestation best reflects this time in which we truly work on reconciliation. Biennial in Konjic was organized in a facility which was during communist Yugoslavia a classified state and military secret, while in May it was used for artistic purpose. Tito's Fallout Shelter became in this way the place which fosters art, freedom, diversity, tolerance, understanding... It was recognized by the Department of Culture Heritage and Diversity of the Council of Europe, so this project was declared European cultural event in 2011.

Dear friends, for this reason I invite you all to support the candidacy of Sarajevo for European Capital of Culture in 2014. Let it be, on the 100<sup>th</sup> anniversary of Assassination in Sarajevo, which ushered the century of wars and suffering, the beginning of the century of peace. It is Sarajevo, as the capital of the country that nourishes human achievements through millennia, the city from which Europe should send out messages of cooperation, tolerance and prosperity.

# GEORGI PARVANOV

## PRESIDENT of THE REPUBLIC of BULGARIA

I seem to be a veteran at these forums. I have participated in all summits to date and this is the reason for me to try and take stock of what we have achieved so far.

I recall the beginning from Tirana and Ohrid, I remember all the serious debates and the Varna Declaration which gave a new quality to the process of cultural convergence and the search for ways to cooperate. In the early days of these summits major efforts were focused on spelling out a strong message to our peoples, because it was a matter of necessity, and also a message to our European friends to let them know that we are here, in this region, that we are able to get together and have peaceful debates on controversial issues of our cultural and historic past focusing on things that bring us together and make us stronger. And today, at the end of my presidential mandate, I have all the reasons to believe that both objectives that we set ourselves by initiating cultural dialogue have been achieved. The question is what to do next to make this process sustainable, enriching and consolidating for the region.

The topic of the summit proposed by our hosts, namely “Contemporary Art and Reconciliation in Southeast Europe”, is more than timely and appropriate because our region has a lot to share not only in terms of our rich past represented by numerous civilization layers in each of the countries. Contemporary art of our peoples is inspiring and impressive, and our joint efforts can be instrumental in making it available to Europe and the world.

Secondly, this dialogue as well as numerous other forums and meetings dealing with cultural issues such as, for instance, our joint visit to Mostar some time ago, have clearly shown that reconciliation is not just a fancy word out here in this region but an idea we have really suffered for, a meaningful idea, an active and multi-faceted process. That’s why it is very important to work for reconciliation on the platform that brings together both our common past and our today’s achievements.

I am content that this process, this cultural dialogue has stimulated not only cultural interaction among our peoples and artists but also became an incentive for the development of cultural tourism and business relations in their broader sense.

I was deeply impressed by the words of Ms Irina Bokova, UNESCO’s Director-General, at the First South East Europe World Heritage Youth Forum in Croatia who said: “To this end, we use every opportunity to strengthen and to develop new “cultural corridors” across

the region – to show the riches and benefits that have always come from the mingling of ideas and peoples.” I will come back to this quote shortly in order to link it to a new initiative of ours; before doing so, however, I would like to say that in Bulgaria, and probably in some other countries, the genesis of modern art coincides with the genesis of modern Bulgarian state resulting in a unique influence on the art itself. It is very important to realize something already known to scholars and researchers, i.e. that as a result of the above process, the state is usually the biggest, and often the only one, patron of the arts. This, in turn, defines the character of artistic development and may be cited as the root cause of the peculiarities of contemporary national cultural strategies and policies in the countries of this region still focused to a large extent on national issues, promoting the *status quo* and often demonstrating incomplete or even missing long-term vision of the place of respective national cultures in international perspective. We should be able to share certain things calmly and tolerantly, in the spirit of the atmosphere that we have created over the years; however, the fact is that this convergence has been instrumental in the efforts to break away from this tradition. It is necessary to try and identify an intermediary between the state and culture, create tools aimed at encouraging various forms of intercultural dialogue for the sake of peace and reconciliation.

Returning to the Youth Forum in Croatia, I would like to remind that in Greece I put forward an idea that later on found its place in some of the declarations of our forums, i.e. an idea to create a Regional Youth Heritage Academy, a youth leadership academy aimed at preparing young leaders through this cultural dialogue that exists among us. I have discussed this issue with President George Ivanov as well as with some other of my counterparts and I believe this should be one of the next steps in this process, in this dialogue. This is so because we are obliged to make steps to deepen the process, to go beyond declarative statements that, unfortunately, are often the only result of our work. Such a project or even a number of various projects could help us give meaning to our dialogue to date and to involve those who will take up where we leave off, to involve youth people with strong interest in politics and public activities. As a result, South-East Europe can become a benchmark for young leaders who, on the one hand, see their rich past in each one of the moments experienced by past and current generations, and, who, on the other hand, have the necessary knowledge and experience to build the future.

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# IVO JOSIPOVIĆ

## PRESIDENT of the REPUBLIC of CROATIA

The topic of our meeting this year being held under the esteemed auspices of UNESCO and in the excellent organisation of our host, President Tadić and the Republic of Serbia, and the locality of our meeting – seem to be contradictory at first sight. We have come to discuss the role of contemporary art in the reconciliation process in South-Eastern Europe near the ruins and remnants of an extinct empire, a former military camp.

However, the contrast between the topic and the locality serves as an inspiration to reflect on important lessons and messages that are much more lasting than the great Roman Empire, on whose remnants we are presently gathered.

This spot warns all of us who are today responsible for policy making in this area of the ephemeral nature and historical relativity of political constructions. Here, we cannot help but think how unreasonable, and from the perspective of by-gone centuries even foolish, it is to use words such as “eternal”, “forever” and “never again” for the purposes of daily politics.

Among emperors, military commanders, political governors, even the population that used to live here, there were, beyond any doubt, many who thought along these lines about themselves and the political framework which they created, in which they lived, worked and for which many died. The wisdom of historical experience forbids us to repeat their mistakes.

Another important message of this landmark is the continuity of civilisation reflected in the cultural and artistic heritage that we discover and study at localities such as this one and which must be preserved regardless of the origin of its creators.

It is thanks to the culture and art of each of the epochs succeeding in the course of millennia and centuries in this area, and elsewhere, that we have this subjective feeling and objective fact of continuity and of belonging to the same civilisation. Contemporary art is always aware of the past on which it relies, even when it breaks with it.

The most valuable and lasting cultural and artistic achievements have always developed on a spiritual terrain which looks at history from an elevated observation post encompassing the past, living the present with a built-in imperative to create a brighter future.

Politics certainly have a commitment to settle worldly accounts especially in the post-war times as war is the worst disaster and catastrophe that can befall some country or region. We,

politicians, have an obligation towards people. All the dead need not only be counted with due respect, but they also have to be given a name and the same should be done for those who are responsible for their suffering.

The destinies of many missing persons must be cleared up; all victims must be compensated as much as possible and help given to all survivors to overcome their individual and collective traumas.

Politics and law have a major role to play in achieving these important goals. However, their language is often restricted and inarticulate and always contains a potential threat of inflicting new injustice and wounds while trying to redress and heal those already inflicted.

Particularly dangerous are politics that want at any cost to have a final say in everything, a monopoly on the truth about the past and present, a truth which excludes all undesirable facts, opinions and feelings. Art and culture that flatter and are submissive to such politics, as experience also teaches us, are doomed to transience and oblivion. All the more important is the role of those artists who do not give up their autonomy and humaneness, who equally care about enlightening our pasts and connecting in the future.

To be quite frank: culture, art, artists and cultural workers here and in the world have not always sided with justice, peace and trust. Unfortunately, some of them let themselves be instrumentalised and therefore fell into oblivion or shall soon experience such a fate.

On the other hand, a large number of artists here, in this region, brought people together, did good things, safeguarded peace, made efforts to save it and invested all their artistic energy for the benefit of reconciliation.

All of us politicians from this region can and must be grateful to our countries' artists and cultural workers who did not wait for political agreements to be signed, instead, through their deeds and actions, often encouraged us to conclude them and were forerunners in restoring demolished old bridges and building new bridges of cooperation and peace.

There are many examples, indeed, many artists who inspired and helped in peace building and reconciliation.

Let me remind you of Murtić's great exhibition dedicated to war. Let me remind you of the Sarajevo Film Festival... Let me remind you of its younger version, the Motovun Film Festival. Many guest performances of artists from neighbouring countries with splendid impact. Let me remind you that Slovenia, Croatia and Italy, their three Presidents, had a concert of reconciliation in Trieste with many people in attendance. Let me remind you

that Mahler's Symphony No. 8 was performed both in Zagreb and in Ljubljana by over one thousand performers from both countries.

I had the honour and pleasure of participating in many cultural activities which, in the midst of the war, tried to reconcile and help the afflicted: cooperation with colleagues from Serbia, with colleagues from Bosnia and Herzegovina. This cooperation included artists saving lives too. I can personally testify to this. Music Biennale Zagreb, a festival of contemporary music, was held even during the war years assembling musicians from all over the world, sending a message that music can overcome hatred and that, after all, the muses are not silent while weapons speak.

Finally, allow me to cite a recent example. A few days ago, I had the pleasure of attending a concert by the Belgrade Philharmonic Orchestra in Dubrovnik conducted by Maestro Zubin Mehta. This event overshadowed all current disagreements between the countries and the differing views of states and politicians. It overshadowed various political issues on which we disagree more or less or on which we cannot agree at all; I would say that at that moment art was above the problems. I would even say that art may have paved the way for resolving certain problems more easily.

This event overshadowed politics and I believe demonstrated that problems can be resolved in the only right way – open dialogue. On that occasion, the great artist and humanist Zubin Mehta gave his wholehearted support and his artistic blessing to the joint project of three national cultural institutions – the Belgrade, Zagreb and Slovenian Philharmonics. This season, the three orchestras will exchange their concerts in a joint cycle bearing a symbolic name “Pika, točka, tačka”, three words having the same meaning [“full stop”, “point”, “item”] in the three languages.

Putting emphasis on the full stop in a political speech quite often refers to the end of discussion or dialogue, to the imposition of one opinion that is wishful of silence instead of a reply. Art is this full stop that invites a new sentence, new picture, new creation and harmony. This is a good example that we, politicians, need and must follow. We must support with all our might all such musical endeavours that exist today, luckily, in abundance.

Along these lines I, of course, support this joint Declaration which well reflects our endeavours to encourage peace and cooperation through art and culture.



# GJORGE IVANOV

## PRESIDENT OF THE FORMER YUGOSLAV REPUBLIC OF MACEDONIA

I avail myself of this occasion to express my distinct pleasure that today I have the opportunity to greet this prominent gathering which once again underscores the importance of UNESCO, at the same time attracting world intellectual, political and media elites.

The pleasure is even greater because the Republic of Macedonia is the country-initiator of this kind of gatherings. In 2003, the late President Boris Trajkovski has started this series of meetings and summits devoted to culture to which, to our great satisfaction, UNESCO and the Council of Europe acceded.

I am confident that this year's forum will facilitate exchange of experiences and opinions which will confirm our mutual willingness for cooperation and our efforts to promote our countries as active stakeholders in building European architecture. Therefore, I congratulate this year's host.

In 2013, when my country will hold the Presidency of the South East European Cooperation Process, we will mark the 10th anniversary of this type of meetings. Therefore, I would like to use this solemn occasion to underline the desire and readiness of the Republic of Macedonia to host the Summit in 2013. I am convinced that there are several reasons for this.

The Republic of Macedonia, being a UNESCO Member State, has always paid great attention to the cooperation with the Organization, particularly in the field of culture and art, areas in which the creative energy is most directly released and exchanged between the artists. For us, culture and art have always been efficient mediators in understanding and respecting differences between our cultures.

We are especially proud of the cooperation with UNESCO in the field of cultural and historical heritage of the Republic of Macedonia and of the entire region. Therefore, I would like to emphasize that we highly appreciate UNESCO's efforts in promoting regional cooperation with the purpose of intensifying protection and promotion of our cultural heritage through new and creative approaches which ensure continuous development. In this regard, I would like to mention the importance of cultural tourism, having direct effects on the economic development of the country.

The Republic of Macedonia is a country with long and rich culture, with fascinating, profound spiritual roots. It is a country-museum, a country of archaeological sites, a land of spiritual sanctuaries, a land of fortresses and bazaars, artifacts with great historic and artistic values that reflect the spirit of Macedonian people and Macedonian state. Throughout the long and rich history of the Macedonian people and ethnic communities that lived and still dwell on our soil, an invaluable cultural heritage has been created from which even today we draw the sense of identity, love and respect for our roots and traditional values.

This cultural and religious diversity of Macedonia is a source of great creative potential and a bridge to mutual understanding, respect and coexistence. Hence, not by coincidence, our country hosted the First and Second World Conference on Dialogue among Religions and Civilizations through which we proved that only the exchange of opinions and experiences will enable people to re-discover the wealth of the diversities, cultural exchange and cooperation. We confirmed that only through dialogue based on utmost mutual respect and praising diversity and values of others, we can preserve and maintain peace, and follow the ideals of the modern world.

The rich multiethnic, multi-confessional and multilingual tradition of my country was a reason more for the Republic of Macedonia to file an application to become a member of the Executive Board, the highest body of UNESCO. We expect a positive answer to our candidacy at the 36th UNESCO General Conference in October this year. I would like to assure you that Macedonia will consistently strive to further develop UNESCO, to strengthen its international role, to promote the traditional cooperation with all Member States. My country will make every effort for efficiency in the work and stimulation of the intellectual and material potential in solving global challenges facing mankind, which are within the scope of UNESCO.

Turning to the theme of this year's Summit, through abstract art to reconciliation on the Balkans, let me share with you some of my observations.

John Kennedy once said: "We must never forget that art is not a form of propaganda; it is a form of truth". And to this quote I would add that it is the truth that sets us free from prejudice and paves the path to reconciliation.

Art and reconciliation have a common feature, that each art requires courage, as reconciliation does. Courage in this regard understood not only as a willingness to take the first step, but to accept different opinions, considerations, views concerning the world and the reality.

I am glad that at this table there are leaders who do not lack courage, who demonstrate their bravery by participating in such gatherings.

I believe that this particularly refers to the abstract art because it requires courage not only of the artist but also of the viewer who is confronted with the work of art. The artist should be brave to offer a different understanding of reality, while the viewer should accept or at least not reject the unconventional view of reality.

The classic works of art leave little room for interpretation beyond the cultural matrix in which they are created. Icons, frescoes and iconostases are definite artistic expressions of Christian cultures, as the calligraphy and arabesques are signs of recognition in the Islamic culture.

Abstract art leaves room for interpretation, for a different view even beyond cultural and civilization patterns. It gives opportunity to every person, regardless of ethnicity, language and culture, to find the meaning for himself.

I believe that this is the greatest power of abstract art – it provides for unity in diversity, unity in various views, beliefs, understandings of the work and the messages.

At the end, I would like to express my conviction that the greatest art is to live a fulfilled life in harmony with nature and people, while having own opinion and respecting the opinion of others. Open mind creates open space which in our region brings peace, stability and prosperity. I hope that the activities that will emerge from this Summit will contribute in opening the mind, and thus the region.

Great challenge for us all, Excellencies, is to live and materialize the great dream of the Macedonian national hero of the 20<sup>th</sup> century, Goce Delchev: “I see the world only as a field for cultural competition among nations”.

Once again, allow me to extend my congratulations to President Tadić.

What makes me particularly glad is that next year we will be hosted by our friends from Bosnia and Herzegovina, most probably in the city in the vicinity of which my predecessor, the great President Trajkovski lost his life, the man who gave the idea and is most deserving for the tradition of these gatherings.

# FILIP VUJANOVIĆ

## PRESIDENT of MONTENEGRO

It is a great pleasure to participate in the 9<sup>th</sup> UNESCO regional forum at the archeological site Viminacium, area which testifies to the achievements of the great Roman civilization.

It is obvious that already nine years of holding the Summit shows value of the idea to promote it in the international community through the cultural heritage and cultural values.

I am very satisfied that the next jubilee-Summit will be held in Bosnia and Herzegovina and I think that exactly Bosnia and Herzegovina is the state which would promote the essence of this idea, which is to show richness of this region through cultural heritage and to show how to achieve reconciliation through relation towards cultural goods.

South-east Europe region is centuries-long stage of stormy historical ferments, and we ourselves are, unfortunately, witnesses to the sad events, which remind us today and additionally oblige us to preserve peace and tolerance among our peoples and states.

Stimulated by the principles and aims proclaimed by UNESCO, we confirm by today's meeting our decisiveness and devotion to preserve these principles. Aware of the role that culture has in realization of these goals I welcome the initiative of President Tadić to dedicate today's meeting to the modern art and reconciliation. Art, as freedom of expression unifies and connects our regions in a stronger way than all other social activities and I am convinced that investing in art we invest in our future.

We are aware of the significance of art for development of every society and creation of cultural identity. Even the most summarized review of the art culture genesis, created and developed during the centuries-long state history of Montenegro points to its complexity and heterogeneous tendencies. During the medieval century the Montenegrin area was characterized by specific symbiosis of artistic experiences of the Orthodox east and catholic west that resulted in the creation of several distinctive deeds, first of all from the scope of architecture, fine and applied arts. Pre-Romanic, Romanic and gothic creative solutions realized parallely on one side and Byzantium modalities on the other, are represented in Montenegro in numerous ways, e.g. old complex of the town of Kotor included in the UNESCO World Heritage list.

In that specific artistic ambience renowned orthodox painters decorated catholic cathedrals and great catholic bricklayers and stone-masons raised monumental and even royal orthodox sanctuaries. This tradition continued also during the period of the New century when apart from renaissance and baroque artists, as well as post-Byzantium streams Islamic artistic culture emerged in Montenegro.

Cetinje to be on UNESCO World Heritage List as well as cooperation with Government of Montenegro in establishing regional center for management in cultural heritage, also in Cetinje.

Montenegro is, beyond any doubt, an area open, to the maximum extent, for all aspects of cooperation in the field of art with all countries of South-East Europe. Although it is, I firmly believe, at high level at the moment, an effort should be made for its constant enhancement and development in the spirit of tolerance, understanding and exchange of artistic experiences. In that sense political factors of Montenegro and domicile art scene will always give unreserved support and assistance.

I am certain that we will use, with our joint action, the potential which it has and that the art itself, as an area of connection, dialogue and understanding, will enable to achieve, through political and economic integration, what will additionally stimulate us on our joint European path.

At the end, please allow me to express special gratitude to the host President Tadić for the extraordinary organization of this event, believing that our further meetings will be based on mutual understanding.

# ANDROULLA VASSILIOU

## EUROPEAN COMMISSIONER FOR EDUCATION, CULTURE, MULTILINGUALISM AND YOUTH

I would like to warmly thank His Excellency Mr Boris Tadić for inviting me to be with you, this year, at the 9<sup>th</sup> UNESCO Regional Summit of Heads of State of South East Europe, and to intervene on the topic “Modern Art and Reconciliation in South East Europe”.

I’m also very pleased to be in this famous and remarkable archaeological site of Viminacium, an ancient Roman site and one of the most significant testimony of the history on the river Danube.

As you know the EU and the UNESCO have a long lasting and strong partnership in various areas, including in Culture. This partnership for culture probably reached its full meaning, in 2005, with the adoption of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

UNESCO has been brave when deciding to tackle the delicate issue of cultural diversity at the global level with the instrument of a Convention.

For the EU, supporting the Convention was a natural extension of its own commitment to cultural diversity, one of the specific characteristics of the European project.

The UNESCO Convention provides for an overall framework for culture and constitutes a fully-fledged instrument of cultural governance for cultural diversity at the international level.

Today, I see my invitation to speak in this Regional Summit as a sign of the increasingly recognised role played by culture and the arts in connecting people from different cultural, ethnic and religious backgrounds. The connections lead to a gradual, but strong process of reconstruction and reconciliation in different parts of the world and also in this South East European region.

In the history of the European integration, Europe has been a cultural project since its very beginning. Indeed, building Europe has always meant integrating various histories, value systems, and world views.

Cultural diversity lies at the heart of the European project. Opening to cultural diversity, respecting differences, is the precondition for this project – the histories and the perspectives

of European peoples are unquestionably different, and not accepting differences has always been at the root of the disgraces that ruined Europe and that in the past century slowed so much its development.

Respect for cultural diversity is one of the pillars of our Union. I believe this is one of the main reasons why our process of integration has had such a huge power of attraction across the continent and beyond. The process of European integration can be described as a giant experiment in intercultural dialogue; as a successful attempt to turn our diversity into value.

There is no doubt that cultural diversity is a great resource: meeting other cultures gives us the capacity to look at things from different perspectives, and can lead to new ways of thinking and creating.

Openness to cultural diversity enhances the pool of potential new ideas, creativity and cultural expressions. And our capacity to imagine, create, and innovate is a crucial economic and social asset in the knowledge age. People with different educational, ethnic and cultural backgrounds, brought together in an open working environment, can create an inspiring and innovative workplace, and generate new ideas. This is the reason why art and creativity have a power in healing souls and motivating people for changes and exchanges. It is a unique way of expressing the common human aspirations in a complex world.

How can we harness the specific power of the art, not only to celebrate diversity, but to promote the changes of mindset which are necessary to heal wounds and open to reconciliation? In the cultural sector, we have often started with heritage. We transformed it into a powerful tool for reconciliation, mutual understanding and intercultural dialogue. In this spirit, we have, for example, worked jointly with the Council of Europe on heritage rehabilitation projects in the Western Balkans.

But, I believe that contemporary creation can even more easily provide a space for opening to diversity and to intercultural dialogue. Contemporary creation questions our societies, opens our minds, and allows us to bring some objectivity to our dealing with both past and current times. It can, with its very diverse means, from plastic arts to literatures, from film to theatre or music, trigger the mindset change we need.

Moreover, dialogue and cooperation between artists and cultural workers from different backgrounds, as well as the mobility of their works across borders, can bring a new perspective. The sharing of different visions – or points of view – on the same challenges is a fundamental stimulus for mutual understanding and intercultural dialogue.

Within the EU, we have been, since 2007, supporting transnational cooperation in culture and contemporary creation.

The promotion of cultural diversity and intercultural dialogue is one of the main objectives of the Agenda for Culture which the EU embraced in 2007. The Agenda also foresees a vital role for culture in EU external relations.

In this regard, the Slovenian Presidency of the EU made the external dimension of culture a priority when organising the Ljubljana Conference, in May 2008. By focusing on the Western Balkans and the neighbouring region, it provided a good opportunity for civil society and policy makers to exchange views with the cultural sector and deepen their cooperation.

In order to implement the objectives of the European Agenda for Culture, new working methods with the Member states (the so-called open method of coordination) have been put into practice. This method consists of agreeing common objectives and exchanging best practices and relevant information in order to foster mutual learning. In this context, it is interesting to note that among the topics selected for cooperation in the 2011 – 2014 work plan, the role of cultural institutions as spaces for intercultural dialogue will be studied.

When it comes to financial instruments, the EU Culture programme allows cultural professionals from the EU Members States and from the wide majority of South East Europe countries to participate in cross-border co-operation projects that strengthen cultural diversity and enhance our shared cultural heritage. This cooperation contributes to the mobility of artists and other cultural professionals as well as to the mobility of works of arts; it contributes to mutual understanding and esteem between individuals, communities and peoples.

Take the DAH Theatre here in Belgrade as an example. For 20 years it has worked to promote cultural diversity and intercultural dialogue through the use of drama, and has created an award-winning project entitled, “the in/visible city,”. It reflects on the positive aspects of cultural and national differences. Public buses have become stages for interactive performances where passengers are invited to uncover the rich, multiethnic history of their city and the people who live there.

The project has been so successful (they won the ERSTE Foundation’s Award for Social Integration in 2009) that the DAH Theatre decided to go international. Thanks to a grant from the EU Culture Programme it is now working with counterparts in the UK, Denmark and the former Yugoslav Republic of Macedonia, to continue to foster intercultural understanding.

In the cinema and audiovisual sector the MEDIA and MEDIA Mundus programmes are also contributing to this cultural exchange even if they primarily aim at strengthening our audiovisual industry.

To continue its support, the Commission is currently working on the future of the Culture and MEDIA Programmes beyond 2013. Our idea is to have a “Creative Europe”



framework programme, bringing together the current Culture, MEDIA and MEDIA MUNDUS programmes under a common umbrella. The “Creative Europe” programme will establish a comprehensive support programme for the cultural and creative sectors in Europe.

Creative Europe will facilitate the full participation of Western Balkan countries and, as far as possible, cooperation with the whole EU Neighbourhood.

In this regard, I’m happy to announce that the Commission has proposed a budget increase of 37% for the future culture programme. We believe that this is a crucial time and a tremendous opportunity to really unleash the potential of our culture and contemporary creation. It will generate jobs and growth, bring intellectual stimulation and fulfilment and reinforce mutual understanding across cultures.

To conclude, I hope that we can continue to harness the potential of culture to replace the barriers that separate people with the bridges that unite them, so as to foster peaceful, stable societies in the greater Europe.

# GABRIELLA BATTAINI-DRAGONI

**DIRECTOR GENERAL of EDUCATION, CULTURE AND HERITAGE,  
YOUTH AND SPORT of THE COUNCIL of EUROPE**

Permit me, first of all, to thank the Serbian authorities for the kind invitation to attend this important summit. The Secretary General of the Council of Europe, who sends his apologies, has asked me to communicate to you his most cordial greetings and his best wishes for a successful debate.

Jean Cocteau once said, “The arts are essential, if one only knew what for.”

Maybe that is no longer true. We have all become more and more aware of the essential functions of art and culture, for ourselves, for democratic societies, for development. We know now that art helps us to build our identity, to understand ourselves and the other. Art speaks to what matters in our lives: the social, the moral, the political, the emotional. Art can powerfully influence behaviour, by shaping the symbols and metaphors we use.

Culture, contemporary art in particular, can also bridge the creative and the political. It plays a part in forging a Europe of solidarity and shared values. The promotion of culture is an important component of democracy-building. Culture is indeed the “soul of democracy”.

In line with our overall mission – to promote human rights, democracy and the rule of law – the Council of Europe is deeply committed to our work in South-East Europe. We are – and will continue being – engaged in bilateral projects, but also at regional level.

Allow me to mention some of our current initiatives.

First, many of you are aware of our work in the field of cultural heritage management since 2003. The current phase is called the “Ljubljana Process”, which has been developed jointly with the European Commission.

This ground-breaking initiative has demonstrated the possibilities of heritage and its potential for identity-building and for generating significant economic impact.

The programme has been continuously supported by the Forum of Heads of State of South-East Europe, and by the Council of Ministers of Culture of South-East Europe. The “Ljubljana Process” now operates within the framework of the Regional Co-operation Council.

We are very pleased that Montenegro has kindly agreed to host the project office in the beautiful historic city of Cetijne.

Perhaps not so well-known to you are the Council of Europe's initiatives connected with the main theme of this summit – contemporary art and its role in reconciliation and cultural cooperation. The Council of Europe has a longstanding experience in organising art exhibitions and encouraging art exchanges between its member States as a means to building a shared European identity. This is very much in keeping with the European Cultural Convention, a founding Convention of the Council of Europe and one to which all of our Member States have acceded.

The next exhibition, opening in 2012 in Berlin, will for the first time illustrate the artistic creation in Europe after 1945. It will show, on an equal level, artists from the two sides of the former “Iron Curtain”. Artists, critics and art historians from more than 30 countries, including most countries of South-East Europe, have collaborated to the selection of the works exhibited.

In the context of this exhibition, a joint project entitled “The *Avant-Gardes* in Yugoslavia 1918-1991” will bring together three of the most important museums of modern and contemporary art in this region. The project presents the ex-Yugoslav avant-garde movements and discusses their place in the history of European modern art, their wider implications and impact. It will be shown first in Ljubljana, Zagreb and Belgrade in 2013 and 2014; discussions are under way to also show parts in Sarajevo.

Another example of our engagement is the “Council of Europe Cultural Events” Label, which in 2010 was awarded to the first “*Biennale of Contemporary Art*” organised in Konjic, Bosnia-Herzegovina. This *Biennale* will enable art historians, young artists from the region and abroad to review and re-interpret the recent history of the region, and its place in Europe.

As a practical follow-up to the “White Paper on Intercultural Dialogue”, the Council of Europe has started a new initiative: “Artists for Dialogue”. The objective is to create exchange and partnership between artists, cultural institutions and the civil society in Europe and its neighbouring regions. This initiative supports artists whose work is related to the issues and values of the Council of Europe and enables bridges between different cultures and territories.

In the youth field, the Council of Europe has supported the artistic and cultural dimension of youth work. A particularly interesting project is called “Communication”, which started in 2005 in Southern Serbia, bringing together young Serbs, Albanians and Roma. In photo workshops organised over several months by an NGO called “Kiosk”, participants visually documented their lives and learned about the other communities. The Council of Europe came

across the project in the context of the preparations for the “White Paper on Intercultural Dialogue”, and selected it as an outstanding example of good practice.

A last example is an initiative realised in the framework of the Joint Programme between the EU and the Council of Europe supporting the promotion of cultural diversity in (territory of) Kosovo<sup>1</sup>. This project organises two mobile street-theatre performances on cultural heritage in ten municipalities. The aim is to promote Kosovo cultural heritage as part of European heritage by using theatre, photography and video as tools for celebration and education throughout the European Heritage Days 2011.

Speaking of Kosovo, it was the Council of Europe that created the “Reconstruction Implementation Commission”, the only mechanism that officially involved Serbia, the Serbian Orthodox Church and representatives from Kosovo, operating within the UN Resolution 1244, in order to restore and rehabilitate damaged Serbian Orthodox sites.

In closing, let me recognize the special role of Serbia in the development of a new democratic culture in South-East Europe. Belgrade has taken a remarkably enlightened view of the interests of contemporary art and the importance of initiatives for young people.

In recent years, the steadfast commitment to the refurbishment and extension of the “Museum of Contemporary Art” in Belgrade has been exemplary; the educational quality of the artistic programme carried out by the Museum’s staff is exceptional.

We are convinced that this Summit will reinforce the democratic governance of your societies through modern art and artist exchanges. Your debate contributes to the promotion of intercultural dialogue, tolerance, understanding and mutual respect.

And this is at the very heart of what we do at the Council of Europe.

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1 All reference to Kosovo, whether to the territory, institutions or populations, in this text shall be understood in full compliance with United Nations Security Council Resolution 1244 and without prejudice to the status of Kosovo

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# MESSAGES AND WRITTEN STATEMENTS

# TRAIAN BĂSESCU

## PRESIDENT of the Republic of ROMANIA

### WRITTEN STATEMENT

What is easy to define is not always easy to accomplish. Equally, there are things which are difficult to define, but which – without being effortless – grow naturally, spontaneously. In our case, arts, especially contemporary ones, tend to elude all definitions and classifications and put to trial even the most experienced critics. Oftentimes they must turn for help to sociologists, psychologists and other specialists, in order to analyze all the connections and interactions of contemporary artistic expressions. And yet, nobody questions the fact that every day more and more artistic creations are developed under our very eyes. On the other hand, reconciliation – and I'm referring specifically to the recent history of South-East Europe – is easy to define and to claim, and yet it proves to be a long, difficult and delicate process. A process in which wounds, guilts and resentments are not only deep, but also complicated and painful.

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It is an unchallengeable truth that the rapprochement of individuals and communities is achieved through exchanges. Economic exchanges are more concrete, more formalized and produce faster effects. Cultural exchanges, however, though possibly more difficult to set in motion, are the ones that bind people and communities profoundly and for longer periods of time. As such, Romania enthusiastically salutes the initiative of our Serbian hosts and of UNESCO to place this edition of the Summit under the auspices of the connection between contemporary arts and reconciliation.

Romania is aware of the fact that political and cultural elites in our countries have an enormous responsibility. That is the responsibility of re-thinking and, in a way, re-designing the common cultural space which has thrived for centuries in our region. One might go even farther and say that here, in South-East Europe, there is a common multicultural space – though this might seem a contradiction in terms. This is a personal conviction with me.

Naturally, this re-thinking process must extend to cultural heritage. The values existing within our region must be preserved and exploited, and the fact that this Summit takes place in Viminacium – the Pompeius of the Balkans – is at the same time a metaphor for the fact that values are perennial and universal and a suggestion that this is the place, the end of the thread ball from which we should begin that process of re-thinking our common cultural space. The other end of our discussion's thread ball is contemporary creation. As mentioned

before, artistic creation does not wait for invitations or permission from the authorities – may they be political, administrative or even cultural. In modern eras more than ever, art has undergone a process of democratization, the importance and signification of which are still far from being fully understood. Thus, it is perfectly sensible to try to apply the idea of “therapy through art” to conflicts.

However, this endeavour comes with a number of opportunities and risks. In today’s world, art has a dual nature: it is at the same time a “finite product”, a “prêt-à-porter” type of “cultural good” for individual users, but at the same time, it is, in the terms of marxist ideology, a “means of production”. This dual nature of art, which has become particularly obvious in the last two or three decades, is reflected by such terms as “creative industries”, “creative cities” or in various synthetic indicators. What can be inferred is that contemporary art implies, at least in a certain phase, a much larger degree of interactivity than classical academicism. Thus, though it might seem a cliché, we must consider the fact that the best way to understand contemporary art is to practice it. The aspirations and inner universe of the young generation are different from those of the 1990 generation, for instance. Politically speaking, we cannot impose any models or themes on young artist or art consumers. What we can and must do is facilitate the interactions between them. It is my belief that cultural exchanges can and must be more dynamic. And when I say that, I do not refer primarily to the quantitative aspect, to the number of exhibitions or performances, but mostly to a shift in quality. We need more common creation camps for visual artists, more co-productions in the field of performing arts, more regional competitions. And all must be done while ensuring larger interactions with the audiences in our countries. And why not even consider a regional art market?

However, we must not lose sight of some less pleasant aspects. The lack of financial resources is only one of them. Culture, generally speaking, has the peculiar trait of not being necessarily affected by economic crises. As such, the problem of financing, though far from being of no consequence, is not primordial. Possibly more concerning is the fact that, as we live in the age of globalization, we are vulnerable to its faults: haste, superficiality, artificiality, the tendency to delay or elude difficult issues. Naturally, a collective engagement to boosting regional cooperation in the field of contemporary artistic creation is absolutely necessary. But for such engagement to fulfil the purpose of reconciliation, a deeper joint effort is necessary, one that brings together artists and creative associations, as well as political stakeholders.

More than 2400 years ago, somewhere in the South-East of Europe, old Socrates had chosen self-knowledge as a motto. Undoubtedly, contemporary art is a quest for self-knowledge. But one might add that by searching for yourself through art, you also find the others. And this is a message that, I am sure, must be passed on to the citizens of our countries.

# PAVLOS YEROULANOS

## MINISTER of CULTURE AND TOURISM of THE HELLENIC Republic

I am particularly honored to attend the 9th Regional Summit of Heads of State of South East Europe. I would also like to take the opportunity to thank our distinguished host, Mr. Boris Tadić, President of Serbia, for organizing this meeting in Viminacium, one of the most important Roman cities in the period from 1st to 4th century, which, thanks to the location, land and waterways, represents one of those areas where the encounter of cultures between East and West was inevitable. This underpins the necessity of further enhancing the cultural cooperation in the region.

I also wish to acknowledge the presence of Ms. Irina Bokova, Director-General of UNESCO, and seize the opportunity to welcome UNESCO's role for cultural cooperation as a medium for fruitful co-existence, peace and development of creativity in the region.

The promotion of intercultural dialogue and regional cooperation in SE Europe is a basic tool for building trust and mutual respect in the region. The protection of diversity and identity and the promotion of cultural policies will further enhance sustainable development through the participation of local communities.

To this end the role of Regional Organizations or Networks focusing on a region such as the South East European Cooperation Process (SEECF), the Council of Ministers of Culture of South East Europe, the Organization of the Black Sea Economic Cooperation (BSEC), the Ministerial Conferences on Cultural Heritage in South-Eastern Europe and the Adriatic-Ionian Initiative, is significant. Furthermore, the establishment of a Task Force on Culture and Society is a concrete measure towards the implementation of one of the common strategic goals of the CoMoCoSEE and the Regional Co-operation Council, namely the Ljubljana Process II.

The contribution of the International Organizations (UNESCO, Council of Europe) to cultural cooperation in the region is also incontestably crucial. Their role is not limited to the economic support, although it is very important, taking into consideration the current economic crisis. The political and technical support and bequeathed political brainstorming from the international fora to the regional level offered by the International Organizations are also necessary tools for the cultural cooperation. This cooperation has produced excellent results and it is certain to do so in the future, also in close partnership with the European Union. The Hellenic Republic fully supports such initiatives through expertise and funding.



Our presence here, today, shows our willingness to foster a multidimensional, diverse and inclusive approach to culture and cultural heritage. Key issues, such as, the endorsement of the arts, the support of the emergent cultural and creative industries, the protection of cultural heritage, the promotion of intercultural dialogue, the respect of cultural diversity and the participation of cultural actors and civil society are amongst our priorities, as it was declared, inter alia, in the Declaration of 7<sup>th</sup> Ministerial Conference on Cultural Heritage in South-Eastern Europe, organized by the Government of Serbia with the support of UNESCO.

In this framework, the subject matter of this year's Forum, namely "Contemporary Art and Reconciliation in South East Europe" is of particular interest, taking into consideration that UNESCO is seeking through the initiative "Culture: a Bridge to Development", to promote creative initiatives that draw on the power of culture to drive social, economic and human development cross-border projects, to preserve and promote the region's tangible and intangible heritage, contemporary and folk culture, contemporary art and cultural industries as motors for development, giving particular emphasis to projects that create employment.

The initiative to invite prominent artists along with the political leadership in the region marks the willingness to address the Annual Ministerial Conferences as an enlarged forum for discussion, and as such we are interested in looking closer the suggestions brought into our attention through the Regional Round Table organized by the Museum of Contemporary Art, Belgrade on the 1<sup>st</sup> of September.

In the framework of the Programme "Heritage and Dialogue", as a component of this initiative with the view to promote cultural heritage and expressions in the South-East European region, an international conference on "National History Museums in Southeast Europe: learning history, building shared memories" (Thessaloniki, Greece, 18-19 October 2010), was organized by the UNESCO Venice Office in cooperation with the Hellenic National Commission.

Within this context, the Hellenic Ministry of Culture and Tourism has launched a major initiative, named «Thessaloniki Cultural Crossroads». Each year, the city of Thessaloniki honours one region of the world and its varied cultures, promoting the idea that cultures do not exist in isolation, but have always flourished in a state of mutual influence. In 2012 we will be honoured to host the cultures of the region of South Eastern Europe. A series of musical events, theatrical productions, film and documentary festivals, museum exhibitions from antiquity to modern times, culinary events, conferences and symposia will be included. The Thessaloniki Documentary Festival, the Concert Hall, the National Theatre of Northern Greece, the Cinema Museum, the Museum of Photography, the Museum of Contemporary Art, the Museum of Byzantine Culture, the Archaeological Museum, along with the numerous monuments of the city will provide the venues and the context for a range of events. You are

encouraged to propose projects, to submit ideas and to actively participate in this initiative. Your participation is strongly welcomed.

I take the opportunity to inform you that in the framework of the initiative “Thessaloniki Cultural Crossroads”, the European Centre for Byzantine and Post Byzantine Monuments will host in 2012 at Thessaloniki a follow up meeting, regarding the preservation and conservation of byzantine and post byzantine monuments preserved in Balkan Peninsula. The aim of the meeting which will be held under the auspices of UNESCO and in which there will participate scholars and specialists from all Balkan countries is the drawing up of an International Charter on the Restoration and Conservation of byzantine and post byzantine monuments.

I would also like to emphasize on the need to strengthen the role of the Regional Centers of expertise established with the support of UNESCO as platforms for capacity building, education and policy advice in the field of cultural heritage. Furthermore, we take the opportunity to express our willingness to cooperate with the other countries of the region.

Last, but not least, regarding cultural tourism policies, we are now aiming towards a more comprehensive approach to culture and tourism. Synergies are crucial and can provide additional value to both cultural and tourism offerings of the country.

# GEORGE POSTICA

## DEPUTY MINISTER of CULTURE of THE Republic of Moldova

The President of the Republic of Moldova Mr. Marian Lupu, sends his cordial greetings to His Excellency Mr. Boris Tadić, President of Serbia, distinguished host of this year's edition of the UNESCO Regional Summit of Heads of State from South-East Europe, Mrs. Irina Bokova, Director-General of UNESCO, which patronizes this event and her counterparts and other heads of delegations of participating States.

Personally I am very honored to have the opportunity to attend the UNESCO Regional Summit of Heads of State from South-East Europe, which falls as an event of utmost importance for the culture of our countries, for planning the future cultural projects.

Our presence at this meeting is a confirmation of our governments attachment to the democratic ideals and values that united Europe is built on, the whole process of European integration being based on a fundamental cultural dimension.

The respect for the cultural richness and diversity, so as the safeguarding of cultural heritage, as an inspiration source and as a factor of building cohesion in Europe, remains today one of the major objectives at European level. On the cultural dimension of European integration process it occupies a special place because of its positive impact on the economy, society and the environment.

Recovering the full potential of cultural heritage permits, inevitably, the imposition of an invaluable resource for sustainable development of each state, but also establishes a regional balance, an area of social and economic stability in Southeast Europe, based on the strengthening of cultural cooperation, by creating synergies and carrying out joint projects.

From this perspective, our immediate task is to promote multidimensional regional cultural cooperation, based on contemporary artistic creation, protection and enhancement of cultural heritage, cultural industries development, mobility of artists and works of art support, support and promotion of the intercultural dialogue, as crucial and essential factors for stability and sustainable development of the region and the common European space.

Considering that one of the major commitments of our states to achieve the objectives set by previous conferences remains the development of harmonization process of national legislation on cultural policy, the protection and enhancement of cultural heritage, in the

period that lasts from the meeting in Cetinje, Republic of Moldova has undertaken a number of concrete steps to improve the legislative framework in the field of cultural heritage. Thus, according to the UNESCO Convention, the Parliament adopted the Law on the protection of archaeological heritage. At the same time we also developed three other drafts which, respectively, related to: the protection of intangible cultural heritage, mobile cultural heritage and monuments for public.

Also, a priority in this regard is the development of strategies and programs in culture, the support of cultural and creative industries and of independent cultural sector, improvement of infrastructure and management of cultural institutions and cultural establishments.

In further collaboration with UNESCO and in the relevant legal instruments support, developed under this important forum, I would like to inform you that Moldova will ratify in the near future the International Convention on Protection of underwater cultural heritage and the UNIDROIT Convention on Stolen or Illegally Exported Cultural Goods. In this context, we support the efforts of the Republic of Croatia to promote and protect these specific assets, creating in Zadar the International Centre for Underwater Euro-Mediterranean Archaeology.

I want to mention that, Republic of Moldova actively supports the UNESCO concept of promoting the contemporary art as a resource of knowledge, dialogue and understanding. Republic of Moldova wants to join more actively in the regional and transboundary projects in the field of cultural heritage protection and promotion of cultural diversity and of contemporary artistic creativity.

I share the position that we should increase the regional visibility of culture, by promoting joint cultural projects oriented to a better understanding of the cultural values of each state. The role of UNESCO in this process is major. South East European region must develop a new confidence and capacity dimensions, creating a common space for dialogue, exchange and understanding, in which the immense cultural wealth, both material and immaterial, is crucial in promoting human development strategies for this region and is an essential tool for promoting cultural diversity as one of the preconditions of intercultural dialogue, especially in the context of European integration.

Cultural heritage is not only a treasure of identity, but also a factor for sustainable development. In this regard, the involvement of UNESCO, the European Union and Council of Europe in the development and adoption of the programs and projects related to culture were and are particularly important for this region.

Contemporary art and cultural and creative industries, contemporary and popular culture contribute greatly to the local, regional and urban, development because they make

the European cities and regions more attractive, promote the development of sustainable tourism and create new opportunities for employment. These industries become crucial for a competitive and innovative market economy in Europe.

In this regard, we affirm our great appreciation for all initiatives implemented in the region by UNESCO and its Regional Office in Venice.

We welcome the success of UNESCO-Venice Office Initiative “Cultural Heritage – a Bridge towards a shared future” which, through Ministerial Conferences on cultural heritage of Southeastern Europe and the International Working Group activities, has spurred the creation of a viable framework for cooperation in the region on the protection of cultural heritage. In this regard, we support the commitments expressed in the declarations adopted in previous years by the culture ministers of our countries.

Museums play a special role in regional cooperation, being institutions that not only treasure an immense cultural heritage, but also serve as a relevant expression of cultural identity and diversity. Museums are willing to contribute to the cooperation between similar institutions in South-Eastern Europe, also by means of creating a common electronic portal that would unite masterpieces of their collections, and by organizing exhibitions of common heritage of our country.

At the same time, it is important to promote the values of contemporary artistic movements through the exchange of performances, art exhibitions, audio-visual programs, and to develop their co-production as well as to ensure the effective protection of intellectual property.

I am very pleased that the during meeting are discussed essential issues, such as culture as a factor of economic development, whether for cultural tourism or promotion of contemporary artistic creativity and the spirit of friendship based on intercultural dialogue. The young generation will also be involved in this process and will benefit in the future from the system of inherited values and will enrich it with their own creations. Nowadays Moldova has competitive cultural resources, both on the European and international levels in the field of performing arts, such as opera, theatre, and fine arts, literature, cinema – fields of particular interest to the youth.

There are many things we can do together. The best way to emphasize the potential of the region is combining existing institutional forms and instruments of cooperation, partnerships between local communities, cultural institutions.

Beyond preserving cultural and national heritage, this cooperation should put special emphasis on the contemporary creation. Relationship must be organic, direct, between cultural

heritage and contemporary creation. Values created today will become tomorrow's cultural heritage, so the attention given to artistic creation today will determine our spiritual future.

In this context, the Republic of Moldova is attached to the topic of today's meeting in Belgrade and fully supports the draft Declaration.

Let me conclude by expressing my hope that the views to be expressed at the meeting will help further identification of the pragmatic ways to maximize integration and regional cultural cooperation, providing an opportunity for expansion and good relations prosperity in Southeastern Europe.

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# PHOTO GALLERY

## ARTWORKS by PARTICIPATING ARTISTS

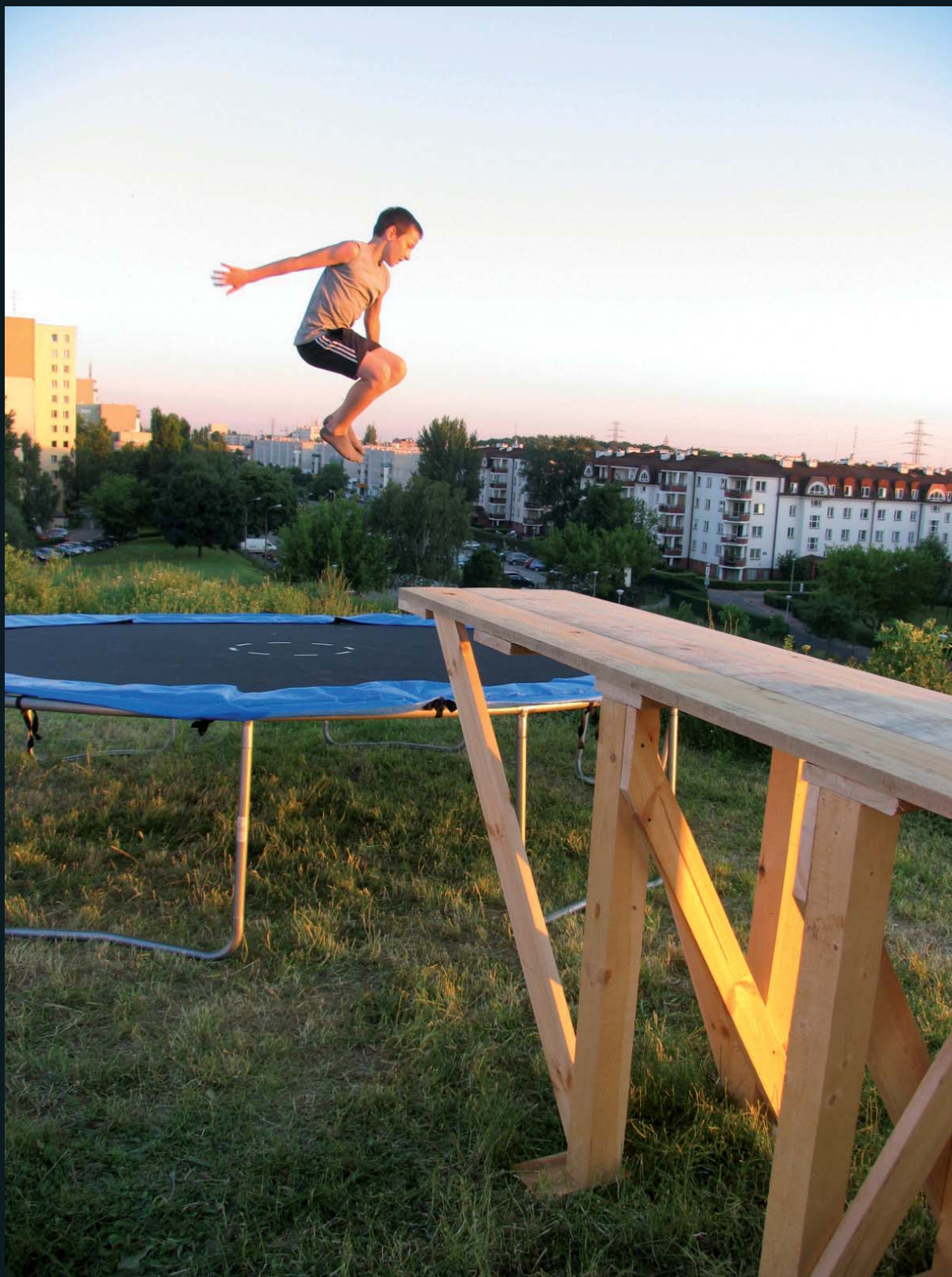




Dragoljub Raša Todosijević

*My fuxus piano - You Will Never Play Again*, object, 2009.

Property of the Museum of Contemporary Art, Belgrade



Ştefan Rusu,  
*BLOCK89 - a project in the frame of THE KNOT,*  
Warsaw, Ursynow district, 2010.  
Courtesy of the artist





Igor Grubić,  
*366 liberation rituals,*  
 public space performances,  
 2008 – 2009,  
 courtesy of the artist







### Heads of State and High-Level Representatives

From left to right: Predrag Marković (Minister of Culture, Serbia), Pavlos Yeroulanos (Minister of Culture, Greece), Gjorge Ivanov (President of The Former Yugoslav Republic of Macedonia), Bamir Topi (President of Albania), Irina Bokova (Director-General of UNESCO), Boris Tadić (President of Serbia), Androulla Vassiliou (European Commissioner for Education, Culture, Multilingualism, Youth and Sport), Bakir Izetbegović (Chairman



of the Presidency, Bosnia and Herzegovina), Ivo Josipović (President of Croatia), Georgi Parvanov (President of Bulgaria), Filip Vujanović (President of Montenegro), Kelemen Hunor (Minister of Culture of Romania), Gheorghe Postică (Deputy Minister of Culture of Moldova), Gabriella Battaini-Dragoni (Director General of Education, Culture and Heritage, Youth and Sport at the Council of Europe)

Highlights of the Summit  
Viminacium Archeological Site  
2 September 2011









The President of the Republic of Serbia, Boris Tadić, meets with eminent artists from the participating countries of the region

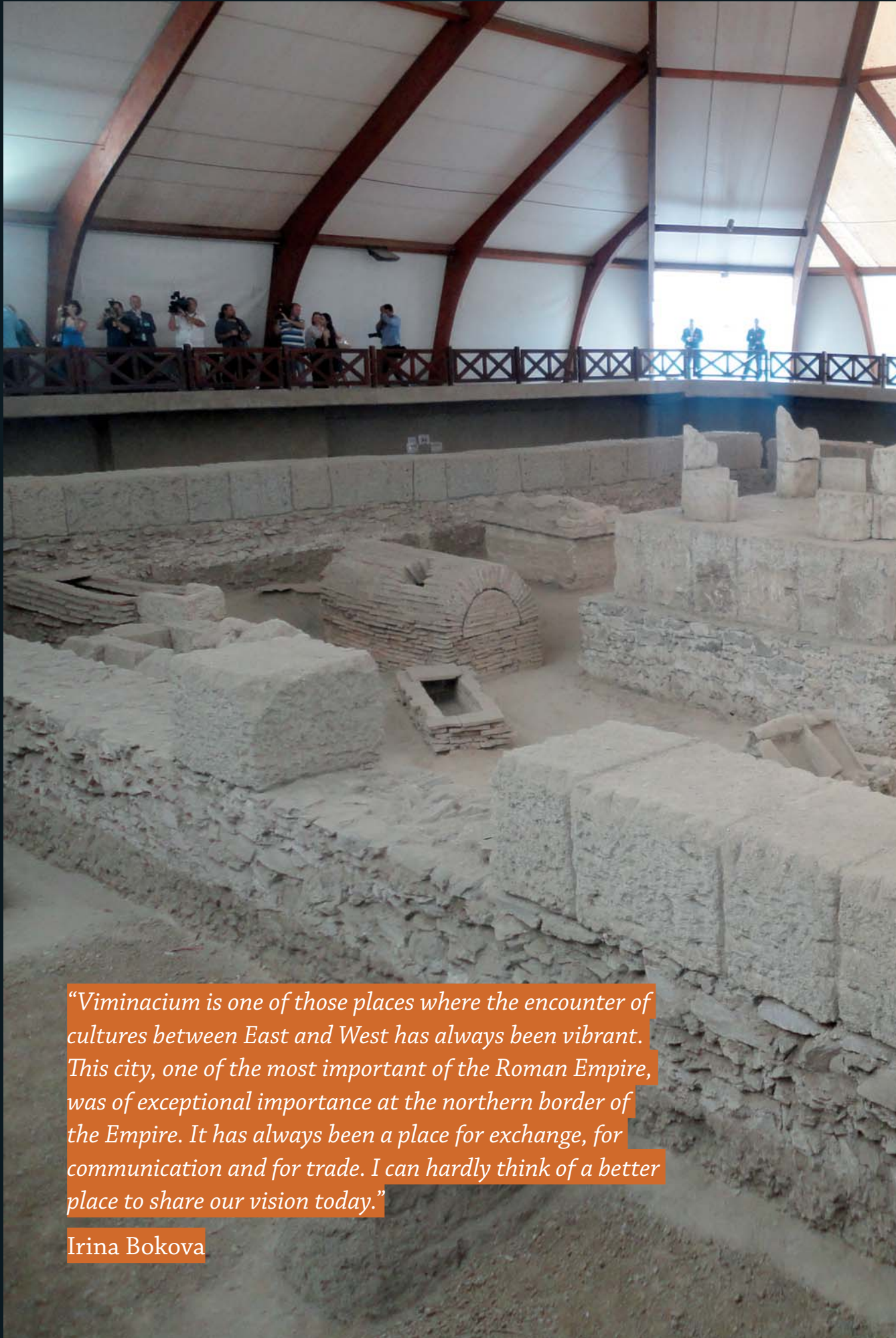




Contemporary Art Round Table  
Artists from the region on the eve of the Summit







*“Viminacium is one of those places where the encounter of cultures between East and West has always been vibrant. This city, one of the most important of the Roman Empire, was of exceptional importance at the northern border of the Empire. It has always been a place for exchange, for communication and for trade. I can hardly think of a better place to share our vision today.”*

**Irina Bokova**



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# ANNEXES



# PROGRAMME OF THE SUMMIT OF THE HEADS OF STATE OF SOUTH-EAST EUROPE

## CONTEMPORARY ART AND RECONCILIATION IN SOUTH-EAST EUROPE

Belgrade and Viminacium archeological site • Republic of Serbia • 1-2 September 2011

### THURSDAY, 1 SEPTEMBER 2011

	<b>Arrival of the delegations in Belgrade</b>
	<i>Contemporary Art Round Table (includes prominent contemporary artists from participating countries), attended by Ministers of Culture of participating countries</i>
<b>20:00</b>	<b>Informal dinner hosted by the President of the Republic of Serbia Boris Tadić in Belgrade</b>

### FRIDAY, 2 SEPTEMBER 2011

<b>Until 09.00</b>	<b>Arrival of the rest of delegations in Belgrade</b>
<b>Until 10:15</b>	<b>Transfer to Viminacium archeological site</b>
<b>10:30-11.45</b>	<b>First Plenary Session</b> <i>Opening of the Summit:</i> <i>- Address by H.E. Mr. Boris Tadić</i> <i>- Address by H.E. Ms. Irina Bokova</i> <i>- Address by H.E. Mr. Bamir Topi</i> <i>- Address by H.E. Mr. Bakir Izetbegović</i> <i>- Address by H.E. Mr. Georgi Parvanov</i>
<b>14.30-15.45</b>	<b>Second Plenary Session</b> <i>- Address by H.E. Mr. Ivo Josipović</i> <i>- Address by H.E. Mr. Gjorge Ivanov</i> <i>- Address by H.E. Mr. Filip Vujanović</i> <i>- Address by H.E. Ms. Androulla Vassiliou</i> <i>- Address by Ms. Gabriella Battaini-Dragoni</i>
<b>16.00-16:30</b>	<b>Press Conference by the President of the Republic of Serbia, Director-General of UNESCO and the Host of the next Summit</b>
<b>16.00-17.30</b>	<b>Bilateral meetings</b>
<b>17.30-17.45</b>	<b>Transfer to Viminacium pier</b>
<b>20.00</b>	<b>Transfer to Belgrade/ Nikola Tesla Airport</b>
	<b>Departure of delegations</b>

# LIST OF PARTICIPANTS

## SERBIA

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<b>Boris Tadić</b>	President
<b>Jovan Ratković</b>	Foreign Policy Adviser to the President
<b>Zorica Tomić</b>	Ambassador to UNESCO
<b>Predrag Marković</b>	Minister of Culture
<b>Trivo Indić</b>	Adviser to the President, Chairman of the national Commission for Cooperation with UNESCO
<b>Mladen Đorđević</b>	Adviser to the President
<b>Vojislav Brajović</b>	Adviser to the President
<b>Jasna Zrnović</b>	Secretary General of the National Commission for Cooperation with UNESCO
<b>Marija Perišić</b>	Member of the Foreign Policy Team of the President
<b>Aleksandar Knežević</b>	Member of the Foreign Policy Team of the President

## ALBANIA

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<b>Bamir Topi</b>	President
<b>Shpëtim Çausi</b>	Ambassador to the Republic of Serbia
<b>Dashamir Haxhiu</b>	Director of the Cabinet
<b>Çlirim Çepani</b>	Diplomatic Advisor

## BOSNIA AND HERZEGOVINA

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<b>Bakir Izetbegović</b>	Chairman of the Presidency
<b>Boriša Arnaut</b>	Ambassador to the Republic of Serbia
<b>Davor Vuletić</b>	Adviser for Foreign Policy to the Member of Presidency of Bosnia and Herzegovina Željko Komšić

**Haris Bašić**

Adviser for Political Affairs  
to the Member of Presidency of Bosnia and  
Herzegovina Bakir Izetbegović

**Boris Buha**

Adviser for Constitutional and Legal Affairs to  
the Member of Presidency of Bosnia and  
Herzegovina Nebojša Radmanović

## **BULGARIA**

---

**Georgi Parvanov**

President

**Georgi Dimitrov**

Ambassador to the Republic of Serbia

**Pavlina Popova**

Foreign Policy Secretary to the President

**Rumyana Mihneva**

Expert on UNESCO in the Administration  
of the President

## **CROATIA**

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**Ivo Josipović**

President

**Romana Vlahutin**

Deputy Foreign Policy Adviser to the President

**Maja Kocijan**

Deputy Adviser to the President for Social  
Affairs in the field of Culture

**Jasen Mesić**

Minister of Culture

## **THE FORMER YUGOSLAV REPUBLIC OF MACEDONIA**

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**Gjorge Ivanov**

President

**Ljubisha Georgievski**

Ambassador to the Republic of Serbia

**Ljuben Arnaudov**

**Darko Kostadinovski**

State Counselor for Foreign Affairs

## **MONTENEGRO**

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**Filip Vujanović**

President

**Igor Jovović**

Ambassador to the Republic of Serbia

**Branislav Mićunović**

Minister of Culture

**Dragiša Burzan**

Foreign Policy Adviser to the President

## UNESCO

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<b>Irina Bokova</b>	Director-General of UNESCO
<b>Hans d'Orville</b>	Assistant Director-General for Strategic Planning
<b>Katérina Stenou</b>	Director, Intersectoral Platform for a Culture of Peace and Non- violence, Bureau of Strategic Planning
<b>Vesselina Ivanova</b>	Senior Executive Officer Office of the Director-General
<b>Ann-Belinda Preis</b>	Senior Programme Planning Officer Bureau of Strategic Planning
<b>Anthony Krause</b>	Programme Specialist UNESCO Venice Office
<b>Lodovico Folin-Calabi</b>	Programme Specialist Culture Sector

## EUROPEAN COMMISSION

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<b>Androulla Vassiliou</b>	European Commissioner for Education, Culture, Multilingualism, Youth and Sport
<b>Catherine Sustek</b>	Member of Cabinet of the Commissioner
<b>Adriano Martins</b>	Minister – Counsellor at the Delegation of the European Union to the Republic of Serbia
<b>Luca Kadar</b>	First Secretary at the Delegation of the European Union to the Republic of Serbia

## COUNCIL OF EUROPE

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<b>Gabriella Battaini-Dragoni</b>	Director General of Education, Culture and Heritage, Youth and Sport at the Council of Europe
<b>Nadia Ćuk</b>	Deputy Head of Mission of the Council of Europe to the Republic of Serbia

## GREECE – MINISTRY OF CULTURE

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<b>Pavlos Yeroulanos</b>	Minister of Culture
<b>Dimitrios Gioldassis</b>	Diplomatic Adviser
<b>Athanasios Argyropoulos</b>	Adviser

## ROMANIA – MINISTRY OF CULTURE

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<b>Kelemen Hunor</b>	Minister of Culture
<b>Vasile Timiș</b>	State Secretary in the Ministry of Foreign Affairs
<b>Oana Amaricăi</b>	Personal Councillor

## MOLDOVA – MINISTRY OF CULTURE

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<b>Gheorghe Postică</b>	Deputy Minister of Culture
<b>Andrei Chistol</b>	Head of European Integration, International Relations and Projects Department

## PARTICIPATING ARTISTS

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- Adrian Paci**, Shkoder (Albania)  
**Alenka Gregorič**, Ljubljana (Slovenia)  
**Can Altay**, Ankara (Turkey)  
**Evanthia Tsantila**, Thessaloniki (Greece)  
**Hadžiomerspahić Enver**, Banja Luka (Bosnia Herzegovina)  
**Iara Boubnova**, Moscow (Russian Federation)  
**Igor Grubić**, Zagreb (Croatia)  
**Iosif Király**, Bucharest (Romania)  
**Ivan Grubanov**, Belgrade (Serbia)  
**İz Öztat**, Istanbul (Turkey)  
**Kalin Serapionov**, Sofia (Bulgaria)  
**Luchezar Boyadjiev**, Sofia (Bulgaria)  
**Matei Bejenaru**, Suceava (Romania)  
**Mirjana Dabović Pejović**, Kotor (Montenegro)  
**Oliver Musovik**, Skopje (Macedonia)  
**Radenko Milak**, Travnik (Bosnia and Herzegovina)  
**Ștefan Rusu**, Kâietu (Moldova)  
**Todosijević Dragoljub Raša**, Belgrade (Serbia)  
**Vlado Martek**, Zagreb (Croatia)  
**Yane Calovski**, Skopje (Macedonia)

*“Culture is by far the best way to defend the values of democracy. Communication between different cultures was always happening, regardless of the political or economic differences... The affirmation of a cultural identity through dialogue and cultural interpenetration is a way to achieve universal cultural values, the intercultural.”*

**Boris Tadić**

President of the Republic of Serbia

*“The people of South-East Europe have demonstrated how cultural dialogue can help people overcome differences and reconcile after conflicts. They have shown also that dialogue is essential for progress together towards sustainable development and political stability. This vision of culture as a bridge for reconciliation and development is ever more important today...”*

**Irina Bokova**

Director-General of UNESCO