Cultural Exchange with Georgia
23 of August to 3 of September 2000
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Introduction

This report is an attempt to try to describe a poor and wonderful country, situated by the Black Sea. When the possibility to participate on the annual meeting for art managers in Georgia was presented we couldn’t say no. This was an opportunity for us, not only to visit an interesting region, but also to be able to discuss with art managers from this region and take part of their views of arts and culture. This would also be a way for us to see arts and culture in Sweden from a different point of view, something that is seldom done. Our trip to Georgia was part of the education at Kulturverstan in Gothenburg, Sweden, where we are expected to undergo work experience abroad during the first two weeks of our third semester. Kulturverkstan is a two-year course in cultural management.

We have chosen to write this report from two perspectives. One is to describe the facts and the conference we participated in and the planning of continuous cultural exchange with Georgia in the future. The other perspective is through small stories from our visit, letting the reader take part of some of our experiences from Georgia. This also gives the reader an idea and sense of Georgia as a country for foreigners. The reader can choose to skip those parts. But for those who want to know a little bit more of the country, it’s an opportunity to get a glimpse of this wonderful country.

»This is my work of Art« says the artist Levan Dadiani and points to his three year old daughter Anna-Maria. He is showing us his work of Art one late afternoon in central Tbilisi. He painted these beautiful, abstract paintings during one month in Strasbourg in 1997. During this month he painted a dozen paintings. After that it has been difficult. The situation for artists, actors and people working with culture is difficult. An actor earns between 15 to 30 dollars per month. If they are lucky enough to get paid. We ask how they survive. »We just do« is the answer. But there is a need to explain to us Swedish people. Everything is missing. Electricity and water work only partly, technical equipment is old and needs to be upgraded and buildings need repair work. But people act anyway. And the audience comes. People are sitting in the winter cold auditorium, in thick jackets, watching much longed for performances. Sometimes the electricity stop working in the middle of a performance, another artist we talked to, Thea Telia, tells us. But the audience don’t leave. They are patiently waiting for the performance to continue by the light of their lighters.
On the border between Asia and Europe

In the spring of 2000, Johan Öberg, the former Counsellor for Cultural Affairs at the Swedish Embassy in Moscow, held a lecture at Kulturverkstan. He described a small, beautiful country on the border between Asia and Europe. Georgia, situated in the Caucasus region, has neighbours such as Turkey, Azerbaijan, Armenia and Russia. Johan Öberg told us about Georgia, its history and situation. He gave us a picture of a wonderful country full of tradition and exciting history, but also of a country that struggles with many problems. He described a country, impossible not to get fascinated by.

After the lecture Johan Öberg asked if any of the students at Kulturverkstan were interested in doing work experience in Georgia. In that case, he could arrange a meeting with Levan Khetaguri, theatre manager, critic and a cultural entrepreneur in Tbilisi, during his visit in Sweden. Levan Khetaguri is also the president for Stichting Caucasus Foundation (SCF) in Tbilisi, Georgia’s capital. The foundation runs many cultural projects, exchange and training programmes in Caucasus. A meeting was arranged for the 2nd of June 2000.

The meeting was very interesting and we discussed different possibilities for co-operation between Kulturverkstan and SCF. We agreed that our co-operation should start with us taking part in the annual meeting of Caucasian Art Managers Network (CAMN) in Tbilisi on the 25-29 of August 2000, something that would also be part of our aim to study cultural management abroad. This meeting was planned to be a three-day seminar with art managers from the region. The goals of the meeting were to come to an agreement of new project ideas, a plan of how the CAMN members could forward claims for a cultural policy and an official budget to the Ministries of Culture in the region. An important part of the work of CAMN is also to find co-operation with cultural organisations in Europe.

Lotta Lekvall and Bo Sjökvist from Kulturverkstan, David Karlsson, lecturer at Kulturverkstan and Anders T Carlsson from Nätverkstan, the organisation that runs Kulturverkstan, decided to participate at the CAMN meeting. This was an opportunity for us to contribute with our knowledge of cultural management and also a way to start to develop co-operation with cultural managers from a, for us, totally new region.

Stichting Caucasus Foundation (SCF)

When we arrive to the inner of two small rooms, in this scarcely furnished but very friendly restaurant, we understand that it is fully booked. We try to convince the waitress that we have come all the way from Sweden, we have read about this wonderful restaurant with great Georgian food and we just have to eat here. Nothing helps. The table next to us has ears and eyes. We are curiously being watched. After begging for a long time, the waitress asks us to come back in half an hour. When we are about to leave, the eyes and ears get bodies that start to move and suddenly we all have a glass of wine in our hands and they try to explain that we can’t walk away with empty stomachs and thirsty throats. We leave with a glass of wine and a piece of their great cheese-bread in our hands, longing for the half hour to pass quickly, so that we can go back to this warm and friendly restaurant. When we return they are still there and they tell us that they are from the Tbilisi fire department. »You can always count on firemen« we say, raise our glasses and bring out a toast to our lifesavers.

SCF is a non-profit foundation based in the Netherlands with its head office in Tbilisi, Georgia. The Foundation supports Caucasian countries; Georgia, Armenia and Azerbaijan, in the process of integration with other European countries in the field of culture and it looks for new forms of co-operation worldwide. The foundation sets up and implements programmes and events within the arts and culture for professional artists in the region, in order to promote open and democratic societies. In September 2000, SCF are planning a variety of different seminars on topics such as »Project Management and Funding« and a five day seminar on »Human Rights and Cultural Rights«. This last seminar is a continuation of a project initiated by, among others, Günther Grass in 1987 and it started of as a seminar on cultural rights. The discussion continued and a young generation of lawyers and cultural producers were invited
to the seminar in Tbilisi. The topics for the seminar are human and cultural rights and hopes are that the participants will form an open declaration. Cultural managers from the Nordic countries were also invited to take part in these seminars. SCF are working in close contact with Felix Meritis Foundation, Gulliver Networks and IETM.

To realize the general mission, the International Bureau for Caucasian Countries (IBCCP) was formed by SCF. This is a non-governmental organisation with its head office in Tbilisi and contactpersons in Baku, Azerbaijan, and Yerevan, Armenia. The IBCCP co-ordinates cultural events and projects in the Caucasus region. They support creative ideas and aim to create a room for culture in Caucasus. Every year the SCF and IBCCP run many different regional and international projects and educate around 200 cultural managers in different training programmes. They also organise annual video- and theatre festivals.

Levan Khetaguri is president for SCF in Tbilisi. Four employers work at the office in Tbilisi, among them Iuri Mgebrishvili who is responsible for the training programmes.

Caucasian Art Managers Network (CAMN)

SCF has also taken the initiative to start the Caucasian Art Managers Network (CAMN), a network of cultural managers in the Caucasus. The aim is also to include cultural managers from all over the world. Within the network cultural managers discuss problems and possibilities of running cultural projects in Caucasus. CAMN is a way of supporting each other, to put pressure on the Cultural Ministries in the different countries and also to create a space for culture. Forming exchange of knowledge with cultural organisations throughout the world is of great importance.

Georgia as the crossroad of cultures

Placed in central Gori is the Stalin museum, a large building surrounded by a small park. The museum is the pride of Gori. The people in Gori seem to ignore the fact that Stalin was a dictator with many human lives on his conscience, even Georgian people lives, even though Georgia was his place of birth. Stalin is the only great thing that has happened in Gori, I read in a guidebook. And maybe that’s why they are so eager to show his town of birth. Of course, I’m sure, it’s also a way of trying to earn some money on the only famous person that has come from Gori. Yet it is absurd. The museum is a memorial of one of the worse dictators in the last century, placed in a small city in the middle of Georgia. Our host, Aleko, drives us to Gori. We are the only foreign visitors, probably the only visitors at all that day. The museum is large and empty. We walk up the stairs, covered with a red carpet, to get to the Stalin exhibition. Old, dusty photographs of Stalin in different positions cover the walls in an exhibition that probably hasn’t changed since the seventies. All texts are in Russian and our guide, a sleepy old lady that follows us around, is also in Russian. Most absurd is Stalin’s deathmask placed on a red pillow, lightened and surrounded by temple-like pillars. Outside the museum the old buildings are gone and the only one left is the house where Stalin was born. It’s surrounded by something looking like a Greek temple. Stalin’s train-compartment is placed on the side. When we get there I’m filled with an uncomfortably empty and dusty feeling. I can hear the sounds of a train stopping, people moaning and I don’t want to go inside. I can’t give old Stalin more attention than this. On our way out of Gori we pass the statue of Stalin, which is probably the only one still in existence in the world.

Georgia has been the crossroad of cultures and a battlefield for more than 3000 years. In many ways it still is, and the country is also a sort of bridge between Asia and Europe. The area has a history filled with myths where legends and reality, people and cultures have mixed for hundreds of years. During the Soviet occupation, history was filled with betrayal, corruption and the deaths of thousands of people, but also with heroism. Georgia is situated between the Muslim world and the Christian and was christened in the 4th century.
Today about 80% of the inhabitants in Georgia are unemployed and tourism has not recovered since the last civil war. Refugees from Adschasia inhabit many of the grand hotels in Tbilisi and Batumi, Georgia's great port to the Black Sea. The buildings are worn and have lost much of their former glory. In Tbilisi there is only the Palace Metekhi Hotel (Sheraton) that offers a luxurious stay, very much in contrast with the rest of the city. Of an average salary of 35 US dollar around 30% is taken off to pay rent, water, electricity and gas. A pensioner gets between 5 to 10 dollars in pension, if they are lucky enough to get one. This amount doesn't cover even the basic costs of living.

Art and culture in change

We find the TMS Art Gallery in the centre of Rustaveli Avenue. It’s a large exhibition hall with concrete walls and floors, filled with lights. The Gallery is run by Ketevan Kordzakhia «Kätie», one of the foremost gallerists in Georgia. We are invited to the TMS Art Gallery to take part in the exhibition of contemporary Georgian artists, many of them also Käties good friends. We speak in a mixture of English and Russian and I’m not always sure I understand all these artists lives and artistry. We sit down; I place myself in an armchair, designed by Gouga Kotetishvili, a wonderful, cowboy-styled armchair with a metal base, partly covered with leather and with armrests of wood. Kätie and her colleague show us literature, catalogues and tell us about the artists. Many are educated in Europe and have stayed there, since the possibilities of earning a living as an artist in Georgia are poor. We sit in those armchairs, drinking tea, discussing in this Gallery of harmony situated on Tbilisis Great Avenue. We give them a book of Franco Leidi, the artist, before we leave, something they very much appreciate. They invite us to the Gallery's opening of a new exhibition two days later, an opening that turns out to be a fantastic happening with many visitors vividly discussing and taking part in the exhibition. Probably the most severe problem in Georgia today is the corruption even at high ministry levels. For the cultural life this has great consequences. Money, which is meant for the artistic- and cultural life, seldom reaches its aim and there is no possibility of getting information from the Ministry of how the money has been distributed. The Ministry of Culture do not have a policy regulating the aims and goals of culture and they don’t have to show public figures over how the budget has been spent. During 1999 the Ministry of Culture had a budget of around 7 million dollars, money meant to be spent on theatre, music, museums and education. It’s still not clear where most of this money has been spent. Another big problem is about how the ministry is run and how the employees don’t have the qualifications required. Cultural projects in this region are dependent on contributions from non-governmental institutions. The Soros Foundation, for instance, is one such organisation. Soros supports 80% of cultural projects in Caucasus.

In the ruins of the Soviet era and the civil wars with widespread corruption, working in networks are the central form of co-operation and a way to survive for cultural producers in the region. It is through culture much of the democratisation work is done in Georgia. The network is a relevant way of co-operating and a way to influence the structure of society, get relevant education and to form exchange of knowledge with other national and international cultural organisations. The creativity and energy is overwhelming, but the possibilities of realising ideas are small. Today financing projects within the country is difficult and funding has to be sought abroad.

The art critics don’t have their traditional role in Georgia today. How can a performance be criticised when everyone knows that the actresses are hungry, but perform anyway? And when music- and light equipment is worn out and the electricity is unreliable? The lack of criticism and a well-informed audience is obvious and affects the artists’ possibilities to develop. During the Soviet’s rule artists often used the arts to express their disapproval and despair. Today such expressions are no longer valid. Georgian artists are working in a society of great changes, where art and culture have to find new ways of expression. We have noticed that artists and cultural entrepreneurs still seem to be leading changes in society, now organised in regional and international networks. They influence society not only because they are artists, but also through the structures that they establish.
The CAMN conference 25th to 29th of August 2000

The conference started in the evening of 25th of August with registration of all participants and a welcome-reception. The day after the meeting started with cultural managers from Azerbaijan, Armenia, Russia, Spain, Sweden, Mongolia and Georgia. The aim of the conference were mainly two:

1. To compose two official letters.
   One official letter to be delivered to the Ministries of Culture in the Caucasus region, in which the participants are claiming that the cultural budget should be an official document open for examination and discussion by people working in the field. Another claim to the Ministries of Culture is that a cultural policy is designed. Today there is no policy for the arts and culture, which makes it difficult for the public to know what the aims and goals are for the Ministries.

   The other official letter is one describing the condition of the cultural sector. This letter is addressed to the Minister of culture, so that he can bring it to the minister meeting in EEC in Strasbourg in October. One letter is also sent to the Soros Foundation in New York.

2. To plan for joint projects.
   The participants of the meeting discussed ideas for future projects, something we continued to work on in different groups. The groups were: How to handle Internet, Training Programmes, Performing Arts, working in networks to gather modern technical equipment under one roof to be accessible to artists and cultural producers and the North-South Co-operation. The different groups discussed project ideas and the assignment was to have at least one suggestion for future co-operation after the conference. Levan Khetaguri’s motto is »if 10% of what we plan for are carried out through; it’s a great success». This motto was very much a motto for the whole conference.

Levan Khetaguri and Iuri Mgebrishvili had planned the conference very well and successfully led it through the different stages of the program. The participants of the conference had taken other training programmes arranged by the SCF. They were trained in how to run and take part in such meetings and project management, something that was very obvious to us. This also contributed very much to the sense of teamwork that characterised the conference.

The CAMN Conference reminded us very much of the structure that we are a part of in Sweden, with project management in focus. We recognised the situation when a discussion about marketing didn’t get any further than the argument about which typeface to use in the brochures. Also the problems of communication was something that felt like an almost universal problem. Like the participants not reading their e-mail. Our greatest impression was the fact that these people, from countries in economical and political crises and in many cases countries at war with each other, at this meeting had an open, friendly and very professional discussion about the issues in the programme. This fact often leads to results and is essential in the work of establishing stability in the Caucasus region.

On the last day of the conference the Azerbaijan delegation invited us to a party. We gratefully accepted the invitation and decided that nine o’clock was a good time. Since we wanted to be at our best, we decided to take a nap, but the nap got a little longer than planned, since none of us had set the alarm clock. Instead our host woke us up, informing us that we had a phone call. On the other end was our Azerbaijan hostess wondering where we were and why we hadn’t arrived. We apologised, told her that we were on our way and should be there within twenty minutes. About an hour later we finally arrived to the party and was met by a man from the Azerbaijan delegation, who, a bit surly, explained that he had been waiting for us for over an hour.

When we finally got to the party, the women of their delegation ran out to the store and set up an incredible table of cookies called Charlotta and very strong, delicious Turkish coffee. Our hostess worked as a leader of a choir in Azerbaijan and was a perfect hostess and party-fixer. We were sitting there small-talking in half English, half-Russian.

Everything seemed to go as our hostess had planned when the doorbell suddenly rang. The two gentlemen, that during the excursion earlier that day almost drove us off the road (have you ever heard of the sport «throwing bottles on each other’s cars at the speed of 150km/h on the Georgian freeway») arrived.
Our hostess quickly realises the new conditions and put in extra effort to keep the party as she planned it. She sat down between the two newly arrived men and suggested that we should sing to each other. The Swedish delegation contributed with a shaky version of a Swedish drinking-song and our hostess quickly changed the topic and suggested that we should sing together instead. Our different backgrounds and musical abilities ended the singing pretty quickly and our hostess instead suggested that it was time for dancing and that it was women’s call. Soon we were all dancing to the music of an old Hollywood-movie, playing on the television.

After the dance our hostess sat down in the sofa next to me. She looked deep into my eyes and started reading one of the most sentimental poems I have ever heard, even though I didn’t understand a word since it was in Azeri. When she had read the poem she explained to me that it was written by one of the best known poets in Azerbaijan and was about the love to your native country and how much you miss it when you are away. She looked at me with her dark, beautiful eyes and asked if I could read a poem from Sweden to her. At that second, in this very delicate situation, I suddenly realised how little I know about my own country’s poetry. I realise that she expects something in return, that such a confidence that she had shown should be replied equally. In panic I thought of what to do. If I didn’t read anything the Swedish delegation would loose its good name and reputation. I got an idea and started, with great seriousness, to read a text from a Swedish countrysong. And I thought of how important it is, especially in a delicate situation like this, to know your own country’s poetry.

**Future co-operation; The North-South Co-operation**

Levan Khetaguri has together with Helen Sigeland, from the Swedish institute, and Chris Torch, Artistic Leader for Intercult, started to plan a project called North-South Co-operation. The project will last for 2-3 years and one objective is to obtain international co-operation between the Scandinavian countries and the Caucasus region, Russia and Khirgistan. The aim is to discuss and build up a cultural network, in different political and geographical areas. The main goal is to arrange a big Caucasian-Nordic Culture Festival in Tbilisi in the summer of 2002.

A part of the North-South Co-operation could be to arrange a mini festival and seminars in Gothenburg, Sweden, in the year 2001 with participants from Caucasus and Scandinavia. The main subject for the seminars could be discussions around formal and informal networks. Kulturverkstan and Nätverkstan would be organisers of such an arrangement. The project would be in need of financial support from organisations in Sweden such as the Swedish Institute, SIDA, The Swedish Embassy in Moscow, Intercult, Forum för världskultur and the Nordic Minister Council.

The festival in Gothenburg should contain both a seminar and discussion part and also an artistic part with exhibitions and public performances. One focus should also be to discuss and plan for the arrangements of the North-South Festival in Tbilisi in 2002. Culture organisations and their main sponsors such as The Swedish Institute will be invited.

One result from the seminar in Gothenburg could be a document for the North-South Co-operation:

1. Exchange programs: To create possibilities for students of art and cultural management to participate in courses in both in Caucasus and Scandinavia, and to be able to take part in different culture producer’s work. Possible financiers are the Swedish institute and SIDA.

2. A co-operation and exchange program: To start exchange programmes between theatre- and music- groups from the Scandinavian and the Caucasian countries, a special program for Caucasian documentary films at the Gothenburg Film Festival and ambulating art exhibitions, such as The Swedish Riks Theare and Rikskonserten. Also different music festivals such as the rock festival, Hultsfredsfestivalen, and the folk music festival in Dalarna, will be invited to the seminar in Gothenburg.

3. Cultural industry: The goal is to create contacts with companies who might be interested in supporting cultural projects in Caucasus and to get Caucasian companies to establish offices in Sweden. A business fair would be kept every second year in
Summary

We have, as part of our education at Kulturverkstan, attended a three-day conference for culture managers in Caucasus, between the 25 and 29 August 2000. CAM N arranged the conference as part of their work to support and educate cultural managers and producers in Caucasus. The conference was held at the university in Tbilisi, Georgia, with participants from Azerbaijan, Armenia, Russia, Mongolia, Spain, Sweden and Georgia. All participants are members of CAM N.

The theme of the conference was mainly to discuss cultural management, network problems, how contacts with international cultural organisations can be established and financing of cultural projects. Two written demands were formulated. One to the Ministers of Culture in the Caucasus countries with demands concerning a public state budget and that a culture-political strategy should be formed. The second letter was written to the European Parliament, and will be brought there by the Cultural Minister of Georgia in October. The members of the conference planned several projects during the conference, among them was one project to establish a centre for modern technology such as video- and film-equipment available to artists in Georgia. An exchange program between Caucasus and Scandinavia, the North-South Co-operation, was planned.

We took part in the artistic and cultural life in Georgia, such as theatre, art exhibitions and video-installations. We had discussions with local artists and culture producers about their situation and their views on art and culture. This together with the conference and the trips we made through this ex Soviet state has made a big impression on us. Maintaining an exchange program is also necessary for a small country as Sweden.

I have never been so close to death as when I sat in this new Mercedes, roaming down the countryside in 150 km/hour. The car is zigzagging its way through old Ladas, trucks and pedestrians. Our driver smiles and I can see that he enjoys pushing the other Ladas away with his front bumper. We are on our way to Mtskheta, if we survive, to look at some old churches from the 3rd century. A sentence from a book I read constantly repeats itself in my head that the biggest danger in Georgia is the traffic. They drive like maniacs and the roads are in a terrible condition. This sentence suddenly becomes very real and I realise its full meaning.
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APPENDIX
Appendix 1

Draft for a letter written at the CAMN conference on the 25-29 August 2000 addressed to the Ministers of Culture in the Caucasus region.

The team of SCF
To: Mr. Raymond Webber
Council of Europe

From the Participants of CAMN annual meetings 2000.

Copies to: the Presidents and Ministers of Culture of the countries in the region of Caucasus

Caucasian Art Managers Network /CAMN/
Meeting 2000

From 25 to 29 August, on a second meeting of CAMN over 30 managers from three Caucasian countries (Armenia, Azerbaijan, Georgia), specializing in various areas of culture, the partners of CAMN from Russia, Mongolia, Spain and Sweden, Kirgizstan (list of participants attached), have met in Tbilisi – capital of Georgia under the initiative of SCF and IBCCP, to discuss the future opportunities for regional and interregional culture cooperation (programme of the meeting attached).

During the annual meeting the participants decided to send the open letter to inform Council of Europe and Caucasian authorities about the necessity of integration of Caucasian culture and society with Europe.

The Meeting decided to send you following proposals:

To promote the development of qualification of the managers with assistance of EC;
To promote formation of the state cultural policy (priority – regional and interregional cooperation);
To promote the development of administration structure and qualification;
To draw on the experience of NGOs and cooperate with them;
To draw independent experts into the work of authorities;
To Publish financial reports in the cultural field;

The letter was adopted on the second meeting of CAMN and signed by the participants.
Appendix 1


To: Elizbeta
    Milena Dragovic
    Executive Directors of Regional OSI

Caucasian Art Managers Network /CAMN/
Meeting 2000

From 25 to 29 August, on a second meeting of CAMN over 30 managers from three Caucasian countries (Armenia, Azerbaijan, Georgia), specializing in various areas of culture, the partners of CAMN from Russia, Mongolia, Spain and Sweden, Kirgizstan (list of participants attached), have met in Tbilisi – capital of Georgia under the initiative of SCF and IBCCP, to discuss the future opportunities for regional and interregional culture cooperation (programme of the meeting attached).

During the annual meeting the participants decided to send the open letter with the proposal to support the initiative for development of regional cooperation and interregional partnership.

For successful work of the managers in the field of culture Caucasian Art Managers Network will aspire:

1. To create an information bank;
2. To provide an exchange of ideas and experience;
3. To provide network service;
4. To provide professional contacts;
5. To provide mobility;
6. To promote creation of uniform space for Art Managers;
7. To create published directory;
8. To carry out the exchange training programs;
9. To promote regional and interregional cooperation in art.

Sincerely

The participants of the second meeting of CAMN
Appendix 1

Draft for a communicé written at the CAM N conference on the 25-29 Augusti 2000

Communiqué

From 25 to 29 August, on a second meeting of CAM N over 30 managers from three Caucasian countries (Armenia, Azerbaijan, Georgia), specializing in various areas of culture, the partners of CAM N from Russia, Mongolia, Spain and Sweden, K irgizstan (list of participants attached), have met in Tbilisi – capital of Georgia under the initiative of SCF and IBCCP, to discuss the future opportunities for regional and interregional culture cooperation (programme of the meeting attached).

Summarizing the activities of CAM N of 1999-2000 approved again necessity of regional cooperation. CAM N is open network for any country and individuals who would like to be involved in interregional cooperation. The participants agree with the work done by the staff of CAM N and the preparation of PACY C – 2000 for publication.

During the meeting was discussed the regional and interregional projects, such as organizing of cultural festivals of Caucasian countries in other countries, creation of Caucasian visual and multimedia centre.

Participants worked on a long-term project North-South Cultural Cooperation and concerning this project was decided to organize a working meeting of CAM N with Scandinavian countries in Göteborg in 2001.

By the participants was adopted the decision to start publishing a newsletter CAM N Info (six edition per year from the January of 2001), to develop the website of CAM N and to start practical training placement programme for Caucasus.

The next meeting of CAM N was planned to be organized in Tbilisi on the first week-end of September, 2001.

_______________________________________
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Appendix 2

Invitation and programme of the CAMN conference on the 25-29th of August 2000

Dear colleagues,

Stichting Caucasus Foundation has an honor to invite you on the second meeting of Art Managers and Art Organizers Network CAM N /www.azerinet.com/CAM N/ in the region of Caucasus/Armenia, Azerbaijan, Georgia/, which will be held on 25-28 of August. Programme of the meeting is enclosed.

From our part we will provide information about the functioning of CAM N as a network during the year, summerizing the work made through it as well as presenting CAM N yearbook. The meeting also will based on interregional co-operation.

If you are interested to participate in this meeting, find partners and plan future cooperation, do not hesitate to contact us and propose your own projects regarding the issues of working sessions which are the following:

Visual Art
Performing Art
Regional and interregional Cultural Policy Making, NGO Activity, etc.

We hope to see you in Tbilisi

With best regards

SCF Team

Art managers meeting - seminar

Initiator
Stichting Caucasus Foundation
International Bureau for Caucasian Cultural Programmes/Offices in baku, Tbilisi and Erevan/
CAM N

Supported by:
KulturKontakt/Austria/
ARK - Computer Company/Georgia/

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Programme of the CAMN conference on the 25-29th of August 2000

Programme

Day I 25 August
Registration of participants

Day II 26 August

9.00 Breakfast
10.00 Morning session
   Presentation of participants and their institutions
11.30 Coffee break
11.45 Report from CAMN - 1999
   Functioning of CAMN as a network
   What is the offer and what are the benefits through 1999
13.00 Lunch
14.00 Analyzing the year work based on participants experience
15.30 Afternoon session /regional cooperation/
17.00 Presentation of CAMN yearbook
   Analyzing problematic issues of the day
18.00 Dinner

Day III 27 August

9.00 Breakfast
10.00 Session
   Regional practical training programme of young professionals
   Group works on individual projects according to participants area of interests
11.30 Coffee break
11.45 Session
   Discussion on CAMN joint projects /Regional and interregional co-operation/
13.00 Lunch
14.00 Session
   Continuing working on projects in sub-groups
   Performing arts, visual arts, cultural policy
18.00 Dinner

Day IV 28 August

9.00 Breakfast
10.00 Final morning session
   Concrete plans for year 2000
11.30 Coffee break
11.45 Session
   Summerizing final results
   Future projects
13.00 Lunch
14.00 Excurtion

Day IV 28 August
Departure of participants

In the evenings various cultural programmes will be offered to participants