



THE GOETHE-INSTITUT AND EUROPE

**GOETHE
INSTITUT**

Sprache. Kultur. Deutschland.

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EUROPE IS A CULTURAL PROJECT

Since the foundation of the Goethe-Institut in 1951, the relationship of the European states to one another has changed fundamentally: peace and understanding have largely become the norm, and the European cultural institutes appear to have achieved their long-standing goals. Borders have come down, or at least become more permeable. Movement between countries and regions has become a matter of course, especially for the younger generation. We should not, however, settle for the status quo. The creation of Europe is an on-going process. While the European process has long been considered one of the irreversible achievements of the post-war period, the recent shock waves triggered by the financial and economic crises have necessitated a reappraisal of some beliefs. Fears regarding the potential failure of the Euro are only external expressions of a fundamental European crisis, and require that we reflect once more on the origins of the European project. Indeed, Europe is at heart a cultural project.

While questions of economics, politics and defence are now discussed in their European dimension, culture is not addressed at this level. Yet it is precisely in the cultural sphere that the productive state of tension underlying Europe is revealed. Blaise Pascal once wrote that "Plurality which is not reduced to unity is confusion; unity which does not depend on plurality is tyranny". Despite the advancing political and economic integration of the EU, the work of the Goethe-Institut, a national cultural institute which equally considers itself a European institute, is far from complete. The commitment to cultural dialogue between European and non-European neighbours, the promotion of the concept of multilingualism and, through this, of individual languages, and the discussion and continuous critical examination of one's own attitudes and values remain central tasks for both the Goethe-Institut and Europe. Bordered by nine neighbours and located in the centre of Europe, Germany has a special role to play. The success of the Goethe-Institut impacts positively on the relations between Germany and

its neighbours, and a responsibility for the development of a collective cultural space in Europe can be derived from this state of affairs. This is no mere naive enthusiasm for neighbourliness, but a means of strengthening the opportunities for mutual enrichment through cultural differences. How can we preserve and promote cultural diversity in Europe? How should we address important questions pertaining to our future? And how should we treat our memories of the past? What cultural self-image do we possess, and how should we treat the fundamental democratic value of social inclusion? What are the prospects for a European canon of knowledge? How do we respond to the growth of Euroscepticism in the light of the financial and currency crises? How will Europe respond to the developments in the Near East? What role can a (national) cultural institute play in the Arab Spring? What role has it already played? Current global politics underlines the fact that responsibility in and for Europe cannot end at Europe's borders. A successful European concept for the Goethe-Institut must therefore place a strong emphasis on multilateral and interdisciplinary work in Europe's peripheral and neighbouring regions. Within this approach borders are not perceived as hurdles, instead they figure as points of transition.

Europe is and has always been an education project. As the mediator of Germany's foreign cultural and education policy, the Goethe-Institut brings to this its expertise in teaching foreign languages and qualifying teaching staff, as well as its particular approach to promoting discussion, disseminating knowledge – about Germany and its cultural scenes as part of European culture – and activating archived knowledge. For the Goethe-Institut, the promotion of the German language is as much a matter of promoting multilingualism in Europe. The dialogue on Europe's cultural future requires well-educated judicious citizens and the widespread adoption of lifelong learning. These are the prerequisites for the development of a confident and active European civil society.

The Goethe-Institut supports cultural exchange through its extensive and robust networks. Within the framework of the European network of cultural institutes (EUNIC), the Goethe-Institut will become an important partner of the recently established European External Action Service (EEAS). With its programmes and partnerships, the Goethe-Institut contributes to the presentation of European art and culture, and seeks to embody the fundamental European principles of participation and cooperative dialogue in its work. It has become increasingly difficult to accomplish this within a merely bilateral process, and the adoption of a European approach is a clear necessity.

In a time of growing Euroscepticism, the Goethe-Institut is an important agent in the process of cultural understanding on its home continent. As Europe grows closer together, Germany can offer a special perspective on the exchange between Eastern and Western Europe as the only country in Europe that is both a founding member of the EU and its predecessors and a country of post-Communist transition. Germany is the largest cultural hub in Europe. The Goethe-Institut links European partners with new and unknown artists, methods, and perspectives from Germany. We tell new stories from and about Germany.

In addition to the promotion of European integration, the Goethe-Institut is committed to fostering integration within Germany itself. Against a background of global mobility, the Goethe-Institut also provides language training and support to migrants, as well as academics and workers based in or travelling to Germany on a temporary basis. Through a range of language-learning opportunities, the Goethe-Institut prepares decision makers and future leaders for contact with Germany in a German environment. The Goethe-Institut makes full use of the myriad new channels of communication and digital interaction.

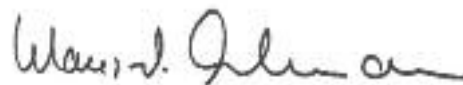
The risks and challenges posed by these new means of production and participation, such as the dissolution of authorship and related issues around intellectual property rights, are also the subject of careful consideration. The Goethe-Institut is committed to the development of a new "European public sphere" – a concept that mobilises numerous initiatives and voices – in contrast to all those forms of "event culture" that tabloidise the traditional public sphere and lead to homogenisation within the cultural industries. Europe spans a landscape of cultural reflection comprised of numerous lifeworlds – from non-professional cultural projects in urban communities to festivals, biennial events, conferences, and simultaneous multi-sited programmes. European cultural institutes can and must draw inspiration from this landscape.

Europe is and remains the Goethe-Institut's primary task; Europe is our creative basis. This is true both on the domestic scene and in the context of our global activities. The Goethe-Institut's com-

mitment to Europe goes beyond the EU and the European borders. The EU's border regions are important hubs of interaction and transition. Globalisation has not only led to an increase in the flow of goods and capital; increasing mobility has also fundamentally altered the congruity of socio-cultural identity, territory and citizenship. The focus is shifting towards cooperation and dialogue, as well as forms of cultural transfer – not simply from, but also to Europe – and the self-critical reflection of historical European (cultural and educational) interventions.

In future, the Goethe-Institut's programmes will give greater attention to questions of cultural plurality, the bolstering of civil society, transformation and integration. It is to this end that we provide travel funds to authors and artists, promote literary translations, and invest in film and media. We view multilingualism as the catalyst for cultural and integration projects, and work together with civic initiatives and agents of civil society; we are involved in the strengthening of cultural infrastructure and the training and education of cultural agents; we cooperate in joint projects with other European cultural institutes.

The credibility and success of the Goethe-Institut are based on its specific approach, which combines partnership with dialogue, and a public image that blends self-confidence with a self-critical perspective. An understanding of how we are perceived by others can only sharpen our self-perception. In this memorandum, the Goethe-Institut outlines the approaches central to its work in and for Europe, and identifies its main areas of activity.



Prof. Dr. h.c. Klaus-Dieter Lehmann,
President of the Goethe-Institut

CONTEXT



Course participants at the Goethe-Institut Istanbul, 2011

THE WORLD IS CHANGING

■ In the aftermath of the Cold War, the bipolar world order is unravelling as the balance of power shifts between the continents, between West and East, and between North and South.

■ A new world economy has arisen accompanied by the rapid growth of international trade, while the emergence of new markets and producers has heightened international competition; the finite nature of our natural resources and the limits of growth have become apparent. Our economic and financial systems, built around global networks and a highly articulated division of labour, are more susceptible to crises than ever.

■ As the world's population continues to grow, nations and cultures are forced to engage with one another. Change has affected not only the economic and political balance of power; the cultural

and intellectual centres of gravity are also shifting: the once dominant Western moral system and the notion of a single arc of techno-scientific progress have been called into question. The Occidental-Rationalist world view has found itself confronted with newer, older, and even fundamentalist world views – and not just since 11 September 2001.

EUROPE IS CHANGING

■ The expansion of the European Union in 2004 and 2007, together with the signing of the Treaty of Lisbon, has seen the emergence of new institutional and political structures within the European Union. The integration process continues, albeit at a slower pace and in a manner that some find less than satisfactory. Unsettled by democratic deficits, the financial crisis, and the European

sovereign debt crisis, citizens across the EU have turned away from the political, calling into question achievements once held to be cornerstones of our society.

■ The European model of a secular and democratic civil society supported by a policy of social welfare faces increasing rivalry at both an international level and from within European cultures and cities. Cultures interact with each other, and culture itself is mobile. People and information flow into Europe's cities; some of this migration is temporary, some is permanent; some of these flows are sources of cultural enrichment, others give rise to social dilemmas.

■ Europe's historical memories and cultures of remembrance are focussed on its origins – in terms of its demographics, this Europe is “ageing”. It faces a fresh “new” Europe which, in many respects, has little first-hand experience of Europe's historical achievements and traditions. It is within this context that the humanist power of Europe's value system – expressed in its cultural and educational systems, its intellectual landscape and arts – must once again prove its merits.

THE GOETHE-INSTITUT IS CHANGING

■ The drive to expand the Goethe-Institut's reach throughout Central and Eastern Europe in the 1990s has resulted in a robust network of institutional and informal partnerships. New investments, focussed on projects and communication, are increasingly made within multilateral contexts.

■ The emergence of new commercial and non-commercial agents (festivals, museums, theatres, media, foundations, government institutions) allows the Goethe-Institut to re-evaluate its fields of activity. Today, the Goethe-Institut's traditional forms of work are flanked by new methods and a focus on completing unfinished tasks, while also ensuring continuity in the face of increased innovation.

■ It would be premature to presume that the Goethe-Institut's work in Europe is done. The Goethe-Institut's responsibilities reflect ongoing aspects of Germany's international cultural and educational policy, which each new generation inherits in a new form. The enthusiasm of the post-war era has ebbed away; within the context of a peaceful and cooperative Europe, we must continue to strive to maintain and cultivate neighbourly relations.

CONTINUING AREAS OF FOCUS

■ The German language: Our efforts to promote German as a foreign language reflect an approach to European education policy that is based on a multilingual paradigm. The Goethe-Institut's branches provide German language training and examinations at all levels. The Goethe-Institut provides teacher training and advisory services, and actively participates in education policy initiatives.

■ German culture: German culture, art and intellectual achievements are part of the European and international landscape. The Goethe-Institut engages with new and unknown artists, methods

and perspectives, while also showcasing new explorations of works from the archive of German classics wherever the commercial sector and other initiatives are yet to become involved or have already left the scene.

■ European integration: Considerable progress has been made in the area of European political and economic integration. But this process will only meet with lasting success if the process of institutional integration is complemented by a similar process in civil society, i.e. through the interaction of Europe's cultures and the emergence of a sense of identity based on our common European cultural heritage. While this may seem like little more than a distant utopia in some respects, this vision is integral to the Goethe-Institut's policy and practice.

SETTING NEW ACCENTS

■ Education and media: Formative processes are the key to culture. Education and media create public spaces for judicious citizens. To engage in an open and equal exchange of views on the cultural future of Europe and the world at large requires that the participants have the necessary education (as opposed to mere qualifications) and communication skills (which in turn entail more than media literacy). The Goethe-Institut is actively involved in the fields of education and media as a service and content provider, and also participates in policy initiatives in these fields.

■ Cultural diversity, transformation, integration: The European motto “United in diversity” is set to play a key role in the ongoing process of European integration, which will demand significant efforts to implement change on the part of many member states in Eastern and South-Eastern Europe and are likely to result in anti-Western and anti-European sentiments in those localities. Our projects and programmes in this area seek to engage with these issues in a broad process of open reflection and to identify practicable solutions.

■ Borders and neighbours: The EU's border regions and neighbouring countries to the east, south-east and south of the Mediterranean Sea are of increasing importance. The Goethe-Institut has identified these zones and countries as sites and hubs of transition and exchange, and is systematically bolstering its activities within these geographic areas.

■ Europe beyond the European borders: The Goethe-Institut considers itself to be both a German and a European cultural institution. This identity is particularly pertinent in more remote settings, where any German activity is, by association, identified with Europe. Together with its European partners (e.g. the EUNIC network: European Union National Institutes for Culture), the Goethe-Institut acts as a European dialogue partner on the global stage, and focuses on long-term multilateral initiatives within this context.

THE GERMAN LANGUAGE IN EUROPE



Passed! Successful graduates of our »Start Deutsch 1« examination, 2011

CONTEXT, CHALLENGES, OPPORTUNITIES

German is the most widely spoken mother tongue within the European Union. Across the EU German is widely perceived by young people as the language of a large and dynamic economic zone. Moreover, German also plays a key role in a number of scientific disciplines. However, German has lost ground at an international level. The promotion of the German language beyond Germany's borders is an important contribution to the cultivation of cultural diversity in Europe and essential to facilitating dialogue. The Goethe-Institut seeks to overcome inter-cultural perspectives based on clichés and stereotypes with a model that fosters deeper inter-cultural understanding through foreign language acquisition and immersion. In promoting the German language the Goethe-Institut can win over new friends for our

country and culture – both within Europe and beyond its borders. Our goal is the creation of a multilingual and communicative Europe with a cosmopolitan outlook. The Goethe-Institut's efforts to promote the German language serve equally to promote multilingualism – including the acquisition of non-European languages.

FIELDS OF ACTION

■ European language policy: the Goethe-Institut seeks to promote the German language in the educational institutions and policy processes of its host nations. The Goethe-Institut seeks to promote the adoption of the “mother tongue plus two living foreign languages” model in European language policy and has lobbied EU bodies to this end.

■ The German Federal Government's partner school initiative (PASCH) has laid the foundations for a European network of pupils, schools, and language learners that should be nurtured and extended in future.



■ Language courses and examinations: through its training and examination services, the Goethe-Institut prepares decision makers and future leaders for contact with Germany within a German environment. The Goethe-Institut is involved in European initiatives to harmonise examination procedures and establish common standards of quality. The Goethe-Institut will continue to strengthen and expand its extensive network of cooperation partners in the fields of language training and examinations.

■ The Goethe-Institut's branches in Germany are international learning spaces and sites of inter-cultural engagement between Germany, Europe and the rest of the world. Our programmes enable participants and clients from Europe and beyond to explore European issues and perspectives. Special programmes at our institutes in Germany and abroad cater to highly qualified academics and early career researchers.

■ The German experience has underscored the importance of language skills as factors in the social, professional and cultural success of migrants. In light of this, the Goethe-Institut coordinates its integration services and activities (e.g. language courses, examinations, curricula, teacher training) together with its European partners. Services provided by the Goethe-Institut both abroad and in Germany contribute to the integration of new migrants in Germany, while also contributing to European integration and migration policy as a whole.

■ Following changes to German immigration law and the introduction of a language proficiency certificate for immigrating spouses, the provision of language courses and examinations abroad has emerged as an important area of activity within the



Goethe-Institut's pre-integration work: the Goethe-Institut and its partners prepare migrants for their future life in Germany, i.e. a life within the context of European society and social norms. In the area of targeted services for migrants, the Goethe-Institut is continually expanding the range of courses and examinations on offer and expanding its network of partners, while also endeavouring to optimise existing course models and teaching strategies for groups of learners with limited experience of formal language training. With the support of the European Integration Fund, the Goethe-Institut has also developed many other services for migrants, ranging from remedial teaching to psychological counselling.

FORGING LINKS ACROSS THE EUROPEAN CULTURAL LANDSCAPE



The Wall Within Us: Rumanian director Theodora Herghelegiu's play was one of seventeen works produced during the European theatre project »After the Fall«

CONTEXT, CHALLENGES, OPPORTUNITIES

The intensity and concentration of cultural exchange in Europe make it a truly unique region. The quality and extent of cooperation between museums, concert promoters and festivals has fuelled the growth of a European cultural industry which, in conjunction with its non-European partners, occupies a prestigious position on the global stage. The growing reach of this industry is evident in the increasingly international nature of the production and distribution chains in the fields of film, theatre, dance, music theatre, and exhibitions of contemporary art. Experimental segments with less public appeal (e.g. poetry and New Music) continue to flourish throughout Europe alongside "high-end productions" aimed at mainstream audiences and in spite of the growing trend towards internationalisation and homogenisation – which is now

also making tracks in the new democracies in Eastern Europe. Bringing together artistic scenes and actors and identifying performance venues and audiences for less marketable projects are tasks for which cultural institutions such as the Goethe-Institut are ideally suited. The "redifferentiation" of culture in the age of globalisation takes place across this sector, inspiring European dialogue and enabling young people in particular to experience the rich cultural diversity that exists within our European neighbourhood.

Germany is the largest cultural hub in Europe. The size of its markets, its central geographic location, and the country's international focus – the product of Wolfgang Schivelbusch's "culture of defeat" – are all factors which have enabled Germany – more so than other countries which continue to invest in the paradigm of na-

tional representation – to take on a special role within the process of European cultural integration. For many cultures and language groups in Central and Eastern Europe, Germany is a gateway to the world (this is particularly true of the book trade) and occupies a unique position between the East and the West. Within this context, the capital, Berlin, has emerged as a laboratory for cultural exchange; a role to which the city has returned following the traumas of WWII, the Cold War and the Berlin Wall. The significant disparities in the present funding of cultural institutions in Eastern and Western Europe will no doubt continue into the foreseeable future. As a result of this, the Goethe-Institut has identified Central Eastern and Eastern Europe as central fields of action: within this space the Goethe-Institut will seek to communicate contemporary international discourses, while also providing opportunities to highlight and reflect upon various aspects of European modernity that were formerly proscribed in public discourse and often remain neglected.

FIELDS OF ACTION

- The vibrancy, quality, and innovative power of Germany's various cultural scenes underpin the Goethe-Institut's European work. Alongside its commitment to new and innovative cultural endeavours, the Goethe-Institut supports contemporary explorations of Germany's rich cultural archive, of which the greatest works – ranging from Dürer to Bach and from Kant to Brecht – were composed as contributions to European culture and engaged with Europe as their geographic and cultural frame of reference.
- The Goethe-Institut is actively involved in the process of re-defining Europe's cultural and political landscape and shaping its future development. The Goethe-Institut brings to this process both specifically German insights and its own global expertise.
- Our vision of high quality cultural exchange extends beyond such locations as Salzburg, Avignon and Venice to include such institutions as the European Translators College in Straelen. The Goethe-Institut has a role to play in projects, initiatives, and forums which receive less support and recognition from both the commercial sector and the global cultural industry (including poetry, jazz, experimental and minority productions, for example).
- Our support for lesser-known, younger, and promising productions and performers facilitates guest appearances and festival performances. The Goethe-Institut brings as yet largely unknown artists from Germany to the cultural scenes of its host countries and helps them to build their reputation on the international stage.
- In countries with a long-standing tradition of inter-cultural engagement with Germany (France, Italy and Russia, for example) the Goethe-Institut works together with its partners to critically reassess, review and redefine this ongoing cultural dialogue. The Goethe-Institut tells new stories from and about Germany.
- In addition to our work focussed in our host countries, the Goethe-Institut is stepping up its practical and institutional multi-lateral work. Traditional approaches, focussed around the national

cultural institute and its host country, are being replaced by new forms of cooperation in which more than two cultural experiences play a role. This approach allows the Goethe-Institut to address common issues and themes through the fertile lens of a poly-cultural perspective.

- German history and its culture of remembrance will continue to



»Théâtre Nomade«: street theatre in Rabat, 2010

inform the work of the Goethe-Institut. The Nazi era represented a rupture in the history of the civilised world and is a central point of reference in our cultural identity. It is only fitting that this period in European history continues to play a central role in the Goethe-Institut's work.

- The polycentric nature of German culture and its federal diversity is our special heritage. The Goethe-Institut represents our federal states and cultural centres throughout Europe and the wider world, and complements the established bonds between capital cities by forging new links between comparable partners and regions. Our contacts at municipal and state level are of increasing importance in this context.
- The Goethe-Institut's European work strengthens ties between East and West. Its particular expertise in this area is an outcome of German history; Germany is the only country in Europe which, as a signatory to the Treaty of Rome, is both a founding member of the EU and a country of post-Communist transition.

EUROPEAN INTEGRATION



CONTEXT, CHALLENGES, OPPORTUNITIES

The united and peaceful Europe of the present day is a result of the major wars of the 20th century and the European experience of totalitarianism, forced migration, genocide, and occupation – of which the global confrontation of the Cold War was a final manifestation. Common cultural roots (Ancient Greece, Christianity, and the European Enlightenment) provide the impetus for cooperation and dialogue between the European nations. However, cultural identities are facing increasing pressure from globalised cultural forms – driven by media, migration and mobility – and the loss of previously uncontested economic and political power. An understanding of one's origins is the key to future success. Communicating this idea is a central responsibility of the Goethe-Institut's branches in Europe.

The creation of a common European identity is grounded in reciprocal learning processes through which individuals, communities, cultures and nations come to recognise that their most fundamental interests are in accord with this larger perspective and that it does not pose a threat to their identities. While the heroic phase of 'Europization' may have passed its zenith and given way to a new normality commonly identified with the Euro and the Schengen Agreement, the Goethe-Institut continues to view itself as a champion of inter-cultural dialogue in Europe – a task made all the more urgent by the growing scepticism precipitated by the financial and European sovereign debt crises.

This scepticism poses a threat to the identity of the EU, which was traditionally based on trade and economic transfers, and the

importance of the “European cultural project” is all the more obvious in this current situation. The heterogeneity of our host countries presents a particular challenge to the Goethe-Institut: the expectations of the founding members of the former “EEC” regarding tomorrow’s Europe differ significantly from those of the new member states in Eastern Europe. These disparities will continue to shape the reality of the EU/Europe as it strives to make its vision of closer integration a reality.

The transition towards a European civil society has only just begun. A European civil society must provide widespread and inclusive opportunities for participation (for individuals and cultures, both within and beyond Europe’s borders). Education provides access to culture and the wider world, ensures equality and balances interests. Europe’s response to the imperatives of a world civilisation based solely on power and competition encompasses participation, common dialogue, and the willingness to listen. Every voice matters in this vision – including the socially and economically weaker members of society. The most fertile ground often lies at the margins of our societies in milieus where the arts and other cultures play a significant role.

FIELDS OF ACTION

■ Europe – an educational mandate: Plurality, open identities, cultural (ex-)change, language acquisition, and multiple careers are rapidly becoming the new norm for younger generations. Within this context, cultural institutes operating at an international level can leverage their expertise in language teaching and intercultural communication to become partners in lifelong learning and education processes. This applies not only in the new post-Communist candidate countries, where the Goethe-Institut’s efforts are focussed on promoting the European idea, but also in the established EU states, where European reconciliation processes and the resulting identification with the European process no longer play a formative role in the education of younger generations. The success of the process of European integration rests on the active participation of its citizens. Programmes for young Europeans staged by the Goethe-Institut’s branches in Germany not only enable the participants to improve their knowledge of the German language, but also to increase their understanding of the European Union and to access concrete information on career and educational prospects.

■ Moving beyond clichés: The creation of a common European identity requires mutual respect and understanding. National stereotypes and clichés are still widespread and must be addressed and overcome. As a German cultural institute, we are aware of the historical prejudices with which our nation is met abroad. The Goethe-Institut seeks to overcome these reservations by presenting a vision of German society that better reflects contemporary realities. The Goethe-Institut seeks to foster a culture of respect towards cultural diversity and foreign neighbouring

cultures, many of which are also present in our own European cities.

■ Networks: The Goethe-Institut’s European branch – with its extensive network of institutes, cultural societies, reading rooms, and language training and examination centres – enjoys close contact to agents within the EU process, as well as with a broad spectrum of artists, cultural producers and educational institutions (think tanks, EU institutions, political decision makers, municipal and local authorities). These ties enable the Goethe-Institut to forge European networks and alliances with partner organisations with multilateral approaches. The European network of independent cultural institutes (EUNIC) occupies an important position within this ensemble.

■ The European Union is of increasing importance to cultural institutes both as a source of funding and as an actor in its own right on the global stage. In light of this, the Goethe-Institut has positioned itself both as an independent national cultural institute and, as a member of EUNIC, as a European partner. In addition to participating in European projects, the Goethe-Institut also contributes to the topical debate of cultural policy issues in Europe. The range of instruments available to the Goethe-Institut in this area includes strategically focussed events in Germany and Brussels, as well as EU consultation and participatory processes in the fields of culture and education.

■ Migration/Integration: Debates on the role of migrant cultures and the future of the multicultural model have gained in importance in light of the increasingly global outlook of the European nations. In addressing these issues the Goethe-Institut can contribute both to the development of a European cultural identity and the success of European integration.

■ Collective memory is a powerful cultural factor: over seventy years after the outbreak of the Second World War and the horror that Germany unleashed in many of our host countries, the Goethe-Institut recognises its ongoing responsibility to cultivate a culture of remembrance. Twenty years after the fall of the Berlin Wall, the German experience of communist totalitarianism has become part of this culture of remembrance. The history of Germany’s partition and reunification has equipped the Goethe-Institut with the expertise to facilitate dialogue between Western and Eastern Europe. In countries with particularly complex national histories, such as the Baltic and Balkan nations, debates around their respective cultures of remembrance also raise the issue of the relationship between European and national identity.

EDUCATION



Course participants at the Goethe-Institut Istanbul, 2011

CONTEXT, CHALLENGES, OPPORTUNITIES

Europe is – and always has been – an education project. Some of the world's great education projects were initiated in Europe and went on to shape global developments. Universities, schools and the fundamental principles of (progressive) education in their present, familiar form are European concepts. In that sense, empowerment through education is the foundation of European democratic civil society. Closer integration calls for the creation of a common framework for education within the European Union. This has direct implications for the Goethe-Institut's work. Unlike culture and language, education is widely viewed in German and EU policy-making as an "investment in the future" and a "key resource of the 21st century". In this context, debates on policy-making are frequently marked by a concept of education that is restricted to general education and advanced profes-

sional training (in line with the lifelong learning paradigm) in the fields of science and technology, while ignoring other concepts of education – such as those tied to specific "educational ideals". The Goethe-Institut has no need to restrict itself to any single definition of education. Instead, it seeks to question the current debate on education and to expand its scope to include aspects of a European culture of education which transcends the Bologna Process.

The Goethe-Institut's approach to "education" is twofold: our activities in the fields of language and culture are an implicit contribution to the promotion of education in Europe, and the Goethe-Institut intends to bolster its efforts in the fields of language and cultural education and training. The Goethe-Institut views education on the one hand as a field of scholastic and professional qualification, but equally as a field

in which the old European ideal of education as “the development of the personality” takes on a new and contemporary form.

Education is indivisible from knowledge and science. Within the process of European integration education policy must provide answers to the question of what the citizens of Europe should know about themselves and each other. There is little chance that the politically desired harmonisation of living standards and conditions within the European Union will succeed unless existing cultural differences can be preserved and mediated in a productive fashion. It is the role of cultural institutes such as the Goethe-Institut to reflect upon and translate these differences in a manner adequate to the task of cultural mediation. Cultural institutes also contribute – whether implicitly or explicitly – to the development of a common European body of knowledge through their work. The classification and selection of knowledge are part of the process through which this body of knowledge is mediated. Accordingly, the issue of cultural canons and the necessary re-evaluation of the European canon are integral aspects of this field.

FIELDS OF ACTION

■ **Language education:** The acquisition of a foreign language was traditionally (and often still is) considered the foundation of a good education. The reward for the considerable effort required to learn a foreign language was the deep understanding one gained of an entirely new world through its language and culture. And while the motivation for learning foreign languages has changed, the mastery of a foreign tongue is still a paradigmatic symbol of education. In that sense, to master a foreign language is still to “gain an education”. The Goethe-Institut seeks to encourage foreign language learning by promoting multilingualism as an educational ideal across Europe and providing practical learning opportunities.

■ **Education through culture:** The trend towards education services with an increasingly vocational or specialised focus has pushed the idea of “general education” into the background. In spite, or perhaps as a result of this trend, calls for a reassessment of the role of culture in education are widespread. In order for the citizens of Europe to draw on their common cultural roots and experiences, they must be aware of the cultural goods (both material and immaterial) that might form the basis of this common cultural heritage. The role of the various national cultural institutes in this process is to open and present their respective cultural assets to other nations. The Goethe-Institut approaches this task by endeavouring to highlight important German contributions to our continually evolving European culture.

■ **Cultural training and further professional training:** “Qualification and Training in Cultural Professions” is an area of growing importance in the Goethe-Institut’s operations both overseas and in Europe, and is particularly important in areas where cultural infrastructure and qualification opportunities are lacking. Cultural education and mediation are also becoming more important in Europe’s developed nations, where the Goethe-Institut is both a rich source of inspiration and a partner in the fields of museology and music education, and provides



valuable expertise in the areas of cultural management, curation and “audience development” to a broad range of cultural institutions. In doing so the Goethe-Institut helps to build future audiences and supports professionals in the fields of education and culture.

■ **Supporting cultural infrastructure and civic initiatives:** In Europe in particular education is a matter not only of basic education, further professional training and cultural competence, but is comprised of an array of overlapping competences. Within this discursive field, which transcends both artistic boundaries and those of the arts and the sciences, the Goethe-Institut facilitates an intense exchange of views on social issues and forms of discourse. This debate is centred on the structural foundations which underlie cultural, civic, and political expression, the various approaches adopted across Europe in this regard and their reflection in non-European educational and cultural discourse. This aspect of the Goethe-Institut’s work extends across a range of formats and initiatives, including “Jugend debattiert”, a programme of scholarly debate of historical works both within and outside of school contexts, as well as networks for the development and promotion of environmental awareness, participation, and social activation in the young democracies of Eastern Europe.

CULTURAL DIVERSITY, TRANSFORMATION, INTEGRATION



CONTEXT, CHALLENGES, OPPORTUNITIES

In spite of the dominant role of North America and Europe in the world's technology, financial and consumer markets to date, the idea of a single world culture of Western derivation has met with increasing resistance in recent years. Globalisation has given rise to a number of paradoxes: the erosion of traditional values has been paralleled by the growth of re-traditionalist tendencies, religious movements, and fundamentalist ideologies. Against this background, the task of the Goethe-Institut is to undertake a self-critical review of European domination around the globe. Europe is neither historically nor culturally a single entity; indeed the undertaking to establish a political union within the borders of the EU is of fairly recent origin.

In the light of our historical legacy, the Goethe-Institut is committed to supporting the development of reciprocal learning processes between cultures and value systems. This work is rooted in the humanist ideals of democracy, human rights and practical universalism, and the recognition that individual and cultural diversity are both expressions of humanity and our greatest treasure – as outlined in the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, to which the EU is a signatory – all of which, of course, emerged parallel to (West) European policies of conquest and domination. The integration within the EU of the post-Communist nations of Central, Eastern and South-Eastern Europe has occasionally been described as a “return to Europe”. For most of these countries, which continue to grapple with the challenges of political, eco-

conomic, and social transformation, the European perspective is a key reform incentive: affluence, freedom of movement, human rights and democracy are both an entry ticket to the EU and desirable aims in their own right.

This is most obviously apparent in the crisis-stricken Balkan region. In the face of the great democratic changes and reforms of the last twenty years, political and social counter-currents have surfaced in nearly all of these countries in the form of nationalist sentiment, widespread fears of a potential loss of national sovereignty (which was, of course, only regained in 1989), and a historically rooted distrust of Western European dominance and institutional inefficiency etc. These phenomena – akin to some tendencies in countries in Western and Southern Europe affected by the financial crisis – run counter to the European integration process. The younger generations in these countries in particular are yet to be won over to the European project. This is the task which the Goethe-Institut has set itself with its projects in these regions.

FIELDS OF ACTION

URBAN EUROPE: CITIES AS LANDSCAPES AND SITES OF CULTURAL MODERNITY

- The culturally diverse cities and metropolitan centres of Europe are an experimental field and a focal point for the Goethe-Institut's programmes.
- They are also the subjects and sites of bi- and multilateral dialogues, exchange projects and inter-cultural encounters which resonate beyond Europe's borders. Cultural and urban development are key points of reference.
- A particular emphasis is placed on metropolitan migrant communities and their role as global antennas. Within these milieus the pressure to integrate and experiences of marginalisation frequently result in a high degree of social vulnerability.

TRANSFORMATION AND INTEGRATION: NEW DEMOCRACIES AND OLD CONFLICTS

- In the new democracies of Central Eastern and South Eastern Europe cultural dialogue serves to facilitate debate on totalitarian political culture and its transformation. The German experience of a "rupture in civilisation" and the partition of the country in the post-war era (Germany's "long march westwards") provide important points of reference in this discussion.
- The Goethe-Institut supports the European project by accompanying the transition countries as they seek to anchor human rights, democracy and civil society within their institutional and socio-cultural frameworks. The Goethe-Institut's role here extends into the areas of crisis management and conflict prevention.
- Armed conflict in the countries of former Yugoslavia and smouldering conflicts in South-Eastern Europe have demonstrated that even in the centre of Europe the threat of destabilisation



»Renaissance Fashion II«: workshop with designers from Addis Abeba at the Muffathalle Munich, 2011

and armed conflict is not entirely absent. In these countries, which are still plagued by violence, the Goethe-Institut actively supports efforts to bolster civil society and modernise the cultural sector through its involvement in projects aimed at creating a positive awareness of cultural diversity and minority rights, highlighting individual and artistic freedom, and improving cultural education.

- Against the backdrop of the historical conflicts between Germany and its neighbours, the Goethe-Institut endeavours to promote mutual understanding and foster a politically aware culture of remembrance, while also dispelling prejudices against Germany.
- The Goethe-Institut provides financial support and expertise in the arts, sciences, and education – not least in those countries where the experience of totalitarianism has led to the emergence of innovative methods and ideas from which Western European countries can learn. In doing so the Goethe-Institut's branches in the transition countries strengthen existing cultural organisations and initiate new ones, while our intra- and supra-regional projects help to build networks across Europe.

GLOBAL MEDIA AND THE EUROPEAN PUBLIC SPHERE



»Memopol-II«: Multimedia Installation by Timo Toots at the exhibition »GATEWAYS – Art and Networked Culture« in Tallinn, 2011

CONTEXT, CHALLENGES, OPPORTUNITIES

European culture and democracy are based on the notion and practice of a public space that is freely accessible to all citizens (at least potentially) and within which the current and future political, social, and cultural development of the community is negotiated. In this regard, the European landscape presents a particularly heterogeneous picture. In some of the post-totalitarian new democracies the model of the classical Western state – characterised by public discourse, freedom of opinion and the ethos of civil society with its “Fourth Estate” – rubs against a political culture in which press freedoms are not yet firmly anchored, in which the media industry is characterised by unfettered commercialism, and in which public media is primarily an arena for power struggles. In Western Europe the manner in which political

legitimacy is produced is also in a state of flux. Here the shift away from classical institutions, political parties and parliaments towards a political-media complex with populist overtones gives rise to new questions in Europe’s older democracies.

In the age of electronic media, the much-vaunted “structural transformation of the public sphere” entails a particular challenge: the myriad blogs, social networks, virtual discourses, and virtual cultural landscapes populating the internet are, potentially, freely accessible to anyone. This radically egalitarian model of access, made possible by the internet and other forms of electronic communication, creates new possibilities for participation: new media enables individuals to be both users and authors (of texts, images, films, music...). The sheer diversity of production

scenarios – ranging across multiple worlds, forums and dialogues – fragments audiences and blurs the contours of individual authorship as a panoply of quotes, collages, mash-ups, links and downloads evolves its own logic. The emergence of new path-



Visualizing sound: Carsten Nicolai in Vilnius, 2010

ways for production and participation is reflected in new risks and losses. Traditional cultures of expertise and forms of quality production (i.e. as utilised by the editorial boards of encyclopaedic publications and in quality journalism) lose ground in light of the sheer mass of content. There is a growing trend towards the use of standardised representations of the world, coupled with the tabloidization of traditional media and the growing homogeneity of content produced by the culture industry, particularly in television productions and video games.

The democratisation of media journalism has been accompanied by a wave of differentiation: a multitude of forums and publications now exist, facilitating the communication of minorities (incl. lingual minorities). The art of navigating this sea of information and opinions has become a key competence. A similar process is also unfolding in the area of cultural events: alongside the constantly expanding and highly professional commercial sector, which produces a steady stream of standard “event culture” products, a diverse cultural landscape of lifestyles and experiences has emerged, ranging from non-professional cultural projects in urban communities to large-scale international exhibitions, festivals, biennials and conferences, through to major popular cultural events with a previously unseen degree of mass appeal. Against this backdrop the Goethe-Institut is committed to the de-

velopment of a new “European public sphere”. As such pioneering projects as “lettre”, “ARTE” and “Euronews” have shown, the European public sphere is one of diversity – it is a concert comprising a broad spectrum of initiatives and voices.

FIELDS OF ACTION

- The Goethe-Institut utilises its presence on the international stage to build a network of European media partners: the friends, cooperation partners and audiences of the Goethe-Institut's numerous branches provide an ideal recruitment field for the establishment of an international network of cultural correspondents – access to this network is shared with other agents (incl. publicists, media and publishers).
- Through its work the Goethe-Institut highlights central questions relating to the digitisation of information and cultural artefacts.
- The use of new media as a platform for the discussion and debate of central European issues and projects allows the Goethe-Institut, its programmes and users to contribute ideas and content within a polycentric global dialogue, while also ensuring unrestricted access and participation.
- In the post-Communist transition countries, new media and forms of participation, the political culture of public discourse and the question of media democracy are priority elements of the Goethe-Institut's work. This also applies – albeit to a different extent – in Western Europe, where political systems are currently undergoing rapid change in comparison to Europe's formative years.
- Direct contacts between artists, functionaries, intellectuals and their various publications remain central to the functioning of the public sphere even at a European level. The Goethe-Institut seeks to develop programmes which bring together experts and multipliers (both scholarships and visitor programmes) in order to complement its classical event formats.
- The Goethe-Institut utilises its experience and expertise as an actor in the European public sphere to stage large-scale cultural and educational policy events in Germany on specific German-European topics (e.g. “The Power of Language” and “National Culture Revisited”), including events which target audiences from Europe's legislative and executive organs in Brussels.

BORDERS AND NEIGHBOURS



CONTEXT, CHALLENGES, OPPORTUNITIES

Europe is a heterogeneous space both in cultural and political terms: it is comprised of the member states of the Eurozone and the Schengen Area, the EU member states, non-member states such as Norway and Switzerland, candidate nations such as Croatia, Macedonia and Turkey, EU protégés (officially known as “potential candidate nations”) such as Bosnia-Herzegovina, Kosovo, Albania, Montenegro and Serbia, and lastly, such countries as Ukraine, the Republic of Belarus and Russia. Europe’s borders are not always congruent with its political boundaries. Important neighbours such as Russia and Turkey bear the stamp of both European and non-European cultures. Not all those countries that wish to join the EU will be able to do so within the foreseeable future. The Goethe-Institut does not view borders as barriers. As

spheres and regions of transition, and as meeting places and opportunities for dialogue, they are locations at which the Goethe-Institut is particularly active.

This approach reflects a context that is shaped by a range of factors including

- political instability and democracy deficits of varying intensity, as well as internal political and cultural conflicts (e.g. Ukraine, Kosovo);
- ongoing territorial disputes, historically strained relations, mutual non-recognition, and widely differing ethno-national identities, particularly among the younger states;
- a wide variance in models of international cooperation and support such as the Mediterranean Dialogue, the EU’s “Eastern Euro-

pean Partnership”, the various programmes for the Black Sea countries and the diverse initiatives following the recent democracy movements in North Africa and the Arab countries; - the presence of a large number and a diverse range of international actors (including both national and multilateral donor organisations)

Europe – a magnet or an antithesis? The question of whether a nation does or does not belong to the European family is hotly debated in many of the Goethe-Institut’s host countries on the European periphery. Comments made by European politicians and public figures on the ambitions of these countries are subject to intense scrutiny in local political and intellectual debates. Within this context, the historical values, democratic institutions, and processes by which legitimacy is derived in Europe continue to enjoy widespread appeal. Outside of the European heartland however, the time has passed when European values and traditions formed the central point of reference for social development as a matter of course. Europe’s appeal, together with its cultural radiance, appears to have declined, while alternative political and ideological points of reference have gained ground.

Here widespread fears that closer political relations or EU membership might lead to a loss of identity play a special role and are frequently exploited for political ends. Islamic societies in particular are affected by such “approach-avoidance conflicts”, resulting in seemingly paradoxical attitudes towards and discourses on “the West” and Europe, which continue to attract both passionate emulation and condemnation. Similar sentiments also find expression in the European heartland, especially in regions where cultural identities are at odds with the respective nation state (as is the case in Corsica, the Basque region, Northern Ireland etc.). Given Germany’s long and troubled path to nationhood and the country’s federal, polycentric cultural landscape, the Goethe-Institut provides an interesting frame of reference in this context.

FIELDS OF ACTION

■ The EU’s neighbours are of special significance to both German foreign cultural policy and the Goethe-Institut. The Goethe-Institut implements EU Neighbourhood Policy in close cooperative ventures and projects in the areas of education, culture, and socio-political policy. The task of connecting people across geographic and political boundaries, together with the creation of opportunities for language learning within the framework of cross-border multilingualism, is especially important within this context. This work also entails the development of foreign language learning programmes for public education systems and pre-integrative language training programmes. Together with its partners the Goethe-Institut also provides support to an important area of European education policy by undertaking projects in the area of skills development.

■ The Maghreb and the Eastern Mediterranean are areas with a long history of interaction with European culture. The longstanding history of cultural interaction with Europe – a history that is not entirely unproblematic as post-colonial critics have noted – presents a particular challenge within the Goethe-Institut’s European work. The civil rights and democracy movements which have recently flourished in the Arab countries bordering the Mediterranean Sea form a new point of reference for this cultural dialogue and require primarily a multilateral approach.

■ In Europe’s border and neighbouring regions the Goethe-Institut is initiating debate on the subject of values in tomorrow’s world. Culture and education are ideal fields for such a debate. Free from the constraints of topical political debate, they provide a space for in-depth discussion and the sustained analysis of questions of common interest. National and regional “Future Workshops”, (film) competitions on themes such as “Crossing Boundaries”, and transnational / transdisciplinary workshops and work-flows provide the framework for this debate.

■ In the countries neighbouring Europe the fields of culture and education are the subjects of a variety of reforms aimed at establishing civil society structures. Within this context, the Goethe-Institut supplies information and consultation services as well as continuing education and professional training. The Goethe-Institut provides opportunities for cultural and media producers as well as German language trainers to extend their professional expertise, and has developed a range of formats to this end including mobile academies, internships, practice-oriented scholarships, workshops, and regional conferences. Providing cultural managers and artists with education opportunities is an important contribution to strengthening democracy and civil society – not only in the new reform countries of the Southern Mediterranean.

Europe’s achievement is to have overcome its internal antagonisms without the loss of cultural difference. Critical reflections of this experience can offer important insights when viewed against the backdrop of the internal conflicts afflicting some of Europe’s neighbours. The theme of “Remembrance and forgetting – creating a European memory” will continue to inform the work of the Goethe-Institut. Our cooperation with European organisations for cultural mediation is not merely a means to securing third-party funding; such ventures demonstrate the capacity of the European model to function across borders.

New EUNIC clusters will be established in future, bolstering cross-border cooperation. Particular priority will be given to multilateral projects involving groups of similar countries in the European neighbourhood, including the former Soviet Union, the Eastern Mediterranean and the Maghreb. A Mediterranean cultural dialogue initiated by the Goethe-Institut will supplement the political dialogue of the Mediterranean countries. The EU’s Eastern Partnership programmes also have an important role to play here.

EUROPE BEYOND THE EUROPEAN BORDERS



»Competence Centre for Cultural Managers«: Magali Palmira Wora from Gabun undertook an internship at Out Here Records in Munich, 2011

CONTEXT, CHALLENGES, OPPORTUNITIES

The rapid evolution of European technologies, economies, and political organisations since the Industrial Revolution has enabled Europe to stamp its mark on much of the world – frequently in conjunction with violent interventions. The dominance of European power also resulted in the transfer of cultural and civic achievements such as universities, museums, theatres, forms of public administration, and other elements of civic society. In the former colonial countries, the primary role of these institutions within the process of decolonisation and the formation of the nation state lay in their contribution to processes of identity formation. With the emergence of an integrated global market, the focus has shifted towards the inherent potential of such institutions to facilitate qualification, (self-) reflection and the optimisa-

tion of social processes. In many parts of the world the high quality and long-standing traditions of its cultural and educational institutions have made Europe a central point of reference with regard to the professionalisation of these sectors. This is particularly true of Germany, which occupies a unique position in Europe due to the sheer number and diversity of its cultural and academic institutions.

In the last two decades the rapid pace of development in China, India, Russia, Brazil, South Africa, and the Persian Gulf countries has redefined cultural and educational relations between these countries and Europe as the centre of gravity has shifted on the global stage. The focus is moving towards dialogue and cooperation among equals, as well as forms of cultural transfer – not



simply from, but also to Europe – and the self-critical reflection of historical European (cultural and educational) interventions. The extent to which Europe and Germany are the objects of (militant) anti-Western sentiment in some parts of the world and the impact of this on the work of the Goethe-Institut require careful consideration. The widespread appeal of the Goethe-Institut's cultural dialogues and qualification programmes, which range from professional training and continuing education for young publishers, festival directors and journalists to the establishment of networks for film-makers, environmental activists, language trainers and museologists, stems from the rich potential inherent to the respective scenes and cultural and scientific institutions in Germany, as well as the strong involvement of German experts in the arts and sciences in European networks.

The credibility of the Goethe-Institut is based on its specific approach, which combines partnership with dialogue, and a public image that combines self-confidence with a self-critical perspective. Views from beyond Europe's borders heighten our self-awareness as a European cultural institute, while also revealing the extent to which European nations are viewed as individual entities with specific historical and cultural relations to the respective host nation. Its relatively marginal significance as a former colonial power has garnered Germany (and by default the Goethe-Institut) a reputation as an "honest mediator", – this is particularly true in the Arab world, South Asia and in large parts of Africa – with the capacity to address disparities between moral claims and action ("double standards").

Europe is constantly redefining itself – both to the world at large and within its own borders. Within this context, culture has finally been afforded an official role in the EU's foreign relations. This development will see the Goethe-Institut take on new responsibilities in a range of multilateral initiatives along with para-state, private and civic organisations, particularly within the scope of the network of European national cultural institutes

(EUNIC). As the political and financial frameworks of European foreign policy come to reflect a European perspective, the role of these networks as actors in the fields of cultural and educational policy beyond Europe's borders will take on new importance alongside the traditional focus of national cultural institutes.

FIELDS OF ACTION

- Beyond Europe's borders the Goethe-Institut presents itself as a German and European cultural institute. The Goethe-Institut embodies the values of an open, democratic society and culture in the tradition of Humanism and the European Enlightenment. These values are also reflected in the cultures of numerous non-European nations and form the backdrop to a global perspective for cultural and developmental work.

- The often rapid growth of independent cultural networks in many parts of the world in recent years, the increasing degree of professionalisation (among both state and non-state actors) in former newly industrialised countries and developing nations, and the widespread recognition in these countries of the importance of academic education and artistic practice, present the Goethe-Institut and its European partners with new challenges and opportunities to enter into strategic partnerships among equals.

- The Goethe-Institut seeks to position itself as the main German actor within the emerging cultural component of European foreign relations. In doing so, the Goethe-Institut will extend its traditional network of partners to include other European and multilateral institutions and organisations (e.g. UNESCO, World Bank, international foundations incl. ASEF, Anna Lindh, Ford, Soros etc.).

- The Goethe-Institut's new "Culture and Development" unit provides a seedbed for the development of concepts and projects in collaboration with leading German and international actors (e.g. UN organisations, World Bank). Collaborative projects in the fields of cultural and educational policy form the focus of this work, flanked by professional training and continuing education initiatives to support civil society and professional qualification initiatives targeting the cultural and media sectors.

- The Goethe-Institut's active participation in the European network of cultural institutes (EUNIC) opens up a new and exciting prospect: EUNIC provides a platform to define national cultural policy objectives within the scope of European cooperation beyond Europe's borders and, in cooperation with the other participants, to identify areas of activity and issues that cannot be addressed within a bilateral framework. This is particularly pertinent in crisis regions where multilateral or European projects will tend to meet with greater acceptance than those affiliated with individual nations. The long-term scenario will see EUNIC evolve into a global partner of the European External Action Service – established in accordance with the Treaty of Lisbon – as a mediator in the fields of cultural and development-related project work.

REFERENCE PROJECTS





INTERNATIONAL YOUTH DEBATES: FOSTERING A CULTURE OF DISCUSSION

Current political and social questions are at the heart of »Jugend debattiert international« – a German-language debating competition for school pupils. Held annually, the competition attracts participants from eight countries in Central and Eastern Europe: Estonia, Latvia, Lithuania, Poland, Russia (Moscow and St. Petersburg), the Czech Republic, Hungary and the Ukraine. The debating competition is a joint project of the Goethe-Institut, the Foundation Remembrance, Responsibility and Future, the Hertie Foundation and the German Central Bureau for Foreign Schools.

www.jugend-debattiert.eu



DOUBLE CLUB: BALL SKILLS MEET LANGUAGE SKILLS

Play football and learn German at the same time: »Double Club« is a language learning concept developed by the Goethe-Institut in London together with Arsenal Football Club and educational institution UK-German Connection. By expanding the scope of the project to include French and Spanish, the Goethe-Institut in London successfully transformed »Double Club« into an EU best practice project for multilingualism. The Women's Football World Cup 2011 provided a welcome opportunity to launch the »Double Club for Girls« programme. Several other English football clubs have since become involved, including Chelsea FC. The project has enjoyed the support of the European Union since 2009.

www.ukgermanconnection.org/doubleclub



GERMAN FOR HIGH-FLYERS: ATTRACTING YOUNG SCHOLARS TO GERMANY

The »German for High-Flyers« competition was open to school pupils from Lithuania, Latvia, Poland, the Czech Republic and Slovakia who are learning German as a second foreign language and have an interest in technology and science. Six hundred pupils aged between 15 and 18 participated an online quiz and 101 research projects were submitted to the competition following its launch in 2010. The 25 winners journeyed to Göttingen for a combined course on the German language and culture. The competition was funded by Deutsche Telekom.

www.goethe.de/hk



THE GERMAN ROAD SHOW: PROMOTING THE GERMAN LANGUAGE IN POLAND AND ITALY

In 2008, the Goethe-Institut initiated its »German Road Show« campaign in collaboration with German and Polish educational institutions with the aim of drumming up interest in the German language among young Poles. By summer 2011, five vehicles had toured throughout Poland, providing visitors to the show with a wealth of information on Germany and the German language, and reaching around 6,300 learners per month. In total, the number of pupils learning German in state schools rose by 65,000, making German the only foreign language to record an increase in learners. In September 2011, the Goethe-Institut in Italy initiated a similar road show in cooperation with the German embassy in Rome, the Swiss embassy in Italy, the DAAD, the Austrian Cultural Forum in Rome and other partners.

www.goethe.de/deutschwagen



TALLINN – EUROPEAN CAPITAL OF CULTURE 2011: ART AND NETWORKED CULTURE

The Goethe-Institut Tallinn and the Art Museum of Estonia (KuMu) made a special contribution to the programme of the Tallinn European Capital of Culture 2011 with the project »GATEWAYS – European Media Art«. The exhibition in KuMu featured artists and works which examined the changing conditions of our increasingly interconnected and mediatised world. An international on-line discussion staged in conjunction with the exhibition explores the impact of mediatisation on our perceptions.

www.gateways.ee



MARIBOR – EUROPEAN CAPITAL OF CULTURE 2012: LANGUAGE AND SOUND

The Goethe-Institut Ljubljana has commissioned Berlin-based curator Heike Albrecht to develop artistic projects on the interaction of language and sound together with local collaborators. Maribor – an urban environment heavily affected by de-industrialisation – forms the starting point of their work.

www.maribor2012.info



KOŠICE – EUROPEAN CAPITAL OF CULTURE 2013: ARTISTIC RESIDENCIES

The programme of the Slovakian Capital of Culture 2013 reflects the on-going transformation of the country, the region and the city. The transformation of an abandoned military / industrial facility in the city centre into a cultural meeting space for the city's inhabitants will take centre stage in the programme. Preparations for this project are already being made through international residential programmes for artists staged in collaboration with the Goethe-Institut in Bratislava.

www.kosice2013.sk



EUROPA HOCH N: ARTISTIC PERSPECTIVES

The trans-regional exhibition »Europa Hoch N«, conceived by Barbara Steiner and coordinated by the Goethe-Institut London, explores the question of what might form the foundation of a European community with which individuals could identify. Art plays an important role in this context: art can challenge the task and functions of cultural representation, the significance of stereotypes, images and narratives, but, at the same time, also confirm them. Looking ahead to the future, the project grapples with the constituent elements of the European community from an artistic perspective. It offers an opportunity to critically examine Europe and the current prospects for a European community, while also providing a utopian screen onto which everything that Europe could become can be projected. The project is scheduled to run from June 2012 to March 2012 and will be realised in collaboration with branches of the Goethe-Institut in Belgrade, Brussels, Istanbul, London, Madrid, Minsk, Oslo, Vilnius and Warsaw.

12 POINTS FESTIVAL: JAZZ FROM EUROPE

The »12 Points Festival« has been inviting talented young jazz musicians from 12 European countries to perform for international audiences of music professionals since 2007. The project was initiated by the Goethe-Institut in Dublin; the first festival took place as part of the cultural programme in the Irish capital for the German presidency of the Council of the European Union. After 2010 the festival will travel to various European cities, stopping first in Stavanger in Norway in 2011.

www.12points.ie



EUROPEAN PARTNERSHIPS: A SERIES OF EXHIBITIONS

Siegen - Villeurbanne, Mönchengladbach - Łódź, Münster - Istanbul: in October 2011 a series of exhibitions will begin, each of which will be jointly curated by artistic institutions from North Rhine-Westphalia and another European country. Six exhibitions will be held in Germany and Europe in the course of the coming year as part of the »European Partnerships« project; the result of the collaboration of art institutions in North Rhine-Westphalia with partners from across Europe. This series of exhibitions was initiated by the Goethe-Institut and the Arts Foundation of North Rhine-Westphalia.

www.kunststiftungnrw.de



AFTER THE FALL: THE NEW EUROPE ON STAGE

Twenty years after the fall of the Berlin Wall, the transnational theatre project »After the Fall« examined the impact of this historical turning point on both Germany and Europe: branches of the Goethe-Institut in 15 European countries commissioned 17 dramatists to write plays that reflect upon the social and political change in their homeland.

www.after-the-fall.eu



EUROPANETZWERK DEUTSCH: LANGUAGE COURSES FOR SENIOR EU CIVIL SERVANTS

Operated by the German Foreign Office and the Goethe-Institut, »Europanetzwerk Deutsch« (European Network for the German Language) invites senior EU civil servants and officials from the countries and institutions of the EU to undertake a language course in Germany. The programme includes general and specialised intensive language courses on political and economic topics. These are accompanied by a stimulating supporting programme within which the participants meet with figures from politics, culture and the economy, along with representatives of governmental ministries. The aim of the courses is to promote the German language as a working and administrative language within the European institutions and knowledge of Germany in general.

www.goethe.de/eu-kurse



POLIGLOTTI4.EU: THE PLATFORM FOR A MULTILINGUAL EUROPE

Launched by the Civil Society Platform on Multilingualism, »Poliglotti4.eu« is a project dedicated to promoting multilingualism in Europe. Research findings on »Early Learning«, »Life-Long Learning« and »Language Services/Policy« within public authorities and the wider public sector will be presented on the project website, which will go online in September 2011. The website will supply political decision-makers, teachers, students and civil society organisations with information on best practice for language policy and lessons. The website, which will serve as a reference work on multilingualism in Europe, also includes interactive communication features such as blogs, Facebook, Twitter. The project is financed by the educational programme for life-long learning of the European Commission and directed by the Goethe-Institut Brussels on behalf of EUNIC.

www.poliglotti4.eu

VA BENE?!: GERMANY IN ITALIAN - ITALY IN GERMAN

Mutual prejudices, stereotypes and generalisations set the tone in many Italian and German newspapers. In light of these circumstances, the Goethe-Institut inaugurated the »Va bene?!« initiative in cooperation with a number of partners in Germany and Italy. Spanning two years, the initiative attracted the participation of almost 50 journalists and 36 caricaturists. Over 100 articles, videos, radio reports, picture sequences and blogs were published.

www.goethe.de/vabene



EDUCATION ON THE MOVE: YOUNG PEOPLE STUDY CENTRAL AND EASTERN EUROPE

The project »Bildung macht Schule« in Central and Eastern Europe seeks to raise awareness among young people aged 14 to 18 of issues relating to social and educational policy. Participants research topics such as urban sociology, ecology, demographics, migration and cultural history, and travel to other countries in the region to report on them. The results of their research are to be presented in a digital, interactive school library, which will be accessible to the public from 2012.

www.goethe.de/prag

THE FUTURE OF EDUCATION: A CENTRAL EUROPEAN DEBATE

Working with media partners in Estonia, Lithuania, the Czech Republic and Hungary, the pilot project "The Future of Education" is a catalyst for public debates on fundamental questions of educational policy. Articles, discussions and research findings are available on the project website.

www.goethe.de/zukunftbildung



THE GERMANY LIST: WHAT DOES EUROPE THINK ABOUT GERMANY?

In a survey conducted in 18 European countries from May to June 2011, the Goethe-Institut investigated perceptions of Germany abroad. Interviewees were quizzed on Germany's most important achievements and what they personally liked or disliked about the country. The result is a mosaic of the German cultural canon – seen from the perspective of its European neighbours. More than 13,000 people took part in the online survey developed by the Goethe-Institut Brussels. The results are available on the websites of the participating branches of the Goethe-Institut and in a book published by Steidl-Verlag under the title »Kanon und Bestenlisten«, which also contains a number of essays on the concept of the canon.

www.goethe.de/deutschlandliste



CONSTANZA MACRAS: A JOURNEY INTO THE WORLD OF THE ROMA

With the dance project »Open for Everything«, Constanza Macras explores the situation of the Roma in Central Europe, their search for a home and the definition of their identity. Macras developed the piece together with Roma musicians and dancers, – amateurs from Slovakia, Hungary and the Czech Republic – as well as members of her company Dorky Park, who come from Brazil, Japan, Canada and Germany. Performances of »Open for Everything« are planned in Vienna, Berlin, Budapest, Prague and other cities from 2012.

www.goethe.de/budapest



WHAT DO YOU BELIEVE IN, EUROPE? DISCUSSIONS ON THE FOUNDATIONS OF SOCIETY

From autumn 2010 through to spring 2011, the Goethe-Institut in Prague hosted a series of interactive discussions on the intellectual core of European society. Over seven evenings, German and Czech experts spoke with audiences on the foundations of society today – in the Czech Republic, in Germany and in Europe. Topics included the European community of values, national economies, religion, the press, corruption, migration and mobility, and the comeback of the nation.

www.goethe.de/prag



ORIGINS: NATIONS, MYTHS AND IDENTITIES IN CENTRAL EASTERN EUROPE

As part of an on-going multi-stage project, the Goethe-Institut is inviting 28 young composers from Estonia, Latvia, Lithuania, Poland, the Czech Republic, Hungary, Slovenia and Slovakia to explore the construction of identity in their home countries through the lens of music. A jury will award eight commissions for compositions, which will be performed by the »Ensemble Modern« at festivals and concerts in Germany, Warsaw, Budapest, Riga and Prague.

www.goethe.de/prag



YOLLARDA: CULTURAL EXCHANGE BETWEEN EUROPE AND TURKEY

The launch of »Yollarda – European Literature Goes to Turkey / Turkish Literature Goes to Europe« in May 2009 marked the beginning of the Goethe-Institut's largest literary project. In the course of a single year, 48 European authors, including Günter Grass, Katja Lange-Müller, Monika Maron, Yaşar Kemal and Murat Kyurkulak, visited four Turkish cities in order to read from their books in schools and universities. In May 2010, the second stage began: 16 Turkish authors embarked on a reading tour of eight European cities. »Yollarda« is funded through the »Cultural Bridges« programme of the European Union.

www.goethe.de/yollarda



A BALKAN TALE: FORGOTTEN MONUMENTS OF THE OTTOMAN ERA

The negative image of the Islamic Ottoman Empire has long been preserved among many of its successor states in the Balkans and continues to shape historical perceptions. In the project »A Balkan Tale«, branches of the Goethe-Institut in Greece, Macedonia, Serbia, Kosovo, Albania and Turkey seek to encourage people across the region to reflect together on this cultural heritage and to question national historiographies. »A Balkan Tale« deals with the »forgotten« monuments of the Ottoman era, which are explored in a photography exhibition, a book, a documentary, a website and teaching materials. The project is funded by the EU.

www.goethe.de/athen



DARING TO REMEMBER: LITERARY VOICES FROM SOUTH-EASTERN EUROPE

In 2010, 20 prominent authors from South-Eastern Europe »dared to remember« by dedicating themselves to thinking about the past, present and future of their region and writing down their thoughts and personal experiences. The result: a literary adventure through South-Eastern Europe and the turbulent history of the Balkans, published in the journal for literature, art and criticism »die horen«. The literary pieces were translated into all the languages of the participating countries and presented on a website of the same name as well as in local publications.

www.goethe.de/wagnis-der-erinnerung



GETTING SMALLER: PERSPECTIVES ON A SHRINKING EUROPE

EUNIC and its member organisations are holding a range of events under the title »Getting Smaller« examining the experience of Europe's diminution. Many European countries have experienced a decline in their significance at one time or another; they have lost territory, riches, and cultural and political power. At the same time, European integration is also an attempt to hold the ground in a period of shifting global power. What role does "greatness" play in a post-national constellation? How do non-European commentators view this diminution? How do Europeans perceive the advantages and disadvantages of Europe's dwindling power? A conference concluding the project in autumn 2012 will offer more insight.

www.eunic-brussels.eu



BERLIN - WARSAW - MUMBAI: THE PROMISE OF THE METROPOLIS

Taking the promise and potential of the 21st-century metropolis as its point of departure, »The Promised City«, a project of the Goethe-Institut and the Polish Institute in Berlin, invited artists, curators and scholars to develop new works in a process of international collaboration. The results, including numerous new artistic works, were presented in exhibitions, theatrical performances, films, readings and other events in Warsaw, Berlin and Mumbai in 2010.

www.promised-city.org



INTRADANCE: EUROPEAN-RUSSIAN ENCOUNTERS IN DANCE

In 2009, over 100 European choreographers from 18 countries and over 30 Russian dance ensembles applied to take part in the project »INTRADANCE EU-Russia. Contemporary Dance Co-Productions«. Seven co-productions have since been developed and performed in several Russian cities. Intradance is one of the largest current projects of the European Union National Institutes for Culture (EUNIC).

www.intradance.tv

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