



Education and Culture DG



CULTURE IN MOTION

The Culture Programme

2007-2013



**Europe Direct is a service to help you find answers
to your questions about the European Union**

Freephone number (*):

00 800 6 7 8 9 10 11

(*) Certain mobile telephone operators do not allow access to 00 800 numbers or
these calls may be billed.

More information on the European Union is available on the Internet (<http://europa.eu>).

Cataloguing data can be found at the end of this publication.

Luxembourg: Office for Official Publications of the European Communities, 2008

ISBN 978-92-79-09513-9

© European Communities, 2008

Reproduction is authorised provided the source is acknowledged.

Printed in Belgium

PRINTED ON WHITE CHLORINE-FREE PAPER

**Ján Figel'**

Member of the European Commission in charge of education, training, culture and youth

Foreword

Culture in motion

The European Union (EU) is often unfairly accused of only being concerned with the market and with economics. Unfortunately all too little is known about the many other things the EU does, including its contribution to making Europe a fairer, more equal and more creative place to live and work.

This is why we are presenting this brochure, which presents a snapshot of the projects funded by the EU's Culture Programme. The Programme has a budget of 400 million euros for the 2007-2013 period. It will enable hundreds of cultural operators and many thousands of individuals to take part in trans-national cultural cooperation projects, and to reach people throughout Europe.

You will find examples of projects promoting the mobility of artists and their works, increasing access to our common cultural heritage, promoting the creativity of young people through innovative cultural education initiatives, and developing the capacities of cultural professionals. You will also find initiatives promoting intercultural dialogue, a topic of key importance in our increasingly diverse societies. It is one of the main objectives of the programme, and will help to ensure that it remains a priority beyond 2008, the European Year of Intercultural Dialogue.

We are currently witnessing an exciting time, as in May 2007 the Commission proposed its first real strategy for culture at the European level. This was endorsed by the Council and has resulted in the Commission, Member States and stakeholders in the cultural sector agreeing on a common set of objectives to be achieved in partnership. The projects showcased here have been selected with a view to showing how the Culture Programme contributes to this new European agenda.

One of the priorities of the new Agenda is promoting creativity, now acknowledged to be the essential prerequisite of any knowledge-based, modern society. In recognition of this, 2009 will be the European Year of Creativity and Innovation. Many of the projects shown here help foster this process.

I believe that this is more than just another brochure. I hope that the projects presented here may have a long-lasting effect by inspiring you to work with others in projects opening up our cultural life to audiences beyond national borders. I hope you enjoy reading it.

A handwritten signature in dark ink, reading 'Jan Figel'.

Contents

Introduction	4
The Culture Programme 2007-2013	5
Enhanced danceWEB-Europe	9
DÉPARTS: Investing in a new dance generation	10
MAP XXL Creative mobility	11
European Jazz Orchestra—Swinging Europe	12
Chain of Dance events: keðja — dance encounters 2008-2010	13
The Chamber Orchestra of Europe	14
Cultural Intersections, Mobility, Education and Tradition (CIMET)	15
European Festivals Association — Giving festivals a voice!	16
Circostrada Network	17
Mobile Lab for Theatre and Communication	18
Dream Factories	19
Revealing culture between sound and silence: Cultural mobility of deaf artists of Europe	21
Small size, the net	22
Creative ways to Mozart	23
gau:di (Governance, Architecture and Urbanism: a Democratic Interaction)	24
The Great Dragons Parade — European Myths and Legends	25
Revitalising built heritage	27
Repairing Armenia's musical instrument heritage	28
A syncretic heritage	29
Showing changes	30
Taking a look at Mediterranean Gothic architecture (GOTHICMED)	31
URME — Tracing Our Tracks	32
An opportunity to LEARN by Living our past (REALITY)	33
Promotion of a Cultural Area Common to European Rural Communities	35

The International Yehudi Menuhin Foundation	36
History after the fall: The Indeterminacy of the Short Twentieth Century	37
Land of human rights: Artistic analyses and visions of the human rights situation in Europe	38
The power to elect: 100 years of women's suffrage	39
Theatre reflecting world citizens	40
The future from a different perspective: Rencontres théâtres quartiers d'EUROPE	41
Cultural Diversity in Action-Banlieues d'Europe	43
TEMPS D'IMAGES	44
Inside installations: Preservation and presentation of installation art	45
European mobile lab for interactive media artists	46
European Network of Cultural Administration Training	47
Awarding excellence	48
European Capitals of Culture	52
Facts and figures	54



Introduction

The Culture Programme has a valuable role to play in supporting Europe's new policy agenda for the field of culture. The aim of this brochure is therefore to present some of the projects funded by the Programme which are relevant to the priorities of this agenda.

You will find examples of projects promoting the mobility of artists, the mobility of works, access by young people to culture and synergies with education, access to our common cultural heritage, digitisation, intercultural dialogue, and creativity and innovation. These themes are of course closely related and most of the projects are therefore multi-dimensional, addressing more than one of these topics. The projects cover a range of sub-sectors and some adopt an inter-disciplinary approach.

Some of the projects were co-funded by the previous programme, which ran from 2000 to 2006, and others are supported by the current programme running from 2007 to 2013. Some have already been completed, while others are still ongoing. Many of the projects were therefore designed

before the new policy agenda was conceived. However, as the objectives of the agenda were determined following extensive consultation in order to reflect the priorities of the cultural sector, the majority of projects naturally have close affinities with the agenda.

In the space available here, it is of course only possible to provide a very partial snapshot of the vast array of work undertaken on the ground by cultural operators under the Programme. Many other worthy projects are currently under way, and we will fortunately have the opportunity to highlight these in subsequent years.

We hope that this brochure will help raise awareness of the activities co-financed by the European Union in the field of culture across the Member States. We also trust that it will provide ideas for project promoters as well as information for policy-makers about concrete activities at grass-roots level which could contribute to their policy priorities.

Linking practice and policy: the European Agenda for Culture

The projects and activities funded by the Culture Programme should be seen against the backdrop of the European Commission's 'European Agenda for culture in a globalising world' (May 2007). This policy document proposed three strategic objectives: the promotion of cultural diversity and intercultural dialogue; culture as a catalyst for creativity under the Lisbon strategy for growth and jobs; and culture as a vital element in international relations. The agenda proposes achieving these objectives through a partnership approach. New working methods have therefore been developed with the Member States through a new 'Open Method of Coordination' and structured dialogue with cultural stakeholders.

Member States have endorsed the Agenda in the Council, and in May 2008 agreed on a three-year work plan for 2008-2010 with five main priority areas: improving the conditions for the mobility of artists and other professionals in the field of culture; promoting access to culture (the mobility of collections, synergies with education — especially art education, digitisation, multilingualism, intercultural dialogue, cultural tourism/cultural heritage, multilingualism, access of young people to culture); developing data, statistics and methodologies; maximising the potential of cultural and creative industries, in particular SMEs; and promoting and implementing the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Policy meetings will be held in European cultural fora in mid-2009 and at the end of 2010, when the first 3-year cycle will be assessed.

The Culture Programme

2007-2013

The European Commission encourages cooperation between cultural operators within Europe through both its policies and programmes. A total amount of **400 million euros** is available for the Culture Programme over the period 2007-2013. Cultural projects can also be funded by other Community programmes, including the Lifelong Learning, Youth-in-Action and Europe for Citizens programmes, and the MEDIA programme in the audiovisual field. Funding for cultural projects is also possible through the structural funds, which are managed nationally.

Cultural operators, including cultural enterprises, can participate in the Programme as long as they are acting in a non-profit-making capacity.

Eligible applicants must:

be a *public or private organisation with legal personality*, whose principal activity is in the cultural sphere (cultural and creative sectors);
have their registered legal seat in one of the *eligible countries*.

What's the general aim of the Programme?

In spite of Europe's diversity, Europeans nevertheless share a common cultural heritage and certain values. The general aim of the Programme is therefore to enhance this cultural area shared by Europe's citizens through the development of cross-border cultural cooperation between creators, cultural players and cultural institutions of the countries taking part in the Programme, with a view to encouraging the emergence of European citizenship.

This aim is reflected in the Programme's three specific objectives:

- promoting the transnational mobility of people working in the cultural sector;
- encouraging the transnational circulation of works and cultural and artistic products;
- encouraging intercultural dialogue in Europe.

Who is it for?

The Programme supports cooperation projects, organisations, promotional activities and research in all cultural sectors, except the audiovisual sector, for which there is a separate programme (MEDIA).



Which countries?

Organisations based in the following countries are eligible for the Programme:

EU Member States;
EEA countries (Iceland, Liechtenstein, Norway);
Countries applying to become an EU member (Croatia, Turkey and Former Yugoslav Republic of Macedonia) and Serbia.

Organisations based in the countries of the western Balkans (Albania, Bosnia-Herzegovina and Montenegro) could become eligible in future, if a Memorandum of Understanding is agreed.

Countries not included in the list of *eligible countries* are referred to as *third countries*. Cooperation with cultural operators from third countries is also supported through the Programme. Each year, the focus is on specific third countries.

What can be funded?

The Programme has a flexible, interdisciplinary approach and focuses on the needs expressed by cultural operators during the public consultations leading up to its design in 2006. This has led to a more user-friendly application procedure and the development of a Programme Guide containing essential information on the Programme.

There are three main types of activity supported under the Programme. Support is thus grouped under the three following strands:

Strand one: Support for cultural actions
(approximately 77% of the Programme budget)

It is divided into three sub-categories:

Multi-annual cooperation projects: 6 partners from 6 different eligible countries — Duration: 3-5 years (grants between 200 000 and 500 000 euros)
Cooperation projects: 3 partners from 3 different eligible countries — Duration: up to 2 years (grants between 50 000 and 200 000 euros)
Literary translation projects — Duration: up to 2 years (grants between 2 000 and 60 000 euros)

Cooperation with third countries: 3 partners from 3 different eligible countries, plus cooperation with 1 organisation from the selected third country — Duration: up to 2 years (grants between 50 000 and 200 000 euros)

Special measures such as cultural prizes (contemporary architecture, cultural heritage, pop music and contemporary literature) and the European Capitals of Culture.

Strand two: Support for cultural organisations and networks of European interest

(approximately 10% of the Programme budget). This strand aims to co-finance the operating costs of the long-term work programmes of organisations pursuing an aim of general European interest in the field of culture or an objective forming part of the EU policy in this area.

Strand three: Support for activities maximising the impact of projects, analysis, statistics, studies on cultural cooperation and cultural policy development

(approximately 5% of the Programme budget). This support aims to promote analysis in the cultural field, raise awareness of the Programme, and promote its results.

Please be aware that an EU grant cannot finance the full costs of an action. Applicants are required to show their commitment to the action by finding additional resources other than the EU grant, for example through fundraising activities, own resources, or grants from other organisations (e.g. local, regional or national authorities, foundations, etc.).





How can you participate?

If you are interested in developing a project and receiving financial support from the Culture Programme, please consult the European Commission's Programme Guide, where you will find all the necessary information. You can consult the Guide online on the website mentioned below.

What's the procedure?

The European Commission's Directorate General for Education and Culture (DG EAC) is responsible for the Culture Programme and directly manages some of its activities. However, most of the grants are administered by the Education, Audiovisual and Culture Executive Agency (EACEA), which operates under DG EAC's control and is also based in Brussels.

Further information on the various application procedures is available in the Programme Guide.

Applications for projects are assessed on the basis of the criteria set out in the Programme Guide. Applicants are advised to take careful note of these criteria when preparing their applications.

Cultural Contact Points have been established in the countries taking part in the programme.

Their purpose is to promote the Programme, provide information, and assist cultural operators with their applications. They should also be able to inform you of other funding possibilities for cultural projects. If you are interested in the Programme or would like to prepare an application for a grant under the Programme, you are strongly advised to contact your local Cultural Contact Point at an early stage and to make use of its expertise.

Web links

You can find more information on the Programme, the Programme Guide and the Cultural Contact Points at:

http://ec.europa.eu/culture/index_en.htm
<http://eacea.ec.europa.eu/index.htm>

Programme Guide:

http://ec.europa.eu/culture/calls-for-proposals/call98_en.htm

Cultural Contact Point:

http://ec.europa.eu/culture/annexes-culture/doc1232_en.htm



Enhanced danceWEB-Europe

Enhanced danceWEB-Europe (2005-2008) is a project-oriented network seeking to promote the artistic development of young dancers and choreographers from different European countries. It focuses on further education and training and on co-production and distribution in institutes, festivals and the media.

The project has covered four actions over three years. For example, the danceWEB European Scholarship Programme was a further training programme for young professional dancers and choreographers, which took place over a five-week period as part of ImPulsTanz, the Vienna International Dance Festival.

During its three years, the project has supported 175 young professional dancers drawn from every part of Europe. It has focused on artistic and intercultural exchange between young artists from different backgrounds and on the development of common projects. The training programme in dance with European relevance has benefited 545 dancers since its creation in 1996 and has become a reference for many artists and dance institutions in Europe.

European Contemporary Dance Co-production has co-produced 30 dance productions by emerging European choreographers involving artists from 32 different European countries. Its aim is to foster creative processes in the field of contemporary dance.

The touring programme has supported different forms for the distribution of choreographic works at a time when considerable changes are occurring both in the production and the distribution of dance works. Consequently, in addition to promoting the touring of choreographic works, the project has supported residencies, choreographic projects on the net and experimental dance projects aimed at reaching audiences and increasing their understanding. Moreover, the touring programme has provided a valuable European platform for young dance artists, for example the Young Choreographers' Series [8:tension] organised by the festival ImPulsTanz, the Austrian partner of Enhanced danceWEB-Europe.

An interactive homepage www.danceWEBEurope.net has extended networking possibilities and has helped to promote high-quality work. Services developed in this area include: online applications, a forum for online exchanges between artists, producers and dance institutions, and a newsletter.

Practical Information

TITLE: Enhanced danceWEB-Europe

Main theme: mobility of artists/circulation of works

Other themes: intercultural dialogue, creativity and innovation, access to culture

Sector: performing arts

Lead Organiser: danceWEB, Austria

Co-Organisers: Centre chorégraphique national de Montpellier; France
Ultima Vez, Brussels, Belgium
Southbank Centre London, United Kingdom
ccap Stockholm, Sweden

Duration: 2005-2008

EU multi-annual grant: EUR 900 000.00

Website: <http://www.dancewebeurope.net>

DÉPARTS: Investing in a new dance generation

DÉPARTS seeks to invest in the future of European contemporary dance by helping young artists with their careers. It does this by providing access to high-quality training facilities outside traditional education structures and supporting the transition to becoming a professional performing artist.

The DÉPARTS network organises three types of activities. DÉPARTS#1 offers advanced training, coaching and residency programmes for young dancers and choreographers. The network provides a professional dance infrastructure, daily training facilities, artistic feedback and the possibility to perform selected projects.

DÉPARTS #2 aims to develop access to high-level professional training for talented young dancers. It seeks to eliminate existing international barriers for young European dancers and choreographers. It informs local dance communities, sets up auditions across Europe and has set up a student grant system to support the training of participants.

DÉPARTS #3 co-produces works by choreographers who have participated in training projects and provides professional and highly acclaimed facilities. This makes it possible for the choreographers to develop their skills and gives them an opportunity to reach an international audience and build relationships in the world of professional dance.

In terms of impact, more than 200 young choreographers and dancers from Europe and abroad will participate in contemporary dance training and coaching. This will contribute to the spread of know-how and skills. Scholarships enable talented individuals from socially and regionally disadvantaged backgrounds to take part. Every year, some 45 young choreographers will be offered free working facilities, dance classes, and logistical and artistic support. Bringing artists together within this infrastructure stimulates partnerships between artists and helps them to develop new projects.

More than 60 young choreographers who participated in the DÉPARTS programmes will be given the opportunity to develop and perform their creative work professionally on well-known stages. This will help them establish a professional career as young artists working in the competitive international contemporary dance scene.

Practical Information

TITLE: DÉPARTS: investing in a new dance generation

Main theme: mobility of artists

Other themes: circulation of works

Sector: performing arts

Lead Organiser: P.A.R.T.S., Belgium

Co-Organisers: Kunstencentrum Vooruit, Belgium

PACT Zollverein - Choreographisches Zentrum NRW, Germany

Alcantara, Portugal

Trafo, Hungary

Springdance, the Netherlands

Hebbel am Ufer, Germany

Duration: 01/05/2006-30/04/2009

EU multi-annual grant: EUR 900 000

Website: www.parts.be

MAP XXL Creative mobility

The aim of MAP XXL is to promote the mobility of artists and cultural workers from all disciplines with a view to stimulating new creative processes. It will enable more than one hundred artists from across Europe to work together. It was awarded a multi-annual EU-grant in order to broaden the organisation's scope to encompass the whole of Europe. 7 co-organisers and 104 partners in 26 countries are involved.

Three areas of activity are covered. The first is a mobility programme aimed at stimulating new forms of expression through fresh encounters and exchanges, resulting in the production of art within a culturally diverse context.

The second set of activities is communication-based. They seek to promote audiences' understanding and awareness of new approaches and productions, through the organisation of various events

(European forum for emerging creation, 'Park in progress', etc.). These events are a genuine platform for dialogue and the starting point of new co-productions. The project also seeks to develop new media partnerships and new media (interactive database, written publications).

MAP XXL's third activity is a programme to promote co-production, produce training tools to develop both the artistic and professional skills of young artists, and provide professional and financial support for new partnerships.

Approximately 70 000 people are expected to be reached by the various activities. Other expected results include increased mobility for over 100 young artists in 26 partner countries, the production of around ten events reaching a broad audience, the growth of the network, greater circulation of co-productions developed within the programme, ongoing partnerships, and enhanced professional skills through the workshops.

Practical Information

TITLE: MAP XXL – Creative mobility

Main themes: mobility of artists/ circulation of works

Other themes: creativity and innovation, intercultural dialogue, access to culture

Sector: performing arts, visual arts

Lead Organiser: Pépinières européennes pour jeunes artistes, France

Co-Organisers: City of Huesca – Cultural Department, Spain

Finnish Artists' Studio Foundation, Finland

Centre culturel de rencontre – Abbaye de Neumünster, Luxembourg

Crawford Municipal Art Gallery, Ireland

CIANT, Czech Republic

UNITER, Romania

Duration: 01/05/2005-30/04/2008

EU multi-annual grant: EUR 870 000

Web site: www.art4eu.net

European Jazz Orchestra—Swinging Europe

The European Jazz Orchestra is a big band of young musicians from across Europe, touring the continent for three weeks and presenting a series of concerts coordinated by the Danish-based organisation 'Swinging Europe' in close cooperation with the European Broadcasting Union (EBU). Each year the band has a completely new line-up, with new musicians, new composers and a new conductor.

Since 1998, Swinging Europe has taken to the road every year touring with the European Youth Jazz Orchestra. It works in partnership with the worldwide network of jazz producers from national public radio stations — organised within the EBU. The EBU jazz producers choose a new conductor, new composers and a new line-up of musicians drawn from different cultural backgrounds, who come together for a three-week concert tour. The musicians, aged 18-30, already have blooming careers behind them within the world of jazz, rock, pop and electronic music. They make time in their regular tour schedules to grasp the opportunity to 'sit in the section.'

Playing in a big band continues to attract discerning musicians. A workshop and the tour itself help the individual musicians to further develop their personal and professional networks across borders, and hence their future international carriers. Furthermore, the orchestra offers a highly stimulating environment that can provide the musicians with inspiration for new works.

The tour emphasises intercultural dialogue in the concerts given across Europe and internationally. Musicians from a variety of cultural backgrounds guarantee that the orchestra reflects Europe's rich cultural diversity, but also its shared values and how music can serve as a unifying bond, thereby serving as an ambassador for the European Union.

45 European countries are represented in the project. 45 000 people have attended the 175 concerts. 226 young musicians, 13 conductors and 46 composers have taken part. 10 CDs have been released and 2 documentary films produced. The project has helped develop a huge network of young musicians, forging international links within Europe. Furthermore, 136 new compositions and arrangements have been created by European composers for larger jazz ensembles.

Practical Information

TITLE: European Jazz Orchestra – Swinging Europe

Main themes: mobility of artists/ circulation of works

Other themes: intercultural dialogue

Sector: performing arts

Lead Organiser: Foreningen Kulturremisen, Denmark

Co-Organiser: European Broadcasting Union (EBU)

Duration: 01/01/2008-31/12/2008

EU multi-annual grant: EUR 208 495.00

Website: www.swinging-europe.dk

Chain of Dance events: keðja — dance encounters 2008-2010

keðja is the Icelandic word for chain and is associated with the old Nordic chain dances that are still being danced today. The name keðja symbolises the aim of the project, which is to connect, attach, encircle and move outwards as well as to strengthen the already existing networks in the field of contemporary dance.

keðja comprises 6 international dance encounters. Its aim is to improve understanding of how contemporary dance is organised and operates in the Nordic-Baltic countries, exploring current developments in dance, and to promote cooperation across borders, thereby stimulating and developing the practice of contemporary dance.

The keðja project is a rapidly growing platform for dancers and choreographers as well as educators, producers, scholars and academics, artists from other sectors

and young people to meet and explore important issues in contemporary dance within the Nordic/Baltic region.

Over a period of 3 years, 6 encounters with different dance-related themes will be arranged in 6 countries. Artistic events, workshops, seminars and other kinds of exchange will be organised, addressing the future of contemporary dance and its role in society, raising awareness of dance, revealing potential new areas, and facilitating development in all sectors of dance.

keðja's vision is to make a long-term impact on the environment for dance in northern Europe, including the possibilities for mobility, working conditions within the area, its status as an art form and expanding the network to more countries. The project also seeks to reach out to the European public by showing the best that dance has to offer.

Practical Information

TITLE: keðja – dance encounters 2008-2010

Main theme: mobility of artists

Other themes: access to culture, creativity and innovation

Sector: performing arts

Lead Organiser: Dansens Hus, Denmark

Co-Organisers: Lithuanian Dance Information Centre

Dance Info Finland

Dance Information Norway

Moderna Dansteatern, Sweden

Iceland Dance Company

Duration: 01/10/2007-31/12/2010

EU multi-annual grant: EUR 600 000

Website: : <http://www.kedja.net>

The Chamber Orchestra of Europe

The Chamber Orchestra of Europe was founded in 1981. It comprises fifty musicians from fifteen countries. They perform together mainly in continental Europe, where the orchestra has developed strong links with a wide range of concert halls and festivals. The COE is an ambassador for European culture and a role model for European integration, intercultural dialogue and mobility.

Many of the musicians graduated from the European Union Youth Orchestra. They have parallel careers as international soloists, members of eminent chamber groups, and music teachers. Over 20 members of the COE are leaders and principals of other nationally based orchestras. The musicians bring their varied experiences as key members of national and local music ensembles to the COE and then take their experience

as a COE member back with them, which benefits their future work and careers.

The COE has given over 1200 concerts in 450 concert halls as part of 300 orchestral tours organised throughout Europe as well as in America and Asia since 1981. It has formed a European Partnership Scheme with a group of major European concert halls, which ensures greater financial and artistic stability.

The COE has recorded over 250 works, for which it has won many international awards, including three Gramophone 'Record of the Year' awards (in 1986, 1988 and 1992), the 'Best Classical Vocal Performance' category in the Annual Grammy Awards in 2004 and the MIDEM 2008 'Classical Download' award.

In tandem with the orchestra's concerts, COE musicians are actively involved in a wide range of educational projects.

Practical Information

TITLE: The Chamber Orchestra of Europe (COE)

Main theme: mobility of artists

Other themes: intercultural dialogue

Sector: performing arts

Organiser: Chamber Orchestra of Europe, UK

Duration: 01/01/2008-31/12/2010

EU Operating Grant: EUR 303 980

Website: www.coeurope.org



Cultural Intersections, Mobility, Education and Tradition (CIMET)

This project aimed to enhance the creative experiences of participating artists in the field of performing arts and contemporary dance in particular. It supported mobility, training, education, partnerships and production in the field of contemporary dance and related disciplines, in particular for young dancers and performing artists under the age of 35. The focus was on finding new forms of cooperation among co-organisers and partners in Austria, Italy, Slovenia, Croatia and Serbia. The mobility of trainers and dancers was a key element in this project, giving their work greater international exposure and strengthening each of the participating organisations in complementary ways.

In the year that this project ran, over 100 international young dancers and performing artists participated in more than 20 workshops, classes, research projects, productions and performances. Five new works were completed and performed in at least two of the following cities: Salzburg (Austria) Ljubljana (Slovenia) Jesi (Italy) Milano (Italy) Novi Sad (Serbia) Pula (Croatia) and Poverigi (Italy).

The training and education needs of dancers were explored, as well as the question of how to improve the quality of training programmes and access to them. The project provided a sound testing ground for new education and training initiatives developed between the participating organisations. Several productions were devised for this purpose.

The project also sought to strengthen ongoing sustainable initiatives within central Europe by participating in activities it had directly or indirectly prompted.

Practical Information

TITLE: Cultural Intersections, Mobility, Education and Tradition (CIMET)

Main theme: mobility of artists

Other themes: circulation of works, intercultural dialogue

Sector: performing arts

Lead Organiser: Zavod En-Knap, Slovenia

Co-Organisers: Ineatro, Poverigi, Italy
SEAD, Salzburg Experimental Academy of Dance, Austria

Duration: 15/07/2004-14/07/2005

EU annual grant: EUR 96 790

Website: www.en-knap.com/en/index.php

European Festivals Association – Giving festivals a voice!

Art produces meaning and brings different people together. In its more than 50 years of existence, the European Festivals Association (EFA) has grown into a dynamic cultural network. Today it represents 87 individual festivals, 12 national festival associations and 4 cultural networks. They are active not only in Europe but also in the southern Mediterranean countries, the Balkans, Asia and South America.

The EFA offers support to festivals in their mission of working together, exchanging ideas, stimulating creativity, extending horizons, and creating new dynamics and synergies. Over the last 4 years in particular, since it moved its office to Belgium, the EFA has focused mainly on spreading information about festivals, providing

services, coordinating contacts and facilitating cooperation and co-productions between members and with partners. It shares expertise by encouraging research on festivals and disseminating this information. Little by little, the EFA is developing into a festival resource and expertise centre. It provides training and education for new festival programmers through the European Atelier for Young Festival Directors. Finally; it invites festival promoters to engage in broader reflection on culture and arts in society and plays an advocacy role on behalf of festivals in the international cultural policy debate.

Some flagship projects within the EFA's work programme include the EFA BOOKS series launched in 2006. EFA BOOKS look at the role of arts, culture and festivals in society from a variety of perspectives. At policy level, the EFA has been behind the Arts Festivals' Declaration on Intercultural Dialogue.

Practical Information

TITLE: European Festivals – Giving festivals a voice!

Main themes: circulation of works, mobility of artists

Other themes: intercultural dialogue, access to culture

Sector: performing arts

Organiser: European Festivals Association, Belgium

Duration: 01/01/2008-31/12/2008

EU Operating grant: EUR 102 335

Website: www.efa-aef.eu

Circostrada Network

The Network seeks to develop and structure street and circus arts on a European scale. These sectors demonstrate a high level of artistic dynamism throughout Europe, and there is a need for a space for exchanges, cooperation, reflection and professional representation at European level.

The Circostrada Network has three main activities. First, the project aims to collect and pool available information on street and circus arts (artists, companies, festivals, production centres, programming venues including the festivals, professional news, specialised articles and works, etc.). This is used to update a European database, to publish useful resources for use in the field, to maintain the www.circostrada.org internet site and to produce digital newsletters.

Secondly, the Network coordinates research and reflection in the field of street and circus arts. It does this through studies and colloquia and by maintaining relations with researchers who work in the field.

Finally, the Network organises professional encounters and meetings between cultural operators in street and circus arts (producers, artists, programmers, European institutions and networks) in order to examine the problems in these sectors, to contribute to the development of trans-national projects and to exchange views on current European policy debates.

In 2007, the Network's main actions included:

- 'Street Artists in Europe', a report and recommendations to the European Parliament;
- a Colloquium 'Diversity of Street Arts in Europe' in Tárrega (Spain);
- 3 professional encounters: in Tournai (Belgium) for the 20th anniversary of the festival *La Piste aux Espoirs*, in Tárrega (Spain) for the 27th Fira Tárrega festival and in Liempde (Netherlands) for the very first Circo Circolo festival;
- www.circostrada.org: Internet site with online directories, current news, bibliographies, studies and publications accessible free of charge, all in at least two languages (French, English); 10 digital newsletters sent to around 14 000 people throughout Europe.

Practical Information

TITLE: Circostrada Network

Main themes: circulation of works, mobility of artists

Other themes: access to culture

Sector: performing arts

Organiser: HorsLesMurs, France

Duration: 01/01/2007-31/12/2007

EU annual grant: EUR 95.43.00

Website: www.circostrada.org

Mobile Lab for Theatre and Communication

This project promotes understanding of contemporary theatre in Europe by developing a dialogue between artists, programmers and audiences on contemporary artistic expression and the complex world in which we live. It has developed a set of activities ranging from performing, watching; evaluating, writing and reading to mutual discussion among artists, critics and spectators.

Contemporary art, and more specifically contemporary theatre and performance, is not usually part of public discourse within European and local cultures. On the one hand, the audience often has pre-conceptions about the elitist character of contemporary theatre and is apprehensive of 'not understanding anything.' On the other hand, there is the question of how to communicate contemporary theatre practice to a wider audience. Journalists and theatre critics do not always have the necessary tools and are frequently unable to follow and adapt to the speed with which new theatre forms develop.

10 European theatre festivals, 27 young theatre critics and journalists, and a range of performing artists participate in the Mobile Lab project, which is held at all participating festivals. Young critics travel to different festivals, watch a specially selected artistic programme, meet festival artists and audiences and develop their writing and communication skills under the guidance of experienced theatre and arts critics. Their reviews of the festival's performances are translated into the local language, published in the local media and thus become accessible to the broader public. In order to be read by international patrons as well, all the articles written during the Mobile Lab sessions are published on the project website.

This project establishes an informal network of young theatre critics and journalists with knowledge and experience of the European performing arts. Not only does it contribute to the mobility of European artists, it also stimulates reflection on cultural identity and in doing so helps develop better mutual understanding within Europe.

Practical Information

TITLE: Mobile Lab for Theatre and Communication

Main theme: access to culture/ circulation of works

Other themes: mobility of artists, intercultural dialogue

Sector: performing arts

Lead Organiser: New Theatre Institute of Latvia, festival *Homo Alibi*, Latvia

Co-Organisers: Association *Divadelna Nitra*, festival *Divadelna Nitra*, Slovakia

Q-teatteri r.y., festival *Baltic Circle*, Finland
Spielmotor Munchen e.V., festival *Spielart*, Germany

Stowarzyszenie Rotunda, festival *Cracow Theatrical Reminiscences*, Poland
Foundation Rakvere Theatre House, festival *Baltoscandal*, Estonia
Zavod Exodos Ljubljana, festival *Exodos*, Slovenia

Duration: 15/09/2007-15/05/2009

EU Annual grant: EUR 196 770.00

Website: www.theatre-fit.org

Dream Factories: A Travelling Exhibition on Industry and Modernism in the Baltic Sea Region 1945- 1990

Industry and modernism in the Baltic Sea Region in the period 1945-1990 is the main theme of this travelling exhibition, which was launched at the Workers' Museum in Copenhagen in October 2007 and will run until 31 August 2010. The exhibition is now travelling through the countries involved in the project: Sweden, Finland, Estonia, Latvia, Lithuania and Norway. Each participating museum will host the exhibition for three months.

Our industrial cultural heritage is a key to a better understanding of the societies in which we live. The exhibition on industry and modernism is centred around seven post-war case stories or 'dream factories', one from each country. These stories are based on research, documentation and material provided by researchers from museums, universities and national heritage agencies. The exhibition depicts the political, technological and aesthetic ideologies and dreams behind these factories, but also features their less positive aspects.

The exhibition encourages debate through a number of events and seminars looking at how we cope with our recent industrial past. An e-learning programme on Industry and Modernism and an international students' seminar, marking the year of intercultural dialogue (October 2008), have been specifically designed for younger students with no prior experience of the industrial era.

The travelling exhibition acts as an eye-opener for the general public: it offers a view of neighbouring countries' industrial heritage, highlighting production forms, living conditions and the built environment. This can help develop mutual understanding by comparing modern production methods in the Nordic welfare states and the Baltic Soviet republics across the former cold war borders.

The cooperation between the partners in this project has forged links leading to the Industry and Modernism Museum Network and to close institutional cooperation between universities, European Museums and national heritage agencies.

Practical Information

TITLE: Dream factories? A travelling Exhibition on Industry and Modernism in the Baltic Sea Region 1945-1990

Main theme: circulation of works

Other themes: intercultural dialogue, access to cultural heritage, culture and education

Sector: cultural heritage

Lead organiser: The Workers' Museum, Denmark

Co-Organisers: Museum of Science and Technologies, Norway

Museum of Work, Sweden

Museum of Science and Technology, Sweden

Museum Centre Vapriikki, Finland

Helsinki City Museum, Finland

Estonian National Museum, Estonia

Duration: 01/09/2007-01/09/2009

EU multi-annual grant: EUR 200.000

Website: : www.dreamfactories.eu



Revealing culture between sound and silence: Cultural mobility of deaf artists of Europe

This project opens up cultural activities to the hearing-impaired by developing a European network and exchanges on art diversity, and reveals deaf culture and art to new audiences. It also develops training activities in order to provide deaf people with professional artistic skills and offers capacity building assistance to organisations for deaf artists.

This current project builds on the experience of the International Culture Festival of the Deaf. It encourages the mobility of deaf artists, cultural operators and their works of art across Europe. It promotes creativity and contributes to a new intercultural dimension in deaf culture and art. The project's main activity is the 'Deaf Culture Days'. This event to promote deaf culture and arts takes place in each partner country. It focuses on deaf visual and performing arts in drama

and fine arts workshops, exhibitions, seminars and theatre performances.

The development of an international network of European Deaf Culture and Arts is important to support active cooperation in the visual and performing arts within and between cultural bodies in the field of deaf art. It also encourages common artistic projects between people and organisations with different artistic visions from a variety of cultural backgrounds.

Through the sharing of experience, the project raises awareness of the importance of education in the field of culture for the hearing-impaired and supports the development of specific education methods in the cultural sector to help work with them. Working together on common projects helps to develop skills and tools that deaf artists or producers can use to develop their creativity.

A database of deaf artists and cultural topics relating to hearing-impaired art will be developed. This is expected to greatly improve access to information on art in this field.

Practical Information

TITLE: Revealing culture between sound and silence: Cultural mobility of deaf artists of Europe

Main themes: access to culture, culture and education

Other themes: mobility of artists/ circulation of works, intercultural dialogue, creativity

Sectors: performing arts, visual arts

Lead Organiser: FFETA – Centre of St. Francis of Sales, Slovakia

Co-organisers: Janáčkova akademie muzických umění v Brně, Czech Republic, Conte Sur Tes Doigts, France Association CinéSourds, France Stichting onderwijs Effatha, the Netherlands

Duration: 01/09/2007-31/08/2009

EU multi-annual grant: EUR 100 000

Small size, the net— Development of a European network to promote performing arts for early childhood

Small size, the net is a three-year project that seeks to further the development of a European network to promote performing arts among young children, in particular within the 0-3 age range.

The network was first created in 2005 and aims to promote awareness of the importance of the performing arts in early childhood. It addresses producers and artists as well as educators, researchers, pre-school teachers and child carers supporting the cultural development of children in early education and childcare. The network provides an opportunity to meet, to share experiences and to exchange information and research results, also with a view to setting up cooperation projects.

During the first two years of *Small size, the net*, nine 'Small Size' festivals have been

held in Italy, Belgium, Spain, Slovenia, Romania and Germany, and platforms have been organised in England and Scotland. A website (www.smallsize.org) and a database have been established.

The Small Size International Artistic Association has been formed and the Small Size seeding fund created to support the development of eight new productions by theatre companies and artistic producers from several European countries for children aged between 0-4 years. The co-organising companies have produced 14 new productions for children 0-6 years (8 of which for children aged 0-3 years).

Small Size Workshops have been developed for young artists and playwrights and for nursery staff and teachers from several European and non-European countries. These contribute to the sharing of common artistic experiences.

The network stimulates research and highlights approaches and opportunities for maintaining and enriching cultural involvement through the performing arts in early childhood.

Practical Information

TITLE: Small size, the net - Development of the European Network for the diffusion of performing arts for early childhood

Main theme: access to culture/ culture and education

Other themes: mobility of artists, circulation of works

Sector: performing arts

Lead Organiser: La Baracca, Italy

Co-organisers : Acción educativa , Spain
GOML, Slovenia

Théâtre de la Guimbarde, Belgium

Helios Theater, Germany

Teatrul Ion Creanga, Romania

Polka Theatre, UK

Duration: 01/09/2006-31/08/2009

EU multi-annual grant: EUR 752.499.32

Website: www.smallsize.org

Creative ways to Mozart

The Creative Ways to Mozart Project (CWM) emerged from cooperation between opera houses and youth culture organisations. Working with artists, teachers and young people from across the continent, the co-organisers exchanged, compared, brainstormed, documented and, above all, produced ways to revitalise Mozart for young people and at the same time to celebrate his 250th anniversary.

Creative Ways to Mozart was developed by the *European Network for Opera and Dance Education* (RESEO): it explored the question of how to creatively engage young people — from pre-school to young adulthood — with Mozart's operas. This project uses the diversity of RESEO members' education programmes and objectives, which are shaped by local education systems and cultural priorities, to reflect the central role played by diversity.

One way of triggering creativity is gathering people to work together. During a weekend of intensive workshops in Como, Northern Italy, opera education managers and artists from across Europe and a group of Italian primary school teachers explored ways of introducing

young people to *Don Giovanni's* themes and music. In Belgium and the Netherlands, artists and education managers worked together to make a short film and a series of workshops for schoolchildren and their families with the aim of looking at Mozart from a contemporary perspective by examining his travels, his letters and his music.

A partnership between four opera houses in Estonia, Germany, Finland and the United Kingdom developed a hip-hop version of *Così fan tutte*. A rap opera called *Hip h'opera* was produced. Interactive workshops on the composer's best-known works were developed.

As regards results, 24 opera houses (co-organisers and partners) presented Mozart's work to 136 000 young people (under 26) in twelve countries. *Creative Ways to Mozart* was documented in a highly praised bilingual (English/French) publication, covering all aspects of the project. The project raised the public profile of opera education thanks to sustained media interest. The *Hip h'opera* co-production has encouraged lasting cooperation between Europe's opera houses, a number of which are involved in RESEO's current *Creative Residencies Project*.

Practical Information

TITLE: Creative Ways to Mozart

Main theme: access to culture/ culture and education

Other themes: mobility of artists, creativity

Sector: performing arts, community arts

Lead Organiser: RESEO - European Network for Opera and Dance Education

Co-organisers: As.Li.Co., Italy
Estonian National Opera, Estonia
Finnish National Opera
Glyndebourne Festival, UK
Komische Oper, Germany
Latvian National Opera
La Monnaie, Belgium

Het Muziektheater, the Netherlands

Duration: 01/09/2005-31/08/2006

EU operating grant: EUR 142 298.66

Website: www.reseo.org

gau:di (Governance, Architecture and Urbanism: a Democratic Interaction)

gau:di is a cooperation programme for cultural organisations dedicated to contemporary architecture and its promotion among different target groups, including children, cultural centres, culture professionals, and urban settings. The programme aims to facilitate the circulation of initiatives, ideas and players, to stimulate creativity and experimentation, and to integrate sustainable development within the concept of contemporary architecture.

The programme is coordinated by six partners with considerable experience in European cooperation. These organisations all have similar missions: to promote contemporary architecture (exhibitions), to develop an inventory of museum collections, to disseminate research, and to focus on development (archives, research, education).

The project includes the following activities:

- 'gau:di Kids' consists of interactive games for young children presented at the project site as well as electronic guide books to help show how to set up workshops for children;
- Travelling exhibitions and workshops;
- Architecture competitions for students in architecture, urban studies and design;
- An 'Architectural Records' colloquium on the preservation and management of digital archives;
- The creation of a contemporary architecture observatory;
- An internet site: an interactive platform for information, coordination and exchange;
- The publication of a critical review of contemporary architecture;
- 'Stock exchange': a platform for sharing and exchanging architectural products;
- Annual meetings between the co-organisers.

Practical Information

TITLE: gau:di (Governance, Architecture and Urbanism: a Democratic Interaction)

Main theme: access to culture

Other themes: mobility of works, creativity and innovation

Sector: architecture, cultural heritage

Lead Organiser: CIVA - Centre International pour la Ville, l'Architecture et le Paysage, Belgium

Co-organisers: The Architecture Foundation, UK
Cité de l'Architecture et du Patrimoine, France

Fundació Mies van der Rohe, Spain

The Lighthouse, UK

Museum of Finnish Architecture, Finland

The Royal Institute of British Architects, UK

Duration: 01/10/2005-30/09/2005

EU multi-annual grant: EUR 1 801 900

Website: www.gaudi-programme.eu

The Great Dragons Parade — European Myths and Legends

The main theme of the project 'The Great Dragons Parade — European Myths and Legends' was the common European heritage of myths and legends about dragons across Europe. By working in partnership and exchanging experiences, the project sought to develop a methodology to involve children and young artists in projects showing Europe's shared myths and legends.

The main aim of the project was to bridge different cultures by working together to experience mutual cultural heritage. Stage performances were organised using dragons as a leading theme. Street parades and plays on water, based on myths and legends of the participating

countries, were developed for a wide audience. The project included workshops for artists, teachers and children, which brought people from different cultural backgrounds to work together on familiar themes. It opened up the mythical history of the continent for people to share. People participated in the project in an active and creative way. The performances involved children working with professional artists.

The project resulted in the production of three shows presenting European legends in the Czech Republic, Ireland and Poland.

There were approximately 600 000 participants in 6 countries, and an even broader audience was reached through an Internet broadcast of the event in Krakow.

Practical Information

TITLE: The Great Dragons Parade - European Myths and Legends

Main theme: access to culture/ culture and education

Other themes: intercultural dialogue

Sector: performing arts, cultural heritage

Lead Organiser: Groteska Theatre, Poland

Co-organisers: St. Patrick's Festival/ Feilte Dhuibh Linne

Teoranra Ltd., Ireland

Divadlo Maškaron, Czech Republic

Heart of the Dragon, Wales

Teatro do Elefante, Portugal

Arlekin Theatre, Poland

Duration: 18/09/2006-17/09/2007

EU annual grant: EUR 150 000

Website: www.dragonsparade.eu





Revitalising built heritage

The International Built Heritage Conservation Training Centre (BHCT) aims to promote excellence in conserving Europe's heritage. It seeks to uphold traditional building skills and to promote them among a wider audience. The project breathes new life into local communities and regions by tapping into existing potential and giving it a central place in society. The 2 projects funded through the Culture Programme have helped rebuild part of Banffy Castle, a major but seriously damaged historic building in Bontida, Romania, while at the same time training craftsmen from across Europe in conservation building skills. In 2008, the quality of the work resulted in the restoration project winning one of the European Union's Awards for Cultural Heritage.

The BHCT follows a holistic approach to preservation, offering workshops to people who play an important role in safeguarding Europe's cultural heritage.

The first project to be funded trained people in restoration techniques while working on Banffy Castle's restoration. Craftsmen, university students and post-graduates developed their skills on site.

In 2006 a new project was launched with the aim of sharing knowledge at European level in order to stimulate intercultural dialogue and mutual understanding. The purpose of this project was to develop a format for the transfer of know-how, based on the experience acquired at Banffy, on the role heritage conservation plays for social integration within communities.

Both projects have led to sustainable results. They have continued beyond the duration of the EU grants. More than 800 students have been trained under the BHCT programme, from Romania, Hungary, Slovakia, Slovenia, the Czech Republic, Estonia, Sweden, France, Brazil, Australia, Belgium, USA, and UK. New links are being developed with other European countries.

Based on these projects, guidelines have been drawn up to demonstrate the role of heritage as a vector for greater social cohesion, rural regeneration and citizenship. Good practices are being shared throughout central and eastern Europe, workshops are organised in different locations and an exhibition of the Centre's work has been developed. Cultural Days take place at Banffy Castle every year in August, attracting people from a variety of cultural backgrounds.

Practical Information

TITLE: Revitalising built heritage

Main theme: access to cultural heritage

Other themes: intercultural dialogue, mobility of cultural workers

Sector: cultural heritage

Lead organiser: Transylvania Trust, Romania

Co-organisers: Institute of Historic Building Conservation, UK

National office of Cultural Heritage, Hungary

Duration: 20/06/2004-20/06/2005

EU annual grant: EUR 85 000

Duration: 01/06/2006-31/07/2007

EU annual grant: EUR 124 350

Website: www.heritagetraining-banffy-castle.org

Repairing Armenia's musical instrument heritage

The aim of the project was to sustain and strengthen the music profession in Armenia by restoring its musical instrument heritage and revitalising the profession of instrument maker and repairer. The exercise involved musicians and restorers from several European countries, thereby helping to raise a broader awareness of this aspect of Europe's cultural heritage.

Armenia has a strong musical tradition. In the recent past, however, traditional music instruments were not well cared for, resulting in a situation where although the professional music level was extremely high, there was a shortage of not only instruments but also instrument makers, dealers and repairers in the field of classical music. There was in general a great need for training in the field. The project aimed to revitalise music in Armenia in its entirety.

To do so, the project brought together partners who were experts in the field of restoring, repairing and making instruments, and in teaching the appropriate techniques (Musical Instruments Museum

of Brussels, Royal Academy of Music — Museum of Instruments, Institut Technologique Européen des Métiers de la Musique, Gliga Instruments). The project also had partners with strong experience in Armenia as well as local support, such as the French Cultural Institute. Within Armenia, all the music organisations were involved as partners.

The project achieved the following results:

- All professional music bodies in Armenia were involved as partners of the programme
- 200 professional musicians had their instruments repaired
- 950 students of the National Conservatory can now practice on serviced instruments
- 200 musicians received training in how to care for their instruments
- 2 apprentices were fully trained
- Concerts were given to an audience of 1500 people
- The project is estimated to have reached a total of 55 000 people (audience of the season's concerts in Yerevan)
- A group of European experts worked together with Armenian musicians, in a professional cultural sector where there is usually little European cooperation.

Practical Information

TITLE: Repairing Armenia's musical instruments heritage

Main theme: access to cultural heritage

Other themes: mobility of cultural workers, intercultural dialogue

Sector: cultural heritage, performing arts, museum

Lead Organiser: Culture & Cooperation, France

Co organisers: Musée des Instruments de Musique, Belgium
Royal Academy of Music, UK
Gliga instruments, Romania

Duration: 01/09/2005- 01/09/2006

EU annual grant: EUR 91 000

Duration: 31/07/2006 -31/07/2007

EU annual grant: EUR 120 000

A syncretic heritage

The project *A syncretic heritage* revealed the links between different medieval civilisations during the crusades (1098 to 1291). It highlighted the results of the exchanges between various cultures, which can be seen in the many impressive fortifications throughout the Mediterranean area. These constructions, fortresses, castles, city walls and harbour defence structures are often aesthetically remarkable and innovative for their time. Cross-influences during this period led to amazingly rapid transformations in architecture, warfare techniques and culture.

In the light of recent historical research, this project aimed to develop a new interpretation of such monuments and to underline that they are the result of a shared syncretic culture and architecture over many centuries. One of the goals was to develop a network to exchange information between scientists and

the general public in Europe, Syria and other Euro-Mediterranean countries. In addition, the project sought to sum up and consolidate existing research and to identify the further research required in order to protect this heritage and to raise awareness. A further aim was to work towards placing this type of heritage, as a common good of particular significance, on the World Heritage List.

An international seminar was held in Damascus, bringing together the co-organisers and all the members of the network to evaluate the project and to propose future activities. During the project, promotional material was produced – a website, publication and travelling exhibition. This opened up the project to a broader public and highlighted the fact that intercultural dialogue had already been taking place centuries ago in this important period in history.

Practical Information

TITLE: A syncretic heritage

Main theme: access to cultural heritage

Other themes: intercultural dialogue, circulation of works

Sector: cultural heritage

Lead Organiser: Section française de l'Icomos, France

Co-organisers: Soprintendenza per i Beni Architettonici e Paesaggistici della Provincia di Bari, Italy

Université de Liège, service d'Assyriologie et d'Archéologie de l'Asie antérieure, Belgium
Hellenic Society, Greece

Ecole d'Avignon, France

Direction des Antiquités et des Musées de la République Arabe Syrienne, Syria

Centre des monuments nationaux, France

Duration: 01/10/2006-30/11/2007

EU annual grant: EUR 150 000

Website: www.patrimoinecommun.org

Showing changes: Jiří Kroha (1893–1974) – Architect, Artist, Designer, Theoretician – a 20th-Century Metamorphosis

This project centred on Jiří Kroha, a versatile artist, architect, designer and a leading protagonist of the inter-war Czech avant-garde. It examined his personal development and the role he played after the Second World War, when he placed his talent and creativity at the service of the Czech state. This project not only looked at Kroha's role in cultural developments during this period, but also contributed to a better mutual understanding of post-war cultural developments among a broader public.

Kroha was an extraordinarily gifted artist who responded to the cubist initiatives of the pre-war Group of Visual Artists in Prague. He was active in Czech stage design before he took up architecture and designed several remarkable buildings in the town of Mladá Boleslav. His design of the Provincial Technical School is reckoned to be one of the most original

constructions representing neo-plasticism in Czechoslovakia.

Through a series of activities, the project mapped this Czech artist's rich and varied works, which encompassed various different mediums and reflected the stylistic changes that took place during the first half of the 20th century. An exhibition about Jiří Kroha and his lifetime achievements was developed and shown in Brno and Wrocław. The publication of an accompanying book on his work ensured that this information reached people beyond national and regional borders. The activities shed light on the history of architecture and art in Czechoslovakia and Eastern Europe during the 20th century.

The critical processing, assessment and publishing of Jiří Kroha's work by an international team of art historians has made it possible to link together different views on his work and place it in the context of cultural developments within Europe in the previous century. Furthermore, the exchange of knowledge and experiences has opened up new perspectives for further specialist partnerships between European cultural institutes.

Practical Information

TITLE: Jiří Kroha (1893–1974) – Architect, Artist, Designer, Theoretician – a 20th-Century Metamorphosis

Main theme: access to cultural heritage

Other themes: mobility of artists/ circulation of works

Sector: architecture, museum

Lead Organisation: Brno City Museum, Czech Republic

Co-organisers: Architekturzentrum Wien, Austria

Museum of Architecture, Poland

Duration: 01/11/2006–31/10/2007

EU annual grant: EUR 51 369.97

Website: www.spilberk.cz

Taking a look at Mediterranean Gothic architecture (GOTHICMED)

The organisers of this project wanted to open up Mediterranean Gothic architecture to as many people as possible. They did this by developing a travelling exhibition of scale models of Gothic monuments and by setting up a website including a virtual museum.

The aim of the virtual museum is to provide visual access to a number of gothic monuments that are in a very poor state and in dire need of repair or cannot be easily visited. Monuments that no longer exist have been reconstructed by digitising the little that remains. Each of the project's co-organisers has produced panoramic photographs that can be seen on the website's virtual gallery.

For the touring exhibition, the participants produced wooden models of their Gothic monuments on a scale of 1 to 50. This was a time-consuming activity, as it required the combined efforts of an interdisciplinary team of professionals

from the five countries involved. The ten models travelled to each of the cities taking part in the project: Valencia (ES), Evora (PT), Palermo (Italy), Ljubljana (SI) and Athens (GR). Supporting leaflets and books in local languages were distributed to the public in each city, together with promotional material produced by Slovenia's International Institute of Tourism.

Providing access to information and maintaining the dialogue between cultures after the project ended were two of the project's major concerns. Before the grant expired, the coordination team looked for new funding to ensure that the virtual museum and the exhibition could continue. The Valencia Regional Government agreed to sponsor the virtual museum, and the Instituto Cervantes, one of the co-organisers, has offered to take the exhibition to its centres on the other side of the Mediterranean, from Morocco to Jordan, in 2008 and 2009. The project wants to broaden its scope by involving organisers from other countries such as France, Croatia, Malta and Cyprus, which all have significant examples of Mediterranean Gothic architecture. This could consolidate and improve the virtual museum.

Practical Information

TITLE: Take a look at Mediterranean gothic architecture (GOTHICMED)

Main theme: access to cultural heritage

Other themes: mobility of works, intercultural dialogue

Sector: architecture, cultural heritage

Lead organiser: Generalitat Valenciana, Spain

Co-Organisers: Arsenale di Palermo, Italy
International Tourism Institute, Slovenia
Hipocausto, Gabinete Prestação de Serviços, Portugal

Greek Ministry of Culture, Greece
Instituto Cervantes, Spain

Duration: 04/11/2004- 03/11/2007

EU multi-annual grant: EUR 505 020.52

Website: www.gothicmed.com

URME — Tracing Our Tracks

URME is the Romanian word for *footprints* or *tracks*. The project delved into the past of seven European cities and sought to promote knowledge of this aspect of Europe's cultural heritage. Multidisciplinary studies re-created the cultural atmosphere at different moments during the historical development of these cities.

A large number of voluntary students and researchers of urban anthropology were involved in this project. Their research covered various areas and was based on a variety of resources ranging from fragments of novels that take place in city areas, correspondence between artists, travel journals, memoirs and archives on literary trends to newspaper clippings, photographs, documentaries, movies etc. They are now accessible to the broader public, for example in the shape of seven maps of urban literary routes, an

anthology of the final papers and travel journals on the Internet. The project also encouraged interdisciplinary research.

URME highlighted the evidence of a common urban cultural heritage and its European significance. It promoted intercultural dialogue and the sharing of knowledge about the culture and history of seven European cities. Mobility, workshops, cooperation between 42 researchers and multidisciplinary studies drawn from different European countries helped to recreate the cultural and literary atmosphere of different moments in the history of the selected cities. Through its Internet portal the project is accessible to a broader public throughout Europe.

URME would like to prepare the ground for the development of a *European Network of Centres for Urban Research and Creativity*, which could help continue and extend the cooperation developed by this project to other European cities and increase the number of people reached.

Practical Information

TITLE: U.R.M.E. – Tracing Our Tracks

Main theme: access to cultural heritage

Other themes: intercultural dialogue, mobility of cultural workers

Sector: cultural heritage, museum

Lead Organiser: National Romanian Literature Museum, Romania

Co-organisers: Lanterna Magica Cultural Deposit Company S.L., Hungary
Associazione EURO-NET, Italy
Academy of Management, Poland
MT Servicios de Formación S.L., Spain
Prefecture Enterprise of Athens, Greece
CCL – Centre de Conservation du Livre, France

Duration: 01/11/2006-31/10/2007

EU annual grant: EUR 129 550.50

Website: www.urme.info

An opportunity to LEARN by Living our past (REALITY)

Experimental archaeology is a powerful educational tool. REALITY explored the use of experimental archaeology in order to open up Europe's archaeological heritage to a broader public. Carrying out activities as they were carried out in the past, such as stone chipping, and experiencing unknown scents, noises and tactile sensations, visitors were given the chance to come into direct contact with objects, materials and ideas from the distant past.

The Reality Project workshops offered people in several European countries (Italy, France and Spain) the possibility of experiencing activities that characterised our ancestors' daily lives. The purpose of these workshops was to encourage curiosity about and knowledge of the way of life within Neolithic communities in three European areas: the coast of Liguria, the region of Alicante and the lakes of the French Jura.

In these three areas, the settlement of farming communities triggered new dynamics and events that influenced developments in this crucial period: new ways of cultivating food led to an economy of buying and selling throughout the continent, which gave rise to a new era of contacts and exchanges. The experiments carried out in the project were able to confirm new hypotheses regarding the extraordinary scale of the distances covered, up to 1 800 km. The lake villages of the French Jura, the Ligurian caves and the rocky sanctuary of Pla de Petracos constitute three typical representatives of European archaeological sites, and one of the goals was to provide the public with an integrated knowledge of these sites.

The project explored the difficulties and benefits of using experimental archaeology within European museums with the aim of attracting a non-specialised public. It also followed an inclusive approach to involve people not easily reached by traditional cultural programmes.

Practical Information

TITLE: An opportunity to LEARN by Living our past (REALITY)

Main theme: access to cultural heritage

Other themes: mobility of artists, culture and education

Sector: archaeology, cultural heritage, museum

Lead Organiser: City of Genoa – Culture and Promotion of the City Department –

Museums Department – Museum of Ligurian Archaeology, Italy

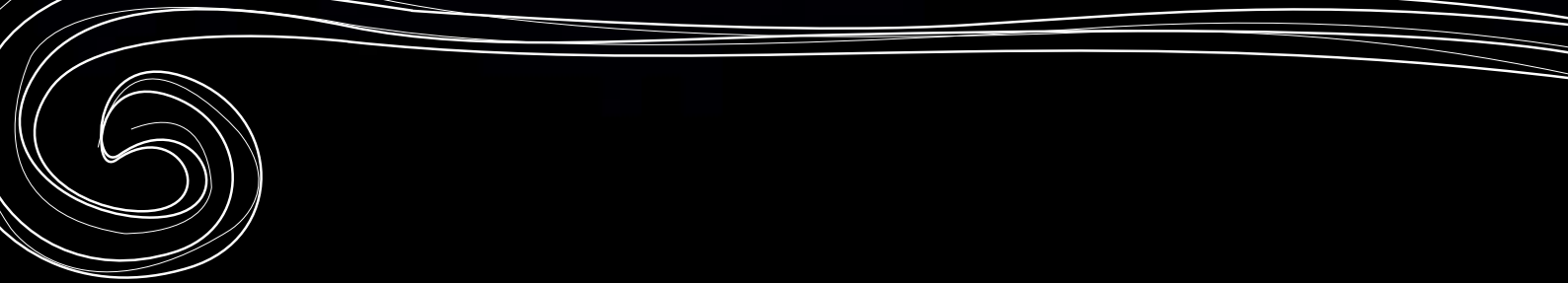
Co-Organisers: Laboratoire de Chrono-écologie, France

MARQ – Diputació de Alicante, Spain
European Museum Forum, UK

Duration: 16/8/2006-15/8/2007

EU multi-annual grant: EUR 146 880

Website: www.realityproject.info



Promotion of a Cultural Area Common to European Rural Communities

Cult-Rural aims to document and showcase the importance of cultural heritage and traditional skills in rural areas as vital factors for a sustainable economical, social, ecological and cultural development in these areas.

Through the organisation of 3 thematic exhibitions on the interaction between rural communities and natural environment, on the rural perspective and the global pressures, and on the social-cultural notions of rural society – from material to symbolism, the project seeks to promote cooperation and networking between rural heritage museums and other cultural operators in rural areas, encourage rural heritage museums to “open their doors” to transnational joint activities and improve the skills of professionals and their capacity to identify, preserve and promote their rural heritage.

During the second part of the project short practical courses will be carried out and lectures and cultural events will be offered by the co-organisers attached to the exhibitions and their themes. These will raise awareness of the value and significance of rural heritage and its role in rural development amongst the widest possible public, including the young.

The project will enable networking between individuals and organisations which have an active interest in rural heritage and sustainable development. The aim is to establish an on-going European rural heritage network which will stimulate exchanges through a summer academy and a conference on the theme of the project, as well as a website to publicise activities and disseminate results.

The European rural heritage network will work to stimulate the mobility of professionals in the field of folk and rural culture and open new horizons at a European level. Moreover, it will seek to bring together knowledge on rural European heritage and make it available to a wider European audience.

Practical Information

TITLE: Promotion of a Cultural Area Common to European Rural Communities

Main theme: access to cultural heritage

Other themes: mobility of artists, intercultural dialogue

Sector: cultural heritage, museum

Lead-Organisation: Swedish Local Heritage Federation, Sweden

Co-Organisers: Prisma Centre for Development Studies based in Athens, Greece
Muzeum Kresów based in Lubaczów, Poland

Hungarian Open Air Museum, Szentendre, Hungary

Consiglio Nazionale delle Ricerche (CNR IBIMET), Italy

National Historical Museum of Bulgaria

The European Academy for Sustainable Rural Development (Euracademy), Greece
Association française des Musées

d'Agriculture et du Patrimoine Rural, France

Duration: 01/10/2006-30/09/2009

EU multi-annual grant: EUR 762 402

Website: www.cultrural.net

The International Yehudi Menuhin Foundation

Yehudi Menuhin, one of the greatest violinists of the 20th century, created the International Yehudi Menuhin Foundation in Brussels in 1991. Its mission is to remind political, cultural and educational bodies that art and creativity have a central position in the personal development of individuals and in the development of their societies. Taking Yehudi Menuhin's humanist legacy as an inspiration, the Foundation stimulates artistic initiatives that give voice to Europe's many cultures, such as the MUS-E programme, for which the foundation works as the central network coordinator of 12 national operators of its programmes. The "iyouwe SHARE THE WORLD" project, part of the European Year of Intercultural Dialogue 2008, is an example of how the foundation works with associated partners to further activities in the field.

I) Art at School: the MUS-E programme brings arts into the school environment in order to stimulate the creativity of children and release their potential. The artists involved in the project introduce new ways of thinking, creating and moving to stimulate children's harmonious development.

The programme seeks to reach out to as many children as possible. Since its inception, MUS-E has mainly focused on children living in areas with a high risk of exclusion and where schools have to provide for pupils with acute social problems. Through tailor-made projects, which are integrated into the curriculum, MUS-E helps these children to tap into their culturally diverse resources, thereby breaking down stereotypes. The aim is to introduce all children to various forms of art: music, singing, dance, plastic arts, drama, etc, by professional artists belonging to different cultures and in the presence of the children's teachers.

II) "iyouwe SHARE THE WORLD" proposes interactive work to children from several primary schools in Europe (Hungary, France, Belgium, United Kingdom, Portugal, Germany and Italy) with storytelling artists, visual artists, dancers and/or musicians, in order to recapture a common imaginary world and share it artistically as widely as possible. The unifying theme of the tales is the Cosmogony of the World. This first stage will be followed by a sharing of experiences, which will take place in Hungary in the form of artists' residential sessions. Pedagogical material will be produced, while the artistic practices developed in the seven participating countries will be disseminated with the support of world-renowned musicians during a multicultural closing event to be held at the Cirque Royal in Brussels on 3 December 2008.

Practical Information

TITLE: The International Yehudi Menuhin Foundation

Main theme: intercultural dialogue

Other themes: access to culture/ culture and education

Sector: performing arts, literature, cultural heritage, community arts

Organiser: International Yehudi Menuhin Foundation, Belgium

Duration: 01/01/2008-31/12/2008

EU Operating grant: EUR 355 756

Website: www.menuhin-foundation.com

History after the fall: The Indeterminacy of the Short Twentieth Century

History after the fall promoted inter-cultural dialogue by opening up new approaches to the sensitive issues of the 20th century, while emphasising features of the recent past that allow new perceptions of the common history of Europe.

The project's aim was not to down-play ethical and moral issues, but to try to find a framework in which moral concerns could be presented in a structural narrative. Three parallel seminars, four workshops and three virtual and/or touring exhibitions were developed around a novel view of the two World Wars: a new interpretation of the traditional and radical right wing during the inter-war years; the anti-Communist resistance movement; the theme of collaboration; nationalism and the national questions; foreign occupation; poverty and welfare measures; and the historical record left behind by over-centralised, authoritarian, totalitarian and anti-democratic regimes.

As these topics are extremely sensitive, they are rarely researched. The project dealt with these delicate topics by comparing facts in an objective way. The project did not aim to reach a uniform conclusion on the way different themes and aspects of the history of the twentieth century were rewritten, reinterpreted and represented by a variety of means in different media. It did not seek a single way of dealing with the events of the recent past, but looked at different opinions in debate.

At the end of the project, the participants were proud and pleased to see that they succeeded in stimulating substantial, interesting and highly professional debates, with room for divergent opinions. The results of this three-year collaborative project can be seen in the number of permanently accessible virtual and paper-based publications, ten of them altogether, including two hardback volumes on this historical era. It has therefore made an important contribution to understanding our common history.

Practical Information

TITLE: History after the fall: The indeterminacy of the Short Twentieth Century

Main theme: intercultural dialogue

Other themes: circulation of works

Sector: cultural heritage, universities

Lead Organiser: Central European University
Budapest Foundation, Hungary

Co-organisers: The Romanian Institute for
Recent History, Hungary
The KARTA Centre, Poland

The Institute for Contemporary History at the
Czech Academy of Science, Czech Republic
Hannah Arendt Institut für Totalitarismusfor-
schung e.V., Germany

Fundatia Academia Civica, Hungary

Duration: 01/09/2004-28/02/2007

EU multi-annual grant: EUR 186.093.67

Website: [www.osaarchivum.org/updates/2004/
projects/culture2000/index.html](http://www.osaarchivum.org/updates/2004/projects/culture2000/index.html)

Land of human rights: Artistic analyses and visions of the human rights situation in Europe

The observance of human rights needs continual monitoring. *Land of human rights* therefore brought people together to look at how things stand in human rights in Europe from the perspective of visual art. Starting at the end of 2007, over a period of 18 months, artistic analyses of different visions of human rights in Europe have been developed and shared with the general public. Forthcoming activities (exhibitions inside and outside gallery spaces, poster campaigns, media projects, film programmes, publications and debates) will raise awareness of the European foundations of human rights.

This project is co-organised by art institutions from 6 countries (Austria, Czech Republic, Germany, Hungary, Slovenia, and Croatia) and targets the public in central and south-eastern Europe. Taking the European basis of human rights as a starting point for reflection, artists deal with current topics such as housing, migration, access to education, a 'flex-

ible' concept of work, privatisation of state functions, the clash of environmental and economic interests, corruption and freedom of speech.

The 30 Articles of the Universal Declaration of Human Rights can also be viewed in terms of individual cultural backgrounds. In a period of enlargement of the European Union, these topics are of public interest, and public debate can help to reinforce mutual understanding and intercultural dialogue. This multinational project works towards this end by bringing artists, people concerned with human rights and researchers together to raise local and national issues in this field at European level.

Land of human rights aims to create a long-term awareness of human rights through an interdisciplinary approach. The artistic and cultural reflection during the project will have an effect on people's direct surroundings, on civil society, artists and their work.

The project will ensure close working relations between the associated partners, which is an essential step towards further institutional cooperation. Around 140 artists from all over Europe and more than 50 experts are expected to be involved in the project's various activities.

Practical Information

TITLE: Land of human rights: Artistic analyses and visions of the human rights situation in Europe

Main theme: intercultural dialogue

Other themes: mobility of artists/ circulation of works, access to culture/ culture and education

Sector: visual arts

Lead Organiser: Verein für zeitgenössische Kunst, Austria

Co-organisers: UJEP, Usti nad Labem, Czech Republic

riesa efau, Germany

Trafó, Budapest, Hungary

Društvo ŠKUC, Slovenia

KUD-INA /G-MK, Croatia

Duration: 01/10/2007-31/03/2009

EU annual grant: EUR 200 000

Website: www.landofhumanrights.eu

The power to elect: 100 years of women's suffrage

An exhibition aiming to raise awareness of the importance of political participation presents the development of women's suffrage in European countries between 1906 and 1984. It describes the specific political background in the different countries and looks at the methods and strategies pursued by the suffragettes to gain the right to vote. It explains why some countries were pioneers (Scandinavia) and why others lagged behind (Switzerland, Lichtenstein). Although circumstances differed from country to country, women had to struggle against more or less the same prejudices, fears and legal obstacles.

An interdisciplinary approach was used for this exhibition. Information panels with photos and texts in German and English were developed and combined with material used by suffragettes, their slogans and contemporary art from many European countries.

The exhibition was a great success, especially in March 2007, the month of International Women's Day. The Women's Museum (Frauenmuseum) in Bonn received 2400 visitors and 75 guided groups. Guided tours, lectures, theatre performances and films provided visitors with background information they could use to debate the political situation of women in society today and the importance of the right to vote. The cultural exchange was an inspiring experience for all participants. The exhibition was designed to be shown in many countries.

The exhibition contributes to intercultural dialogue. After its run in Denmark and Poland, it will travel on tour to Germany and then to Liechtenstein, for the 25th anniversary of female suffrage there. The exhibition is attracting interest from women's representatives and is expected to lead to further exhibitions in other venues.

Practical Information

TITLE: With power to elect: 100 years of women's suffrage

Main theme: access to cultural heritage

Other themes: intercultural dialogue

Sector: visual arts

Lead Organiser: Frauenmuseum Bonn, Germany

Co-organisers: Women's Museum in Aarhus, Denmark eFKa in Krakov, Poland

Duration: 01/11/2006-31/10/2007

EU annual grant: EUR 33 280

Theatre reflecting world citizens

This project was based on a common philosophy that considers theatre as a key factor in individual and social development and a tool that can help promote tolerance and harmonious co-existence as world citizens. It aimed to raise awareness of European cultural diversity through an innovative theatrical approach bringing together people of various ages and cultures to participate in local activities and form partnerships.

The project was launched by a French theatre company, Image Aiguë. Specific educational and artistic activities meeting local needs were developed in the partner countries in order to increase their impact. The project aimed to raise awareness of cultural diversity among a large and diverse audience, promoting theatrical practice as a factor in social integration as well as the mobility of artists. The project focused on migrant populations and minorities and on subjects such as European integration and multilingualism. Activities were staged at popular cultural venues in order to reach a broader public.

The partnerships in the project helped ensure strong coordination on the main themes while leaving as much scope as possible for locally designed initiatives. Innovative partnerships were developed with schools, cultural and social centres, public authorities, etc. The project was organised around a set of 6 types of actions and events. Nine workshops in and outside schools were held in Germany, Bulgaria and Italy. Four international workshops brought together young actors. Fifteen rehearsals and performances of a show 'Addio mamma' (in France, Germany, Italy, Bulgaria, the Netherlands) were held. Training activities for young people and teachers were organised and multilingual communication and teaching tools were developed (with the publication and distribution of three brochures — 5000 copies — and a website). Seminars and two colloquia were held to debate developments.

The project reached audiences in 5 countries (7 cities). 2 000 children participated in the workshops and 6 400 people attended the public workshops/shows. 15 000 people read the brochures and visited the website. 63 press articles were published in the local and national press and there was television and radio coverage.

Practical Information

TITLE: Theatre reflecting world citizens

Main theme: intercultural dialogue

Other themes: mobility of artists, access to culture

Sector: performing arts

Lead organiser: Image Aiguë Compagnie
Christiane Véricel, France

Co-Organisers: Espace des Arts, France
Senator für Kultur, Germany
Alliance Française, Bulgaria
Villanella, Belgium

Teatro Garibaldi, Italy

Duration: 01/08/2003-31/01/2006

EU multi-annual grant: EUR 658 807.07

Website: www.image-aigue.org

The future from a different perspective: Rencontres théâtres quartiers d'EUROPE

Theatre workshops and festivals were organised in three suburbs of Brussels, Avignon and Warsaw in order to involve young people from different cultural backgrounds in creative projects. Young people from these suburbs met three times, in each city, to develop and perform their own creations at three festivals.

This exciting project developed from work carried out in three different cities in Europe. The Theatre Océan Nord in Brussels was organising theatre workshops for local young people, who were directed by professional artists. In Avignon, France, the Mises en Scène Company was carrying out similar work with young Maghreb immigrants. In Warsaw, the Teatr Druga Strefa invited producers from Poland and other East European countries to run theatre and dance workshops for the city's young people. A European project was born when these three approaches were linked.

Each group worked on its own before they met for workshops at the third Rencontres d'Ateliers in Brussels and later on during Les Périphériques in Avignon. At the end of the project they presented their plays at the Warsaw festival, Letnia Akcja Teatralna. Each group performed their play at least twice at each local festival to enthusiastic local audiences.

This approach meant that those participating in the performances, those working on them and the audiences could share their experiences. For people without a background in theatre, developing a performance requires new skills, new ways of communicating and a certain discipline in order to achieve an end product. Theatre is a magnificent tool for developing communication skills. However, this project not only offered the added benefit of communicating with audiences in other countries, but also gave participants a chance to discover the cities they were performing in. They shared experiences, expectations and histories together. The exchanging of ideas was something they found enriching: working together helped to develop new perspectives for the future.

Practical Information

TITLE: The future from a different perspective: Rencontres théâtres quartiers d'EUROPE

Main theme: intercultural dialogue

Other theme: access to culture/ culture and education, mobility of artists

Sector: performing arts

Lead Organiser: Théâtre Océan Nord, Belgium

Co-organisers: Compagnie Mises en Scène, France

Teatr Druga Strefa, Poland

Duration: 01/09/2004-30/08/2005

EU annual grant: EUR 130 000



Cultural Diversity in Action - Banlieues d'Europe

The *Banlieues d'Europe* network was launched in 1990 in Lorraine (French region). It brings together cultural actors, artists, social workers, public officials and researchers to exchange experiences in order to evaluate, rethink and promote awareness of cultural activities in the suburbs of European cities. Based in Lyon since 2007, *Banlieues d'Europe* contributes to intercultural dialogue in a creative and innovative way by developing new forms of cooperation in Europe.

The 12th meeting of the *Banlieues d'Europe* network on 'Cultural Diversity in Action' was held in 2007 in Antwerp, Belgium. It brought together cultural operators from different European countries to debate 'cultural diversity'. Different issues were raised, including respect for diversity, the willingness to enter into dialogue, the role of artists and cultural projects within communities, etc. The idea behind this meeting was to help promote cultural renewal and creativity.

Visits to several Flemish projects and thematic workshops were arranged in order to develop reflection and debate

on artistically and culturally innovative projects. These workshops involved many communities living in Europe and were structured along different themes: 'Cultures, Memories and Cultural Institutions'; 'Multi-Cultural or Inter-Cultural Projects'; 'The Meeting of Cultures'; 'Cultures and Re-Creations'. The main objective of the project was to give a cultural dimension to the debate on the situation of immigrants and their integration within Europe.

Concrete artistic experiences were analysed in order to determine their impact and characterise different types of participatory action. There was also reflection on new ways of living together harmoniously in Europe and on how culture can contribute to building a sense of European identity despite Europe's cultural diversity.

At the meeting, 24 projects were presented to 130 participants (artists, cultural actors, social workers, cultural and artistic institutions, local councilors, journalists, and researchers) from 10 countries (France, Belgium, Germany, Italy, Romania, Northern Ireland, Great Britain, Netherlands, Switzerland, Canada). The project mobilised and expanded a network of partners from different backgrounds.

Practical Information

TITLE: Cultural Diversity in Action

Main theme: intercultural dialogue

Other themes: creativity and innovation

Sector: cultural heritage, community arts

Lead Organiser: Banlieues d'Europe, France

Co-Organiser: Banlieues d'Europe, Romania

Duration: 01/05/2005-31/04/2006

EU annual grant: EUR 26 708

Website: www.banlieues-europe.com

TEMPS D'IMAGES

TEMPS D'IMAGES is a European network that brings cultural players from the world of live performing arts together with the European cultural television station ARTE. Originally based around a festival of interdisciplinary art, TEMPS D'IMAGES has evolved from an observer to a pro-active producer, combining performing arts and film.

Created by ARTE and La Ferme du Buisson to support the growing performing arts and moving images scene, TEMPS D'IMAGES has prompted organisers and producers to work together on new projects. Each national organiser develops its own programme based on the festival's theme. The festival has become a means to support artists.

As the number of partnerships and geographical scope of the festival have grown, TEMPS D'IMAGES has developed into a network to present works and to exchange experiences, ideas, artistic discoveries and cultural perspectives. This innovative and unique European project is now entering a new develop-

ment phase and is expected to make its mark in the future.

The underpinning principles of this new programme are pro-active engagement in interdisciplinary arts development and research, significantly enhanced mobility, skills and profiles for artists and their work, and a common, egalitarian and unified governance.

Eleven co-organisers, representing a wide range of cultural organisations and contexts, but sharing a common purpose and a clearly defined set of values, are committed to this new programme. Over three years, TEMPS D'IMAGES will work alongside artists and establish the network as an innovative hub for research into inter-disciplinary arts. In doing so, it aims to raise the profile and aspirations of young artists. In terms of expected impact, it also aims to be represented at European festivals across ten different countries, organising tours and exchanges to promote mobility within and outside the network and including communities who otherwise would not be easily reached.

Practical Information

TITLE: TEMPS D'IMAGES

Main theme: creativity and innovation

Other themes: mobility of artists/ circulation of works

Sector: interdisciplinary, performing arts

Lead Organiser: La Ferme du Buisson and ARTE France

Co-Organisers: Tanzhaus NRW, Germany
Halles de Schaerbeek, Belgium
Von Krahli Teater, Estonia

Trafo, Hungary

Romaeuropa, Italy

CSW Zamek Ujazdowski, Poland

Duplarena, Portugal

Artlink, Rumania

Garajinstanbul, Turkey

Duration: 24/09/2008-31/08/2011

EU multi-annual grant: EUR 1 400 000

Website: www.tempsdimages.org

Inside installations: Preservation and presentation of installation art

Over the past ten years, installation art has become a mainstream art form showcasing some of the most important and exciting artistic developments of our time. Contemporary artists are producing installation works, and these are being added to the collections of European museums at an increasing rate. The nature of these installations is distinct from traditional art objects. Works incorporating time-based media, such as audio-visual and electronic media, net art or performance, call for new ways of dealing with this art, because of the (interactive) relationships with the public and the often limited time frame in which the installation is presented.

This project looked at how we can safeguard these expressions of our contemporary visual culture so that they can be experienced by future generations. For contemporary art museums, this is a key question as they struggle to address their responsibilities in relation to art that differs significantly in nature from earlier forms. This is a new area for conserva-

tion and collection management and one that is ideally suited to a collaborative approach in the development of guidelines and models of good practice.

The project was initiated by members of the International Network for the Conservation of Contemporary Art — INCCA. In total, more than 50 researchers (conservators, curators, technicians, archivists, IT specialists), working in 25 museums and institutes in 6 European countries, participated in the project.

Innovative research covered important aspects such as the preservation of complex installations, partnerships with artists and the documentation of installation art. Other activities addressed a shared vocabulary to describe installation art and applications so as to share knowledge and information throughout the professional network.

Project partners worked with the artists to develop good practices and practical instruments for urgent research topics. The results were published in a unique digital repository. Knowledge and information were shared over the course of 6 seminars. The insights this project has brought will have a long-lasting impact on the care and conservation of artists' installations.

Practical Information

TITLE: Inside Installations. Preservation and Presentation of Installation Art

Main theme: creativity and innovation

Other themes: access to cultural heritage

Sector: visual art

Lead organiser: Netherlands Institute for Cultural Heritage, the Netherlands

Co-Organisers: Tate, United Kingdom
Stedelijk Museum voor Actuele Kunst, Belgium

Restaurierungszentrum der
Landeshauptstadt, Germany

Museo Nacional Centro de Arte
Reina Sofia, Spain

Foundation for the Conservation of Contemporary Art, the Netherlands

Duration: 01/06/2004-31/05/2007

EU multi-annual grant: EUR 864 782

Website: www.inside-installations.org

European mobile lab for interactive media artists

The European Mobile Lab for Interactive Media Artists (e-MobiLArt) offers artists from different countries a multicultural and interdisciplinary context to share artistic practice. Three interdisciplinary and intercultural workshops will be held in Greece, Finland and Austria, where artists will work together to create interactive media art works. E-MobiLArt supports their partnerships and exhibitions of their interactive installations in two museums in Greece and Poland.

The 33 selected artists are experienced in creating interactive media art and/or actively involved in innovative interdisciplinary research. They work in groups to develop projects that may involve the use of communication networks and mobile or locative media technologies. Each artist has to work with at least one artist from another country.

Artists will attend 3 workshops: in Greece (Athens, 2-6 June 2008), Finland (Rovaniemi, 4-8 August 2008) and Austria (Vienna, February 2009). These

workshops provide tuition through a series of theoretical, practical and technical presentations, lectures and group activities.

The technical side of the workshops will focus on the use of appropriate software (intensive courses in MAX/MSP, etc.) and hardware (sensors, devices, boards, i.e. I-CubeX hardware) in interactive environments. Artists will be offered advice throughout all phases of the creative process (conception, design and implementation of their interactive installation artworks).

In addition, the workshops will include lectures on specific topics related to the current debate on the interface between art, technology, science and society. These will be given by an international team of experts (professionals, academics, researchers, artists, museum curators) active in this field.

Each of the works created by the artists will be exhibited in at least one of the two final exhibitions to be held at the State Museum of Contemporary Art in Thessaloniki (Greece) and the Academy of Fine Arts in Katowice (Poland).

Practical Information

TITLE: European mobile lab for interactive media artists

Main theme: Creativity and innovation

Other themes: mobility of artists/ circulation of works, intercultural dialogue

Sector: interdisciplinary, interactive media art

Lead Organiser: National and Kapodistrian University of Athens, Greece

Co-Organisers: University of Applied Arts Vienna, Austria

University of Lapland, Finland
Thessaloniki State Modern Art Museum, Greece
Academy of Fine Arts - Gallery, Katowice, Poland

Haute Ecole Groupe ICHEC-ISC St Louis-ISFSC, Belgium

Cycling 74 (Software company)

I-CubeX (Hardware company)

Leonardo/OLATS

Duration: 14/11/2007-13/11/2009

EU multi-annual grant: EUR 197 589.35

Website: www.media.uoa.gr/emobilart

European Network of Cultural Administration Training

The European Network of Cultural Administration Training (ENCATC) has received an operating grant as a European network of higher educational institutes and training organisations devoted to cultural management education and training. It encourages the exchange of knowledge, methods, experiences, comparative research programmes and regular assessments of the sector's training needs in the field of cultural management on a European scale through a wide range of working groups, projects, activities and events. In so doing, it seeks to capitalise upon and promote Europe's creative potential.

The network has 129 members in 36 countries across Europe and beyond. It aims to bridge existing divisions between education, training, research and professional practice in cultural management and to create a favourable environment for those in this field willing to share experience, exchange good practice and set up partnerships at transnational level.

As an independent umbrella organisation, ENCATC supports its members through:

Lobbying — Developing and influencing policies

It can exercise influence by actively contributing to the shaping, development and implementation of European and national policies and legislation.

Networking — Sharing and improving knowledge

By taking part in joint working groups and projects, the members of the network have the opportunity to share knowledge on training issues and challenges in the field of cultural policy –and management.

Capacity building — Training professionals and students

To promote capacity building in the cultural sector, it supports training activities for trainers and for students.

Stimulating researchers — Creating a European competitive research area

It administers the Cultural Policy Research Award and the European Young Cultural Policy Researchers Forum as part of its commitment to cultural policy research and education.

Raising awareness — Building of knowledge societies through information and communication

ENCATC provides the professional arts management constituency and students interested in the sector with updated and detailed information on European policy developments.

Practical Information

TITLE: European Network of Cultural Administration Training

Main theme: creativity and innovation

Other themes: access to culture/ culture and education, intercultural dialogue

Sector: culture and education

Organiser: European Network of Cultural Administration Training Centres (ENCATC), Belgium

Duration: 01/01/2008-31/12/2008

EU operating grant: EUR 66 000

Website: www.encatc.org



EU CULTURE PROGRAMME

AWARDING EXCELLENCE



The European Commission awards various cultural prizes annually or every two years to highlight European excellence in the field of contemporary architecture, cultural heritage, popular music and (from 2009) contemporary literature. These prizes recognise European creative talent and the success of European artists and cultural organisations. They stimulate the mobility of artists, authors and their works, and help to raise their visibility among the public. The prizes are awarded for works in the countries participating in the Culture Programme.

The European Border Breakers Awards (EBBA)

The EBBA rewards artists who succeed in reaching a broad audience with their debut album outside the country where their album was produced. European artists (or groups) are selected for an award based on the following criteria:

- Original debut album of an artist or group from an EU Member State;
- Sales in EU Member States outside the country of production;
- Sales during the previous year;
- Touring capacity outside the country where the artists/group is based;
- The artist/group's capacity to give live performances.

In 2008, ten European artists/groups received an EBBA at an award ceremony with live performances in Cannes.

The European Commission published a call for proposals to select the organising body for both the selection of the award winners and the preparation of the award ceremony as from 2010. The 2009 awards will be presented at Eurosonic in Groningen, the Netherlands.





The EU Prize for Contemporary Architecture

The EU Prize for contemporary architecture and the Special Mention for an Emerging Architect are awarded every two years to highlight recent, excellent examples of architectural creativity for built works less than two years old. They demonstrate that modern architecture is socially and culturally rooted in European cities and is important to people's everyday lives. Based on the outcome of an open call for proposals, the European Commission appointed the Mies van der Rohe Founda-

tion as the body to select the prize winners and organise the award ceremony for the 2009 European Union Prize for Contemporary Architecture.

The Mies van der Rohe Foundation is based in Barcelona and is supported by a network of 15 architecture institutes and a committee of experts from 31 countries. The Foundation organises a touring exhibition of projects considered for the award.

The European Union Prize for Cultural Heritage

This prize was jointly launched in 2002 by the European Commission and Europa Nostra, as part of the Commission's **Culture Programme**, to celebrate exemplary initiatives showing the many facets of Europe's cultural heritage, in categories ranging from the restoration of buildings and their adaptation to new uses, to urban and rural landscape rehabilitation, archaeological site interpretation, care of art collections, research, and dedicated service to cultural heritage. Since **2008, education projects** concerned with cultural heritage have also been eligible. The aims of this award scheme are to promote high standards and quality in conservation practice and to stimulate cross-border exchanges in the heritage field. Through the 'power of example', the prize also aims to encourage further efforts and projects relating to heritage throughout Europe. In 2008, 6 awards and 21 medals were given to outstanding projects. The selection of the projects and the award ceremony is organised by Europa Nostra, the pan-European Federation for Cultural Heritage, representing over 250 heritage NGOs active in 45 countries across Europe.

The European Prize for Contemporary Literature

Books and literature play a special role in culture and in helping people to learn about others. In addition to the support provided for the translation of literary works under the Culture Programme, this prize aims to highlight the wealth of contemporary literature (fiction) produced in Europe.

The Commission published a call for proposals in 2008 to select a body to organise the award of a European Union prize for literature in 2009.

The body in charge of the prize will select new European talents in the field of contemporary literature (fiction) from all the countries participating in the Culture Programme and promote them in participating countries outside their own.

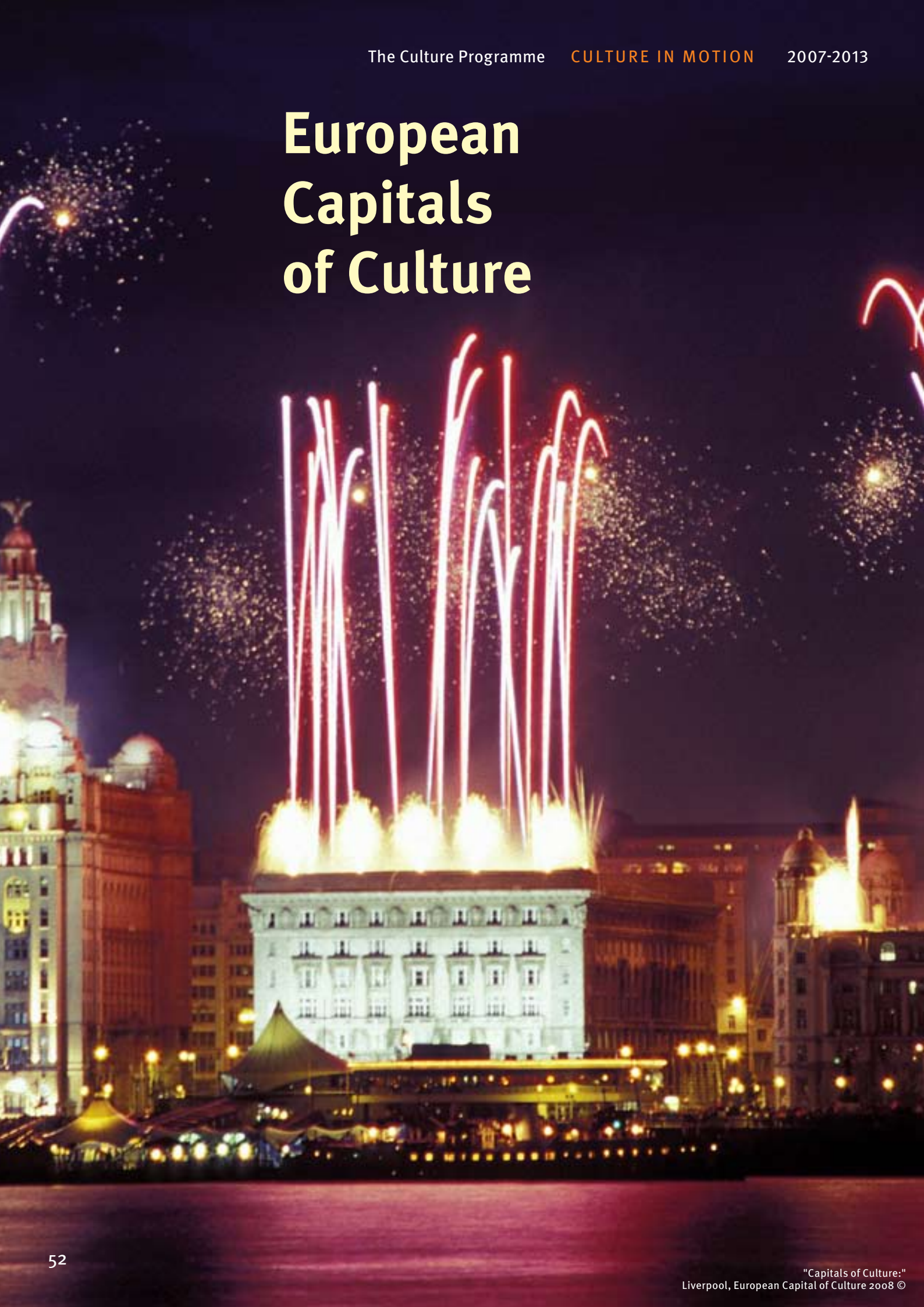
It will also appoint a well-known personality from the field of European literature to take on the role of Ambassador for this prize. This person's role will be to support and promote the new talents. Furthermore, the selected body will organise an award ceremony for the prize to put the spotlight on this initiative and its European dimension.

More information on the various EU prizes can be found at:

http://ec.europa.eu/culture/our-programmes-and-actions/doc511_en.htm



European Capitals of Culture



European Capitals of Culture

This event, which is partly funded through the Culture Programme, is one of Europe's major annual cultural events, showcasing Europe's rich cultural wealth. The European Commission is convinced that culture has a major role to play at the very heart of its policies. Culture helps to bring the people of Europe closer together, but, as a catalyst for creativity, also makes a substantial contribution to the EU's economy, growth and employment, in line with the Lisbon strategy for growth and jobs.

In this respect, the 'European Capital of Culture' title is certainly one of the European Union's most successful actions. Its primary objective is to highlight the richness and diversity of European cultures and the features they share, and to encourage a sense of belonging to the same 'European' community. Over the years, however, this event has evolved and its socio-economic benefits have become increasingly apparent and recognised.

The cultural programme planned by an aspiring European Capital of Culture should have a strong European dimension. This means that it should foster cooperation between those working in the cultural field from all relevant Member States and beyond. It should highlight Europe's cultural diversity and give prominence to common aspects. The programme should also seek to encourage the participation of citizens, both those living in the city and its surrounding area, as well as from abroad. Furthermore, the programme should be sustainable and have a long-term impact on the city's cultural as well as social and economic development.

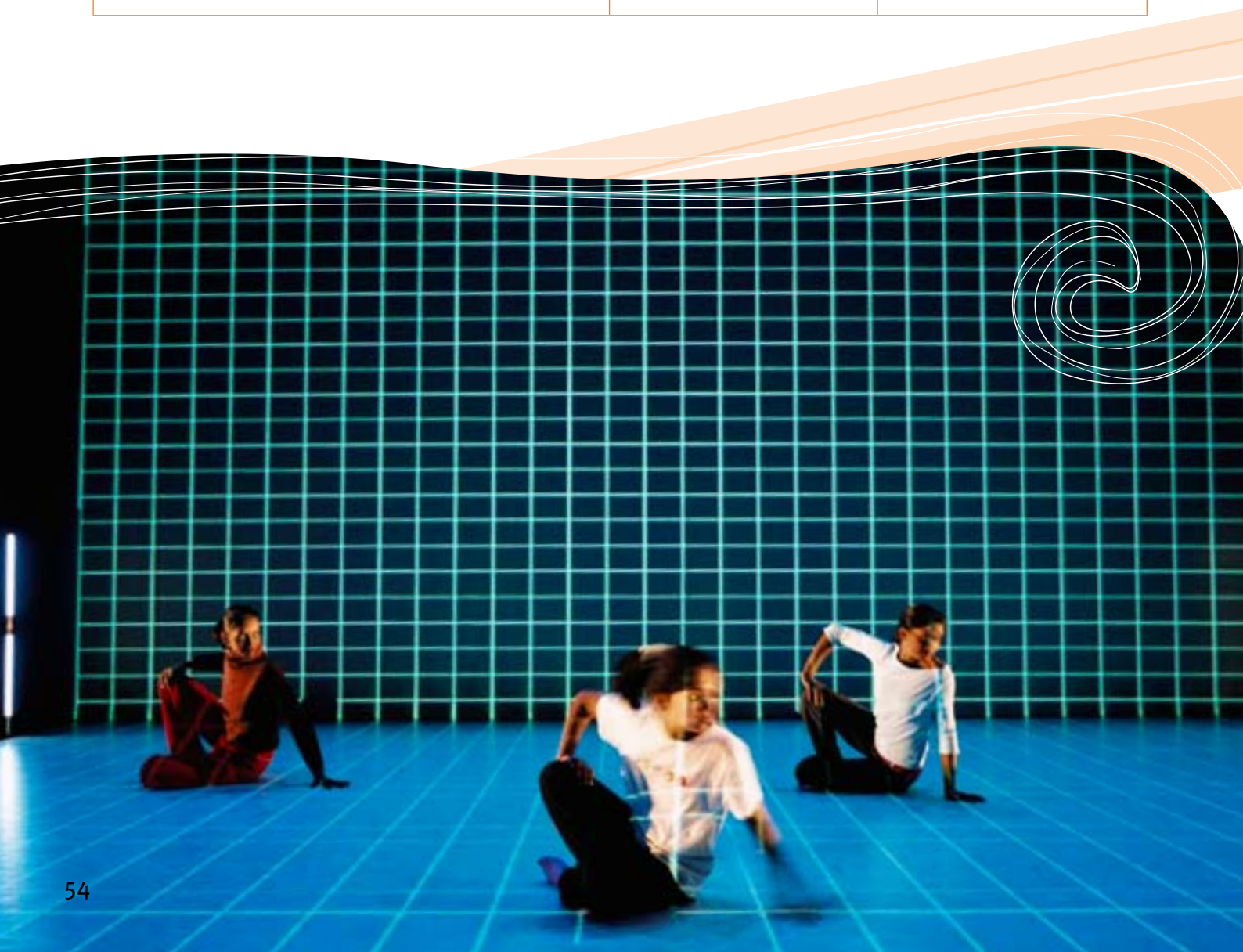
A study of the results achieved by the European Capitals of Culture up to 2004 shows that the event attracts significant media attention, has helped the development of culture and tourism, and has boosted civic pride among the citizens of the selected cities. Building on this success, the EU intends future events to take particular account of the long-term effect on the cultural development of the city and region concerned.



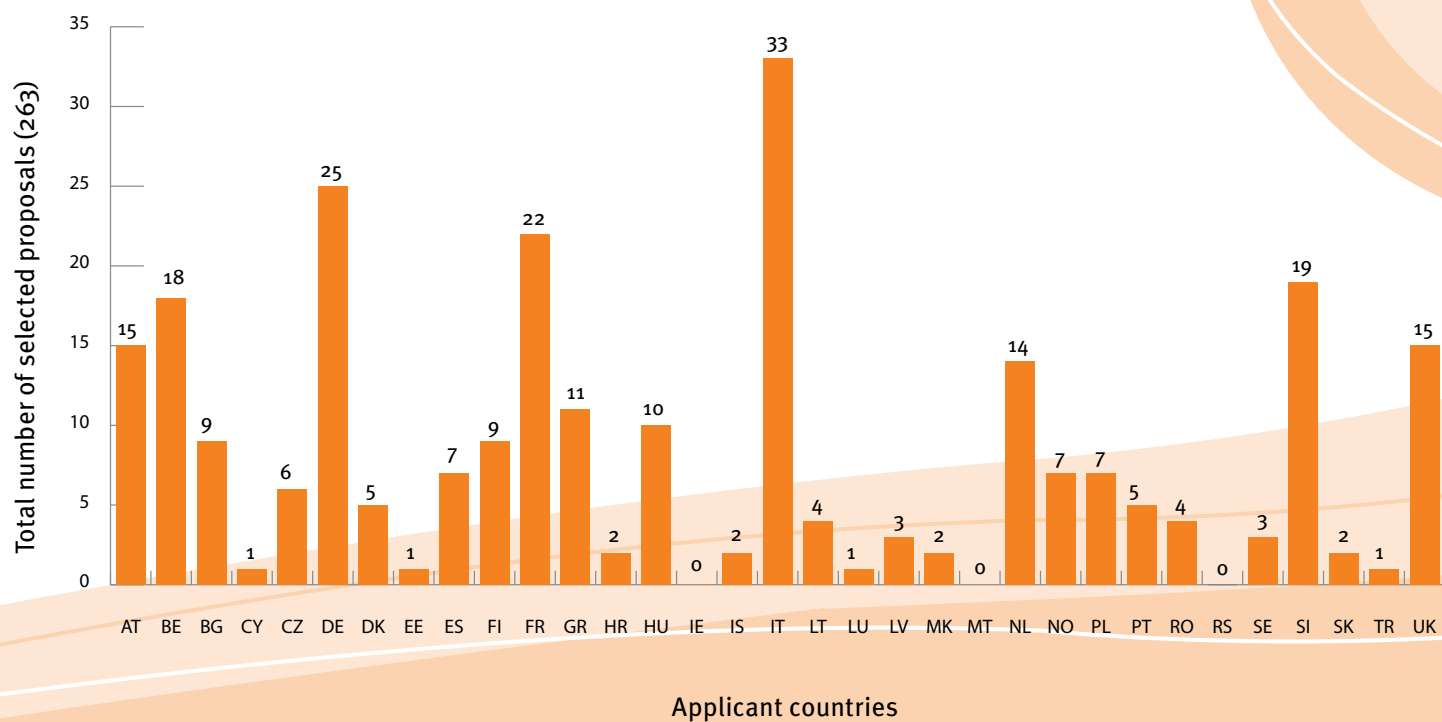
FACTS AND FIGURES

Total number of projects submitted and selected in 2008 (for each action)

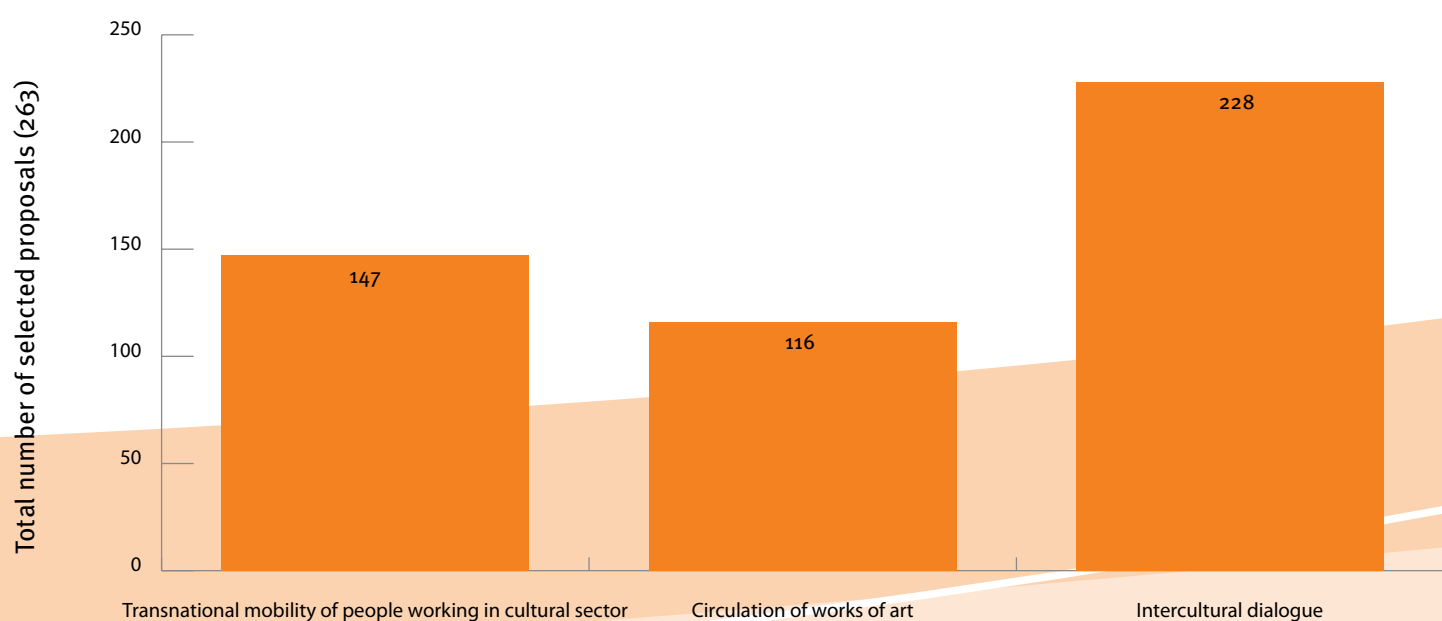
Action	Submitted projects	Selected projects
Multi-annual cooperation	72	11
Annual cooperation	420	92
Literary translation	191	93
Third countries (Brazil in 2008)	32	7
Operating grants	103	59



Culture Programme 2007-2013 (including strands 1.1, 1.2.1, 2, 1.2.2, 1.3)
Number of selected proposals by applicant country (total: 263)



Culture Programme 2007-2013 (including Strands 1.2, 1.2.1, 2, 1.2.2, 1.3) - Keywords
Selected projects by Objective



Additional information

Homepage

http://ec.europa.eu/culture/index_en.htm

Policy development

European Agenda for Culture

http://ec.europa.eu/culture/our-policy-development/doc399_en.htm

Studies

Economy of Culture in Europe

http://ec.europa.eu/culture/key-documents/doc873_en.htm

Culture and Education

http://ec.europa.eu/culture/key-documents/doc898_en.htm

Statistics

Pocketbook on Cultural Statistics

http://ec.europa.eu/culture/key-documents/doc975_en.htm



European Commission

The culture programme-CULTURE IN MOTION

Luxembourg: Office for Official Publications of the European Communities

2008 — 56 pp. — 21 x 29.7 cm

ISBN 978-92-79-09513-9



Education and Culture DG