



Education and Culture DG

## CULTURE IN MOTION

# The Culture Programme 2007-2013



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# Culture in motion

We are the team – a group of people with a shared dedication to culture – working in partnership with you to enable and inspire all citizens to contribute to the joint creation of a shared European cultural space and to unlock the potential for jobs and employability in Europe's successful cultural and creative industries.

Europeans care about culture, this we know. In a 2007 Eurobarometer study 89 per cent of participants affirmed that there is a vital need to promote culture at EU-level. Similarly 76 per cent noted that Europe's rich diversity assures its unique essence. At a time when Europe is experiencing tremendous challenges, it is more important than ever to join forces and find common ground.



We invite you to participate in that enriching shared venture. With this brochure we hope to present a snapshot of the multitude of interesting projects funded by the EU's Culture Programme. These projects reached millions of Europeans in 34 different countries and created direct and indirect employment in the cultural sector, they promoted the circulation of artists and their work, and they helped to enhance their professional skills and employability.

The programme, with a budget of 400 million euro in the period, has strong synergies with the new European Agenda for Culture, endorsed by the Council in 2007. One of the priorities of this strategy is promoting creativity, now acknowledged to be the essential prerequisite of any knowledge-based, modern society. In recognition of this, in 2009 we celebrate the European Year of Creativity and Innovation. Many of the projects shown here will help foster this process.

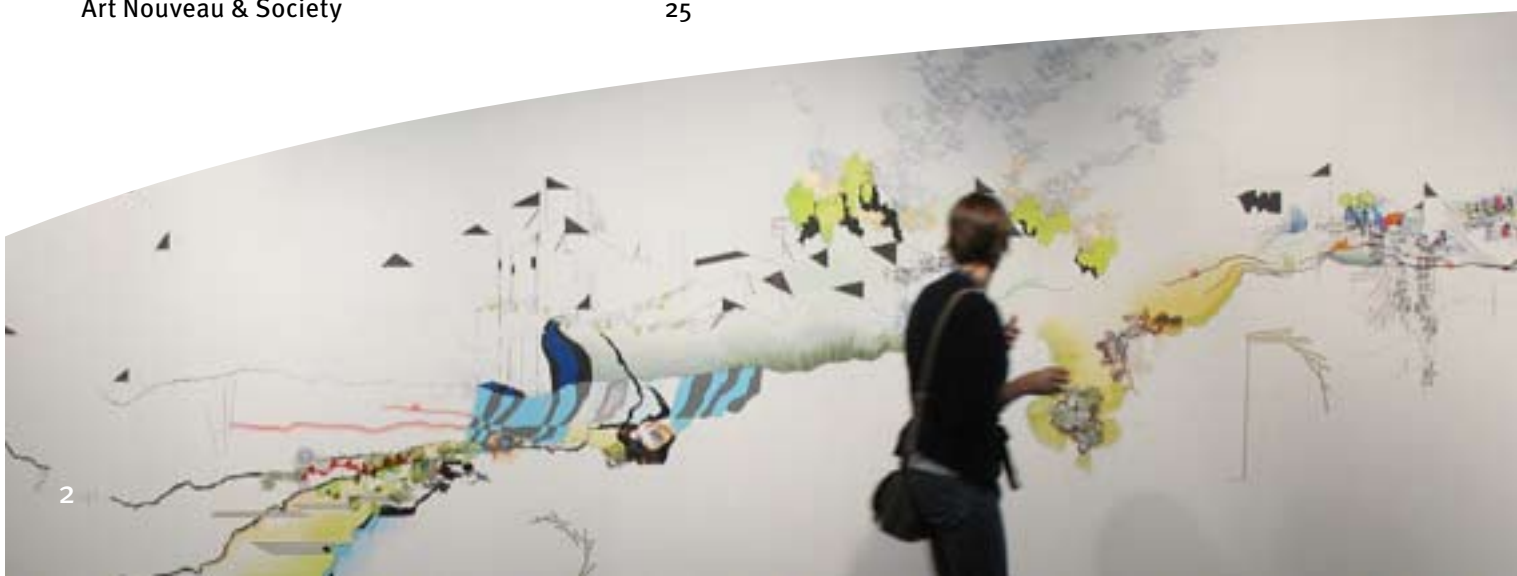
We believe that this is more than just another brochure. We hope that the projects presented here may have a long-lasting effect by inspiring you to work with others in projects opening up our cultural life to audiences beyond national borders.

We hope you enjoy reading it.



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# Setting Culture in motion

The Culture Programme has a valuable role to play in supporting Europe's new policy agenda in the field of culture. We have therefore sought in this brochure to highlight projects which are relevant to its priorities.

You will find examples of projects promoting the mobility of artists, the circulation of works, access by young people to culture, synergies with education, access to our common cultural heritage, digitisation, intercultural dialogue, and creativity and innovation. Several projects also address equal opportunities themes and some link up to the subject of climate change. As many of these themes are closely related, most of the projects are 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.

In the space available here, it is only possible to provide a very partial snapshot of the vast array of work being 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 late September 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.

## 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).

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

## 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.

For more information about future eligible countries, and cooperation with cultural operators from *third countries* (countries not included in the list of eligible countries) please consult the Programme Guide at the link below.





## 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)

- Multi-annual cooperation projects: 6 partners from 6 different eligible countries — Duration: 3-5 years
- Cooperation projects: 3 partners from 3 different eligible countries — Duration: up to 2 years
- Literary translation projects — Duration: up to 2 years
- 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
- 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 Programme Guide, where you will find all the necessary information.







## 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.

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. If you are interested in preparing an application 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:

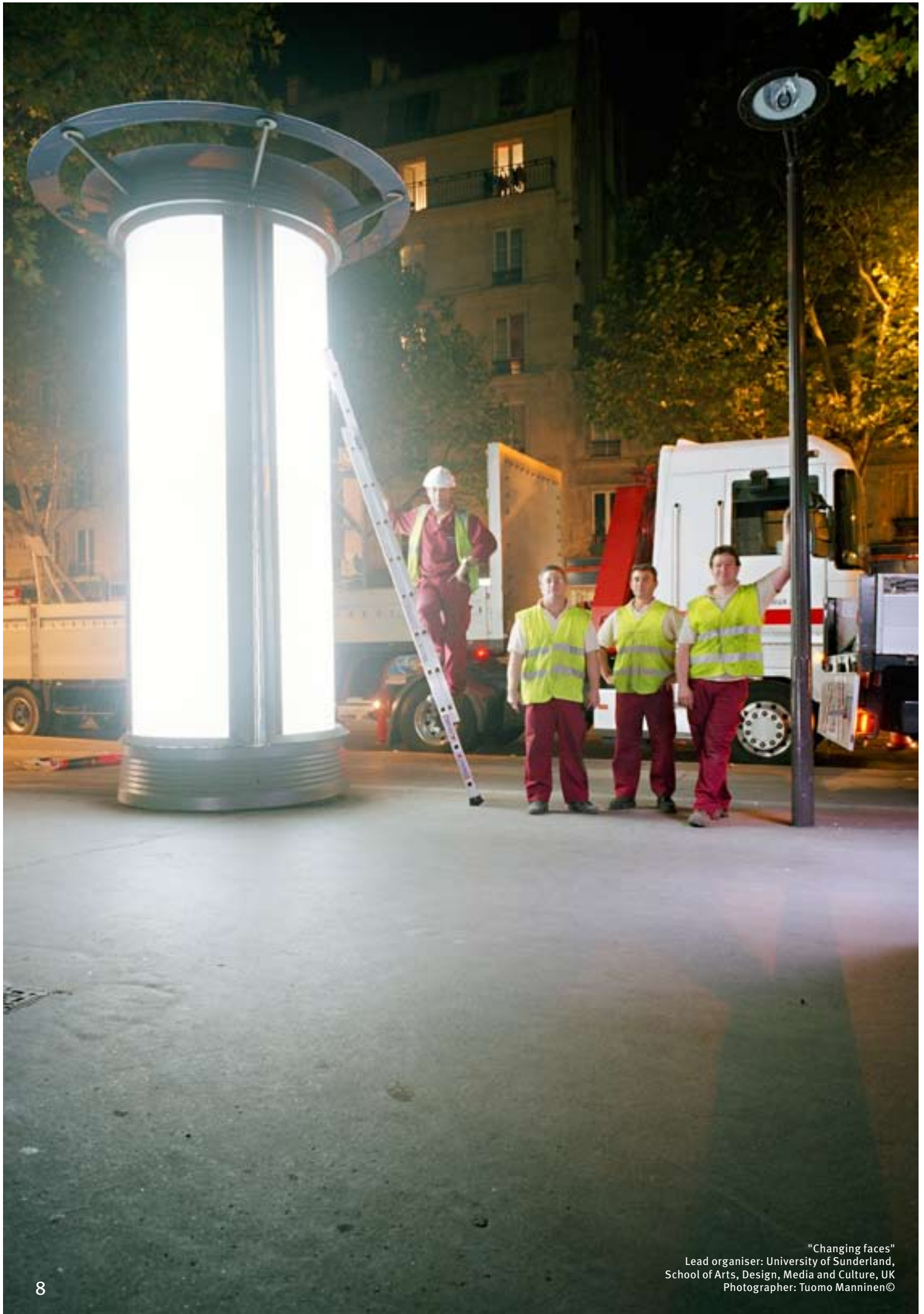
[http://ec.europa.eu/culture/index\\_en.htm](http://ec.europa.eu/culture/index_en.htm)

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

Programme Guide: [http://ec.europa.eu/culture/calls-for-proposals/call2061\\_en.htm](http://ec.europa.eu/culture/calls-for-proposals/call2061_en.htm)

Cultural Contact Point: [http://ec.europa.eu/culture/annexes-culture/doc1232\\_en.htm](http://ec.europa.eu/culture/annexes-culture/doc1232_en.htm)





"Changing faces"  
Lead organiser: University of Sunderland,  
School of Arts, Design, Media and Culture, UK  
Photographer: Tuomo Manninen©

## Leading theatres pool capacities to participate in the construction of an artistic and cultural Europe

Launched in 2008, Prospero is a combined effort by six European theatres to pool their capacities to support new works. They are working together to develop European creation, boost European theoretical research and organise training for young actors, while seeking to benefit from the diversity of stagecraft traditions in Europe. Looking outwards, they are establishing partnerships with Latvia (director Alvis Hermanis) and Poland (director Krzysztof Warlikowski).

As part of the project there will be four productions of major works by directors in residence in one of the countries concerned and tours in the five other cities, six support actions for productions by six associated directors and tours in two other cities, six apprenticeships for six young directors appointed by the six theatres,

involving a placement alongside an experienced director and support for their next work, which then tours two other cities. In total there will be 16 new co-productions and 174 performances in the 6 cities. Linguistic diversity is important, so the productions will be subtitled to allow the musicality of the different languages to come across and make it clear that a language can also be understood through the poetry carried within it.

As for organising European research, a group of researchers will be set up to generate permanent high-level international exchanges culminating in two symposiums. About training young actors, there are plans for meetings to be held between teaching teams and workshops organised between schools. Through this highly ambitious cross-border theatre project, the six partners also wish to make a political gesture and participate in building an artistic and cultural Europe. It challenges artists, professionals and audiences on the very issue of European identity: a culture of openness.

### PRACTICAL INFORMATION

**Dates:** 01/06/2008-31/12/2012

**Lead organiser:** Théâtre National de Bretagne, France

**Co-organisers:** Théâtre de la Place, Belgium

Emilia Romagna Teatro Fondazione, Italy

Schaubühne am Lehniner Platz, Germany

Fundação Centro Cultural de Belém, Portugal

Tampereen Yliopisto/Tutkivan Teatterityön Keskus, Finland

[www.t-n-b.fr/en/prospero](http://www.t-n-b.fr/en/prospero)



## PRACTICAL INFORMATION

Dates: 01/09/07-31/08/09

Lead organisers: The Flying Gorillas, UK

Co-organisers:

Teatro Stabile di Innovazione Fontemaggiore, Italy

Philadelphia Foundation of Transylvania, Romania

[www.flyinggorillas.co.uk](http://www.flyinggorillas.co.uk)

### Exploring interdisciplinary, multi-ethnic performing arts disciplines that do not rely on language

Dhali Muchi is a programme of dance, live music and non-verbal theatre involving children and young people from a variety of backgrounds, including children with disabilities, with terminal illnesses, from travelling families, and of prisoners. British, Italian and Romanian artists have worked with Hungarian-speaking, Romanian-speaking, Roma and non-Roma children in Transylvania as well as children undergoing chemotherapy in Perugia.

Professional dancers and artists engage with children to show the joy and fun of dance, circus and jazz. Using a language of rhythm, music and gibberish the aim is to explore ideas of friendship, tolerance, argument and understanding. The educational features expose children to co-ordination, pitch, balance and abstract thought; allowing them to learn about other cultures as well as developing their innate creativity and enable them to work co-operatively.

Two different performances in Romania were organised involving Roma and non-Roma children performing together with UK, Romanian and Italian artists. The first was a new piece of contemporary dance with live music for children and families, performed in theatres and village halls first in Romania and subsequently in Italy and UK. The second was an outdoor procession from the Roma camp, through the Romanian-speaking section of the community to the central, Hungarian-speaking section.

The most significant impact of the project has been the artists' skills and competence development. Innovative ideas of how to enhance collaboration with children and fresh views on how to reach the disenfranchised have also led to the creation of a new arts programme for children in hospital in Perugia and paved the way for an ongoing integration programme for Roma and non-Roma youth in Transylvania. These programmes in turn have opened up new opportunities for artists and new links between arts, education and health authorities in all three countries.

## Unite Europe through song!

Song, one of the oldest forms of human self-expression, is a collective European heritage. The *bourdon* — a multi-voiced form of singing in which one voice sings a melody, while another produces a constant sound or sings the words of the song without changing pitch — has survived in the Balkans, the Baltic States, Georgia and the Pyrenees Peninsula. This peculiar form of song is part of a common, shared European history.

In July 2007, the city of Riga welcomed more than 25 000 festival participants from 35 European countries and all five continents with a view to establishing a common choral cultural space. The main activities included an

International Choir Competition, joint singing, master classes and concerts. The highlight of the festival, the final open air concert — held on the bank of the river Daugava, saw the participation of joint choirs, an orchestra, soloists and ethnic singers.

The festival also included workshops and seminars to encourage networking among choirs and choir music professionals in Europe and beyond, and to stimulate dialogue and debate about choral singing among amateur singers, on issues such as access and participation. Another important aim of the festival was to promote the choir tradition among a wider audience, in programmes that sought to attract tourists and newcomers alike. The festival was broadcast in the local and Baltic media.



### PRACTICAL INFORMATION

**Dates:** 30/09/2006-29/09/2007

**Lead organiser:** Riga City Council, Latvia

**Co-organisers:**

Lithuanian Choir Association, Lithuania

Heinrich Schütz Ensemble Vornbach, Germany

<http://www.musicinspirationlandscape.riga.lv>





## PRACTICAL INFORMATION

**Dates:** 16/04/2004-15/04/2005

**Lead organiser:** NGO Slovo 21, Czech Republic

**Co-organisers:**

Alfa Stiftung, Netherlands

Council of Polish Roma, Poland

[www.khamoro.cz](http://www.khamoro.cz)

## Celebrating Roma culture in a festival of music, art, film and research

Founded in Prague in 1999, this week-long festival celebrates the diversity and richness of Roma culture across the world by bringing together professional artists, experts, researchers and audiences in music, art and film and in an academic conference and seminars. The 11<sup>th</sup> festival was held in May 2009.

The main aim is to jointly present high-quality Roma cultural activities from around the world together with current academic research on current Roma issues in order to celebrate and discuss the richness of the cultural heritage and future of the Roma people in Europe and the world. The festival's media campaign aimed both to attract audiences and to promote synergies between Roma minorities and society at large. Features were

broadcast on Czech TV, Czech Radio, Romano Vodi, Radio 1, Express Radio, the Prague Post, ORF, Reuters, ARD and others.

The 2004 festival programme included musical groups from 11 European countries and Russia, an accompanying exhibition presenting *Polish Roma*, a presentation of the expert proceedings, *Romani Music at the Turn of the Millennium* and *Genocide of Roma during the second World War*, a presentation of collected poems, *Children of the Sun*, and a musical street parade through the centre of Prague. Furthermore, four expert seminars were organised around the following topics: *Socially excluded Roma communities and the European Social Fund*, *The upcoming Roma generation and its visions*, *Roma youth between tradition and present*, and *Being Romani: a disadvantage factor?*

***'I couldn't say that Art will solve everything; it won't solve anything. But there has to be a kind of amalgamation of everybody all looking in the same direction.'***

**Max Eastley**, Sound Artist and voyager on Cape Farewell's expeditions to the Arctic for artistic exploration and scientific enquiry

For seven European arts organisations and six European producers, 2020 is a realistic date to work towards for making the changes necessary to stabilise the climate and secure a sustainable future - the greatest challenge of the 21st century. Working with a pool of more than 20 artists and companies actively engaged with environmental issues, the 2020 Network is piloting a series of practical actions from 2008 to 2010, harnessing the power of the artist's imagination to raise debate and find solutions.

The overall idea is to explore the following issues: how to create a step change in the performing arts across Europe and internationally in environmentally sustainable ways, while maintaining mobility and artistic freedoms; how to inform and support a generation of artists, working in Europe, to engage creatively with climate change; how to foster creative exchanges between the practice of art and science across Europe to raise debate and inspire solutions for stabilising climate change; and how to create a greater awareness of climate change and a desire for positive hopeful action among a European public

In order to achieve these objectives, the partnership has set up an ambitious plan to seek out innovative ways of collaborating through dialogues and encounters with stakeholders and the general public, the creation of civic partnerships, a public communication strategy with the focus on what can be achieved together, and learning tools for educational purposes.

#### **PRACTICAL INFORMATION**

**Dates:** 01/06/2008-31/05/2010

**Lead organiser:** Kaaithheater, Belgium

**Co-organisers:**

Bunker, Slovenia

London International Festival of Theatre, UK

Le Quai, France

Artsadmin, UK

Centre National de la Danse, France

Domaine d'O, France

[www.2020network.eu](http://www.2020network.eu)

## Expression Unlimited: Music for Deafblind and Mainstream Artists

Sector: performing arts



### PRACTICAL INFORMATION

**Dates:** 15/04/2003-14/04/2004

**Lead organiser:** Sense Scotland, UK

**Co-organisers:**

Lega del Filo d'Oro, Italy

Hellenic Association of Deafblind Children, Greece

**http://www.sensescotland.org.uk/arts/expression-voyager.php**

### Focusing on the importance of arts through music for people with sensory impairments

Expression Unlimited brought together deafblind artists and mainstream artists from different cultures and experiences to widen horizons for the production and expression of the arts. Disabled artists from Scotland, Italy, Greece, Slovakia and Croatia came together for two artistic exchanges culminating in a public performance of "Voyager Princess" in Scotland.

2 cultural exchanges, in Italy and Scotland, were attended by deafblind and mainstream artists from Scotland, Italy, Greece, Slovakia and Croatia. The 'Italian Event' as it became known, was very much an innovative learning experience. The show 'The Voyager Princess' was chosen as the main performance event. The story follows a princess on a voyage who gets lost in a storm

until the fisherman lover finds her and rescues her. This included singing, music from the accordion, drums and keyboard, mime type acting, comic roles and acting. There was background music, lights and film to enhance the storm effects.

The second exchange sought to bring the main performance to life, and following only two weeks rehearsal time together, after several months apart, the participants came together with confidence and shared understandings. They put on two live performances, which would have been difficult for anybody, and putting them on more than an equal footing with able-bodied artists.

The project provided excellent opportunities for deafblind people to express themselves through the arts, for mainstream able-bodied and disabled artists to gain skills and confidence in working with disabled people.



## A European theatre house: a platform for artistic creation, exchange and continued learning

Stimulated by the curiosity to meet other cultures, Magic Net was created as a platform for European theatre companies seeking to engage in artistic exchange, co-creation and continued learning across borders.

By working and living together, the artists gain not only valuable professional insights but also develop personal relationships enabling them to understand different cultures better.

Over the past few years, the transfer of ideas and knowl-

edge between the artists has continued to develop, embracing subjects such as theatre programming experience (repertory), acting methods / interpretations of stage direction, productions (guest performances), different theatre education concepts, and artists-in-residence practitioners.

Co-creation is fundamental to the work of the network, and nearly two dozen European co-productions have been created and presented throughout Europe. The network has a special focus on young people, with youth theatre clubs being involved and the predominately young target audience being involved in the creation of new productions.



### PRACTICAL INFORMATION

**Dates:** 01/08/2005-31/07/2008

**Lead organiser:** Mecklenburgisches Staatstheater Schwerin, Germany

**Co-organisers:**

Teatret Vårt, Norway

Pilot Theatre Company, UK

Teatro O Bando, Portugal

Teatro Guirigai, Spain

Divadlo Astroka Korzo`90, Slovakia

Theater der Jungen Welt, Germany

Teatr Jeleniagorski, Poland

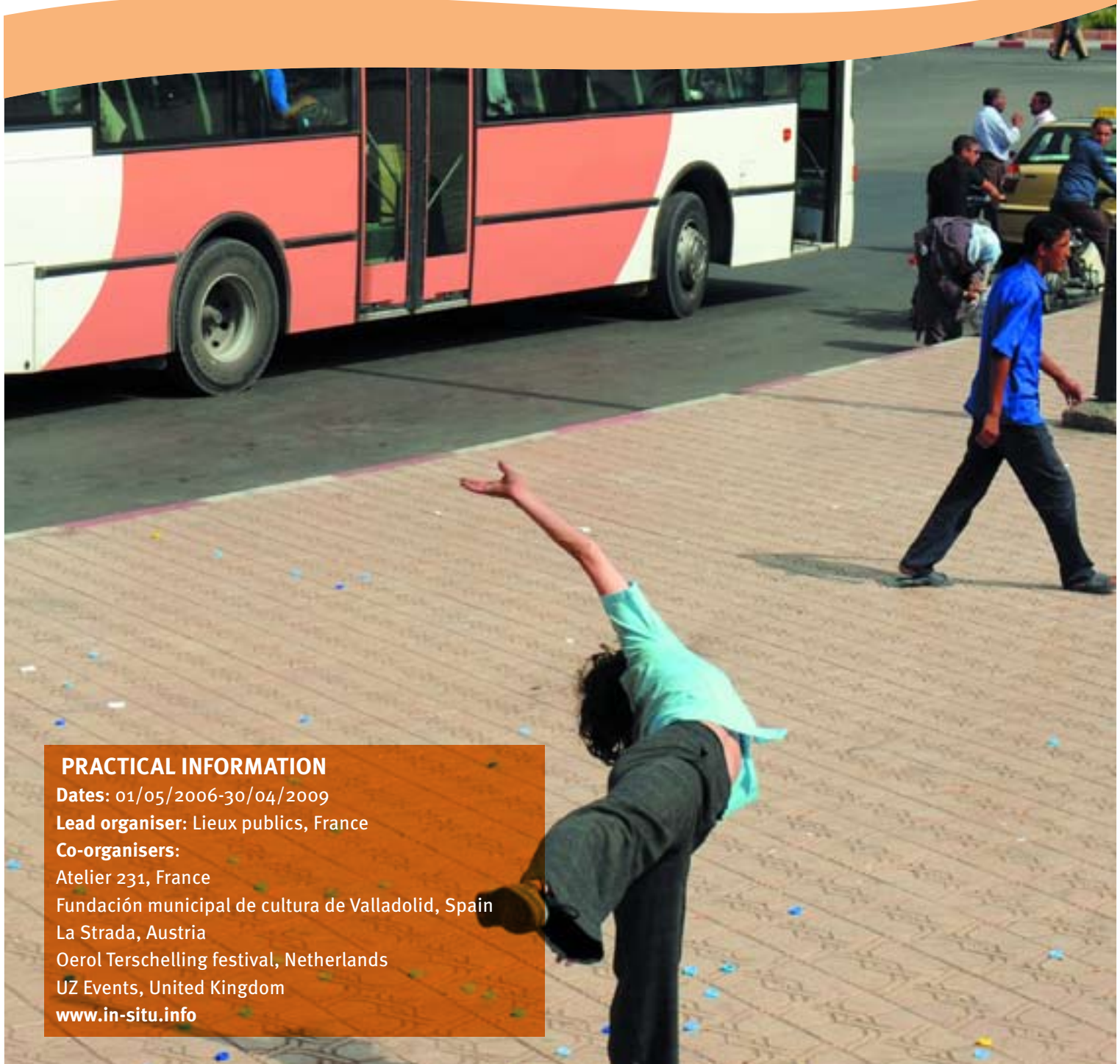
VAT Theatre, Estonia

het MUZtheater, the Netherlands

[www.magic-net.eu](http://www.magic-net.eu)



"Eco Union of Rock Festival"  
Lead organiser: The Friends of the 1st Mazurian Artillery Brigade Association, Poland©



### **PRACTICAL INFORMATION**

**Dates:** 01/05/2006-30/04/2009

**Lead organiser:** Lieux publics, France

**Co-organisers:**

Atelier 231, France

Fundación municipal de cultura de Valladolid, Spain

La Strada, Austria

Oerol Terschelling festival, Netherlands

UZ Events, United Kingdom

[www.in-situ.info](http://www.in-situ.info)

### **Great art in the streets**

The IN-SITU network was launched in 2003 to support artistic creation in public spaces. The focus is on helping the artist from beginning to end, from the very conception of a project until the touring phase of a show, with a multicultural emphasis.

The organisation brings together a total of 18 co-organisers, associates, cultural structures, production centres and festivals in seven European countries, which broadens the project's influence among artists and the

public. From 2003 to 2006, the network co-produced nine ambitious shows.

From 2006 to 2009, the main aim is to provide support for innovative European artistic projects through composition aid for new project ideas, production aid for high-quality shows, residence and adaptation aid for visiting European companies, mobility support for project dissemination, and support for organising meetings between various stakeholders in order to promote street art performances in Europe.

### Bringing blogs to the theatre: young people express themselves in new ways

'Blog the theatre' was an innovative cross-national cooperation project among theatres from Austria, Hungary, Poland, Romania and Italy. Blog scouts from each country searched for blogs reflecting the attitudes of younger people towards life, and theatre texts were then developed from these blogs by young authors. Young directors staged the plays, showcasing them at a final festival in Graz in May 2008.

This project sought to articulate artistically some of today's social trends through the medium of the theatre. By exploring blogging material, it sought to explore how the internet generation feels and thinks, and to find similarities, differences, and questions among young people from across Europe.

Several hundred visitors from the participating countries followed the shows in the Graz theatre, along with thousands of internet viewers who followed the shows via live internet streams broadcast by an Austrian public broadcaster. All the productions were also available as offline downloads on the website, which has been visited by tens of thousands of people.

The cooperation among the scouts of the participating theatres is intended to last beyond the duration of this project. The website with country pages will stay online and can be updated with new content by the regional theatres. The international internet community attracted by the project will have the chance to further communicate with each other and to continue to read and write on the websites and blogs.



#### PRACTICAL INFORMATION

**Dates:** 01/09/2007-30/09/2008

**Lead organiser:** Schauspielhaus, Austria

**Co-organisers:**

Örkény István Színház of Madách Színház Kft, Hungary

Associazione Culturale Teatro Garibaldi, Italy

Narodowy Stary Teatr, Poland

Teatrul Municipal Lucia Sturdza Bulandra, Romania

<http://www.blogtheatre.net>

## PRACTICAL INFORMATION

**Dates:** 01.07.2008- 30.06.2013

**Lead organiser:** danceWEB, Austria

**Co-organisers:**

ArtLink, Romania

Bimeras Culture Fondation, Turkey

Centre Chorégraphique National de Montpellier, France

Cullberg Ballet, Sweden

Lokomotiva, FYROM

Southbank Centre, UK

Station, Serbia

Ultima Vez, Belgium

Workshop Foundation, Hungary

[www.jardindeurope.eu](http://www.jardindeurope.eu)

## Making dance sustainable for emerging dancers, administrators and critics

From its inception as a single project coordinated by the organisation danceWEB, Jardin d'Europe has grown and blossomed into a European network of 21 dance institutions across the continent seeking to promote dance training, co-production, residencies, and capacity building in dance management. Jardin d'Europe builds a sustainable platform for emerging dance artists with the aim of overcoming the insecure status of dancers in Europe and establishing a Europe-wide infrastructure for their professionalisation.

The programme consists of an array of activities, including: training for dancers, choreographers, journal-

ists and teachers; a scholarship programme for young dancers and choreographers; an education programme offered by the Balkan Dance Network NOMAD; a 'critical-endeavour programme' for young dance critics; and 'a teaching-the-teachers-programme' to encourage dance teachers to develop new creative teaching methods.

In the field of research and creation, Jardin d'Europe provides 20 three-week residencies and scholarships every year for talented emerging artists in European dance companies and organisations. The network also awards excellence in dance each year through the 'Prix jardin d'Europe' where a grant of 10 000 euros is given to a candidate exemplifying distinction in the field of contemporary dance.



"IN-SITU: European Network for artistic creation in public areas"  
Lead organiser: Lieux publics, France  
Photographer: Vincent Lucas©

## PRACTICAL INFORMATION

**Dates:** 01/04/2008-31/05/2009

**Lead organiser:** The Friends of the 1st Mazurian Artillery Brigade Association, Poland

**Co-organisers:**

Quido Rock Agency, Czech Republic

Prvy Levicky Umelecky Spolok o.z, Slovakia

Alt Productions Management, Hungary

<http://www.rock.wegorzewo.pl>

## Green Rocks!

In July 2008, the Great Masurian Lakes Region in Poland welcomed aspiring young rock musicians and eager fans from Poland, Slovakia, the Czech Republic, Hungary, Russia, Ukraine and Byelorussia as well as West European music stars for a three-day festival combining rock music with awareness-raising on environmental issues and key lifestyle questions facing young people (combating drug and alcohol addiction). The beautiful natural setting of the Polish lake region, with its ecological challenges, serves to underline an important message: protection and preservation of the environment through shared commitment.

10 years after its conception, the festival is more

popular than ever, continuing to help young pop musicians perform abroad, break through into new markets, and thereby promoting Europe's cultural diversity. More than 320 young amateur bands competed in national contests, with 22 bands finally getting the opportunity to play alongside 18 professional Polish bands, as well as to compete for a host of different festival awards, such as best guitarist, best band, the audience award, etc. The rock bands get to have their songs professionally recorded on CD as a reward.

Alongside the concerts, the 20 000 spectators were offered educational, interactive workshops organised by the World Wildlife Fund Poland on the topic of preserving our shared natural and cultural heritage and the effects of global warming.

## Access to Cultural Heritage: Policies of Presentation and Use

Sector: cultural heritage, museum / Other themes: access to cultural heritage, equal opportunities

### Who's missing?! Giving *all* users unhindered access to cultural venues

Equal access to cultural heritage means that everyone should be able to obtain information on, and take part in, cultural activities in a variety of settings. The goal of the project was to welcome those visitors to museums and heritage sites who have often been excluded, to increase their presence within the actual exhibitions themselves, and to make them feel that the museum is also a place for them. It sought in particular to reach out to excluded groups such as the disabled people, ethnic minorities and young people.

Accessibility encompasses various dimensions, including unhindered mobility, viewing, listening, information

acquisition and interaction in the particular cultural venue or museum. The three-year project included practical demonstrations of new policies, approaches and techniques promoting accessibility in the heritage field among European heritage management institutions in five different countries. It resulted in the production of new practical solutions and tools on access issues for heritage professionals to use (DVD, website, travelling exhibition).

Another important achievement was increased stakeholder awareness of the whole issue of accessibility in relation to cultural heritage. The partners have created an active, lasting and expanding European network, and the project also continues to have an impact through their continuing action plans and strategies.

#### PRACTICAL INFORMATION

**Dates:** 01/09/2004-31/08/2007

**Lead organiser:** National Board of Antiquities, Development Unit, Finland

**Co-organisers:**

Surrey Museums Consultative Committee, UK  
Landesamt für Kultur und Denkmalpflege Mecklenburg-

Vorpommern, Germany

Fetsund Lenser, Norway

Byzantine and Christian Museum, Greece

[www.accessculture.org](http://www.accessculture.org)



## PRACTICAL INFORMATION

**Dates:** 1/09/2008-31/08/2010

**Lead organiser:** Amsterdam Historical Museum, the Netherlands

**Co-organisers:**

Prussian Cultural Heritage Foundation, Germany

Ethnographic Museum, Croatia

Volos Municipal Centre for History, Documentation and Archives, Greece

Institute of Social Education, Luxembourg

Museum of the History of the City of Barcelona, Spain

National Museums and Galleries on Merseyside, UK

Imagine Identity and Culture, the Netherlands

[www.eciec.eu](http://www.eciec.eu)



**EBONY**  
Hair, Beauty & Fashion Centre  
Tel: 0151 733-1095

### An unusual union? European museums and cultural organisations explore economic, social and cultural strategies of entrepreneurs

Over the past forty years, many cities and towns in Europe have witnessed dramatic demographic, economic, social, cultural and ethnic changes. This has also affected museums, which have had to rethink how they reach their target groups in an increasingly diverse society.

Small and medium-sized business entrepreneurs rarely visit museums and are often not represented in collections, which means there is untapped potential in this area. The social developments mentioned above have brought about many changes in this sector. Recent research shows that a growing number of immigrants, Western and non-Western, choose to make a living as an entrepreneur, more so than the native population. Many maintain transnational networks of family and friends, connecting cities or countries in Europe, thereby creating a new dimension of European citizenship. Against the

backdrop of this changing business landscape, new entrepreneurs represent an element of dynamism and innovation.

The museums and cultural organisations participating in this project want to contribute to a new relationship between museums and new entrepreneurs — with immigrant and native backgrounds — in cities across Europe. The project seeks to trigger new ideas and understanding, and develop Europe-wide synergies.

It involves exchanges by 14 museum professionals from the countries of the project partners, the creation of a virtual collection of the tangible and intangible heritage of European entrepreneurs, a new European network of entrepreneurs (website), a forum/platform for international discussion and publication of the results of local and national projects (website), an international digital exhibition on European entrepreneurs and their customers, and publication of the results of the meetings and good national and local practices.

# Carnival King of Europe

Sector: performing arts

## Finding common ground: how ancient folk festivals and carnival rituals unite Europe

In a great number of rural communities from the Balkans to Iberia, across Central Europe, the Alps and the Italian peninsula, striking similarities can be observed in the winter 'carnival' rituals that anticipate the onset of the new farming year.

These include: the appearance of stocky masked mummers wearing cowbells, followed by slender white dancers wearing tall conical caps; a mock wedding procession in conjunction with the ritual ploughing of the village square; the occurrence of 'the bear' and the bear chase; and the trial and sentencing to death of a pivotal figure, often identified with 'Carnival' itself.

At present, ethnologists and culture historians have no single explanation to offer for the widespread occurrence of this phenomenon across Europe. However, it is clear that this particular set of rituals is a shared European cultural trait, at least as far as its original, dispersed agrarian setting is concerned.

The project aimed to promote awareness of carnival lore among young Europeans, as well as establish a professional network for specialists in the field to contribute to research on European carnival studies. Reaching out to local communities, it also gave European citizens the chance to feel connected with a transnational community embracing the whole of Europe.

### PRACTICAL INFORMATION

**Dates:** 14/11/2007-13/11/2009

**Lead organiser:** Museo degli Usi e Costumi della Gente Trentina, Italy

**Co-organisers:**

Ethnographic Institute and Museum, Bulgarian Academy of Sciences, Bulgaria

Musée des Civilisations de l'Europe et de la Méditerranée, France

Etnografski Muzej, Croatia

Nacionalna Ustanova Muzej na Makedonija, FYROM

<http://www.carnivalkingofeurope.it>



## PRACTICAL INFORMATION

**Dates:** 01/08/2005-20/10/2008

**Lead organiser:** Direction des Monuments et Sites de la Région de Bruxelles-Capitale, Belgium

**Co-organisers:**

Urban Planning Institute of the Republic of Slovenia

Jugendstilsenteret, Ålesund, Norway

Institut municipal del Paisatge urbà i la Qualitat de Vida, Ajuntament de Barcelona, Spain

The Lighthouse, Scotland's Centre for Architecture, Design and the City, Glasgow, UK

Ville de Nancy, Musée de l'Ecole de Nancy, France

Provincia di Varese, Settore marketing territoriale e identità culturale, Italy

<http://www.artnouveau-net.eu>

### Promoting a shared European cultural heritage: the legacy of Art Nouveau

Jugendstil, Modern Style, Glasgow Style, Secession, Nieuwe Kunst, Stile Liberty, Ecole de Nancy, Modernisme – these are all different facets of an essentially pan-European cultural phenomenon: Art Nouveau. This international movement, peaking at the turn of the last century (1890-1905), left unmistakable traces in the fields of art, architecture and applied art from Scandinavia to Spain.

In 1999, 18 institutions from various European cities with a rich Art Nouveau heritage decided to come together to form the Réseau Art Nouveau Network with the aim of studying and promoting this heritage among the general

public, children and professionals.

Activities included exhibitions, publications, conferences, educational tools, research databases, the production of multilingual books and online activities for children, activity sheets for teachers, and a 7-language website, with a special children's section and newsletter sent to more than 2500 readers every two months.

The core feature of the project is a multimedia presentation examining European Art Nouveau and its social, political and economic context, linking cities in the past and present. The presentation is designed to be a permanent tool for the partners, allowing them to promote their heritage as an expression of their unity with the rest of Europe.

## PRACTICAL INFORMATION

Dates: 01.07.2008-30.09.2009

Lead organiser: Arts dans la cité, France

Co-organisers:

Comunidad de Madrid, Spain

Regione Veneto, Italy

Galerie Skuc de Ljubljana, Slovenia

CCF de Cluj Napoca, Romania

[www.adlcfestival.eu](http://www.adlcfestival.eu)

## Art as therapy and interaction

The European Festival of Visual Art in Hospitals — the first of its kind in Europe — brings together nine hospitals and ten artists of international fame from Romania, Italy, Spain, Slovenia, Austria and France. During residencies, the artists will create site-specific artwork for the different hospital spaces.

A closing award ceremony will be held at the Paris National Academy of Medicine in September 2009, where two juries (composed of artists and hospital officials) will award a prize based on the following criteria: appropriateness of the artistic project and the hospital space concerned; involvement of patients and staff; relevance of the artwork; appreciation of the artwork.

The hospitals will use artworks to bring inspiration and hope to patients. In one case, in Romania, two floral sculptures will be created on the building façade and the edges of the windows will be painted in tones reminiscent of flowers, in a project entitled Flower Beds. Similarly, an installation evoking a subtle landscape will turn the main lobby and the waiting room into a space of luminosity at the Italian partner hospital. In Ljubljana the theme of The Other will be explored in seven short movies where young patients imagine accomplishments they could not achieve in their real lives. French patients can look forward to travelling *Somewhere over the Rainbow*, as corridors are converted into a relaxing walk featuring soft-coloured and dreamlike light beams.

## PRACTICAL INFORMATION

**Dates:** 01.06.2003-31.05.2006

**Lead organiser:** Design Museum Helsinki, Finland

**Co-organisers:**

Design museum Ghent, Belgium

Norsk Form, Norway

The Lighthouse — Scotland's Centre for Architecture,  
Design and the City, UK

Hindholm Socialpedagogiske Seminarium, Denmark

[www.fantasydesign.org](http://www.fantasydesign.org)



## Inspiring children and young people to get involved in design

'Fantasy Design' was a three-year design education project in five European countries in which schoolchildren were the main actors and producers. It brought together professional designers, design educators and school teachers with the aim of stimulating the interest of young people in design and developing special training and teaching materials for teachers. The project also brought together over 4000 children and young people of 5 to 17 years of age. 57 designers and almost 200 teachers joined forces to develop design school education.

Schoolchildren participated in workshops given by professional designers, where they worked on their own designs.

An international jury of designers then selected the

works for a touring exhibition. Altogether, 66 works were chosen for the exhibition from the 233 concepts submitted. Based on this selection 29 designs were developed into prototypes in collaboration with designers and other professionals. The exhibition travelled to Helsinki, Ghent and Glasgow and attracted more than 76 000 visitors.

The project fostered discussion on what design is and what it could be. It stimulated the creativity of the schoolchildren and improved and increased their awareness of product design and material culture. Contacts were developed between designers and schools, and teachers developed their skills in design education. The project website and exhibition publication supplied concrete teaching material for design education and the website provided a forum and source for all participants.



## What is *work*? 18 photographic artists from five European countries illustrate 'work' in the context of new and different places.

'Changing Faces' was a three-year flagship project of the International Photography Network, IPRN. Through a series of exchanges between the five main organising countries and a further nine participating countries, a significant body of work was created. This has been widely distributed through a number of exhibitions, publications and three major international conferences, as well as being archived on the web and housed in a physical archive in Dom Fotografie in Slovakia.

A key part of the project was to commission photographers from the different partner countries, and to spend time creating work in new settings. The idea was to take people 'out of their comfort zones' and stimulate them by exposing them to new and different cultures. They were

asked to provide an informed but outside view of some aspect of 'work' within another country.

The Changing Faces project stimulated exciting new intercultural co-creation, which was made accessible through touring exhibitions, publications, research documentation, and a web-based archive. The project also helped to further develop the IPRN network, which has enabled a range of other projects to be launched or continued across the network, expanding it and providing new opportunities for critically engaged photographic artists to make and display their work.

The project was fundamental in bringing together international partners to work together and create a new approach and understanding of commissioning photography as well as operating across different institutions and different cultures.

### PRACTICAL INFORMATION

**Dates:** 14/11/04-13/11/07

**Lead organiser:** University of Sunderland, School of Arts, Design, Media and Culture, UK

**Co-organisers:**

Museum Folkwang, Germany

University of Leiden/Paradox, the Netherlands

University of Jyväskylä, Finland

Dom Fotografie, Slovakia

<http://www.theiprn.org/index.php>

### **Employing digital photography and new media to explore the sign systems of cities**

Employing digital photography and new media, the youth art project 'Signs of the City — Metropolis Speaking' has explored the sign systems of Barcelona, Berlin, London and Sofia. Young people guided and accompanied by professional artists investigated the signs of their cities and documented their own, urban life by learning the meaning behind the symbols that surround them everyday.

The participants drew up visual inventories of the signs and symbols they discovered by using tools easily available to them such as mobile phone cameras. An internet platform served as the interface between the four cities and the

approximately 300 young photographers and as a database — a contemporary archive — providing free access and interaction. Over 81000 visitors have visited the archive and 5 million pages have been viewed since the project's inception. A total of 179 workshops have been held by 25 artists, actively involving 235 young people.

The project brought together a network of 28 cultural organisations at a variety of levels, and the artwork was exhibited in each of the 4 cities, reaching audiences of approximately 10 000, and attracting considerable media coverage and academic attention. The exhibitions were accompanied by an English publication 'Signs of the City — Metropolis Speaking,' distributed world-wide, and well-attended conferences in three participating cities.



#### **PRACTICAL INFORMATION**

**Dates:** 01/07/2007-29/02/2009

**Lead organiser:** urban dialogues, Germany

**Co-organisers:**

Centre for Urban and Community Research, Goldsmiths College, University of London, UK

Watermans, UK

Hangar, Spain

[www.citypix.net](http://www.citypix.net)



### PRACTICAL INFORMATION

**Dates:** 01/09/2007-31/01/2009

**Lead organiser:** Musée d'histoire naturelle, France

**Co-organisers:**

Stiftung Industriedenkmalpflege und Geschichtskultur,  
Germany

Akademia Sztuk Pięknych W Katowicach, Poland

Institute for Ecology of Industrial Areas, Poland

[www.coalexpo.eu](http://www.coalexpo.eu)

### Through artistic exchanges, coal mining landscapes in France, Germany and Poland get a regional identity makeover and renewed pride in neglected sceneries

The areas of Nord-Pas de Calais (France), Ruhr (Germany) and Upper Silesia (Poland) share a similar historical experience: heavy industrial development; coal mining culture and comparable industrial heritage. Like other former industrial regions, they are all facing economic, social, and environmental challenges, including the need to regenerate their regions. However, their industrial heritage remains an important aspect of their regional identity.

The C.O.A.L. project was established to investigate the ways in which cultural expression and scientific knowledge could be used to approach mining landscapes, in

explaining, analysing and interpreting them with a view to stimulating a fertile interdisciplinary and intercultural dialogue between art and science.

Eighteen artists were brought together in residencies and given the opportunity to immerse themselves in the landscapes, to meet and interact with the local communities and to participate in workshops, all of which provided valuable input for the works of art they produced for a travelling exhibition.

Access to the exhibition (including a visitor's exhibition guide) was free of charge, which helped attract numerous local visitors. An international symposium was organised in Katowice in May 2008, to highlight the importance of transformation and restructuring of the former mining areas through creative and multidisciplinary partnerships.

# Creating Spaces — Art Bridge between EU and China

Sector: visual arts



## PRACTICAL INFORMATION

**Dates:** 01/05/2008- 1/5/2010

**Lead organiser:** City of Helsinki Cultural Office, Finland

**Co-organisers:**

University of Art and Design Helsinki, Finland

City of Tallinn Cultural heritage Department, Estonia

City of Stockholm Cultural Department, Sweden

Beijing Municipal Bureau of Culture, China

[www.creatingspaces.info](http://www.creatingspaces.info)

## Bringing people together through environmental art

‘Creating Spaces’ aims to build a strong foundation for long-term cultural cooperation between the EU and China, through international collaboration between artists from Beijing, Helsinki, Tallinn and Stockholm. By focusing on environmental art, the project raises awareness of the many ways in which individuals and urban landscapes are interconnected, as well as addressing the ecological challenges faced by all modern societies.

Environmental art uses a broad spectrum of methods and materials associated with other fields of art. Given its interdisciplinary character, it is not always recognised as an independent art form. Works of environmental art are often given many different labels. This ambiguity of definition, its ‘incompleteness’, makes environmental art

an especially potent ground for intercultural dialogue and innovative cooperation.

The artists spend significant periods of time working abroad, each exchange period lasting approximately three months. This length of time gives the artists a genuine opportunity to familiarise themselves with the local culture and local ways of making and experiencing art. During the exchanges the visiting artists work in close collaboration with artists from the host cities. The works will be displayed in public places so that they can be experienced by as broad a public as possible.

The project seeks to establish strong personal and organisational connections between Beijing, Helsinki, Tallinn and Stockholm to enable the exchange of novel ideas and working methods, and foster future collaborations. The project will also be a test-case for future mobility actions seeking to bring together Chinese and European art.

### European Women: a photographic study

EU Women brings together young and experienced photographers — men and women — from various countries with the aim of finding commonalities and differences in portraying the condition of European women, in the past, present and future. The main challenge for the artists was to capture, in a broad European context, the diverse representations and images of the space women occupy in the family and working life.

The next step was to analyse techniques and technologies to form, create and communicate the subject matter. As put by the one of the partners: ‘Our subject is women and our goal is photography. The first question we need to ask is — Is photography still able to surprise

us in treating this subject, which in itself continues to surprises us? And the second question — How do geography and history produce cultural forms and weigh down our imagination?’

Promoting young talent and professional development, through mobility exchanges and co-creation at different residencies, was a central feature of the project. Indeed, having the opportunity to collaborate with professional experimental photographers from across Europe for a given time is invaluable for fostering artistic creativity. A touring exhibition and virtual exhibition presented the art works, accompanied by workshops and debates. A CD ROM with images and interviews was disseminated through the network of international partners.



#### PRACTICAL INFORMATION

**Dates:** 02/10/2006-01/10/2007

**Lead organiser:** Fabrique des Illusions, France

**Co-organisers:**

Fotohof, Austria

Coberturaphoto, Spain

Agences editoriale Internationale, Czech Republic

Suport Agentur, Germany

[www.atelier-reflexe.org](http://www.atelier-reflexe.org)

[www.bourgoin.name/Eu%20women.html](http://www.bourgoin.name/Eu%20women.html)

## Bringing art to European worker collectives to raise awareness about alternative forms of trade, production, and consumption

Le Grand Magasin is the title of an exhibition and a temporary shop which will display and sell products from selected European cooperatives, for the purposes of raising awareness about products promoting solidarity and alternative types of doing business and manufacturing goods in discussions, lectures and artistic presentations.

In the planning phases of the project a trans-national survey of European cooperatives was drawn up - the first of its kind - to examine and document the variety and History of the cooperative movement. Interviews with 300 umbrella organisations and visits to fairs and workers' cooperatives in Slovakia, Czech Republic, Italy, Spain and France were carried out.

Many manufacturing cooperatives struggle to find creative ways to enhance design and productivity and the input of the artists involved with the project is therefore significant both in terms of stimulating new ideas and concepts and in creating synergies between art and manufacturing.

Nowadays, many large companies cultivate close contact with young researchers and product designers as a matter of course. One of the project partners, the Jan Evangelista Purkyně University in the Czech Republic established a university research project to examine the potential of cooperative manufacturing as a counterbalance to the increasing influence of the industry in colleges and universities.

The exhibition documenting the experiences will travel to the 3 project partners and an online portal will make it possible for European audiences to follow the work.

### PRACTICAL INFORMATION

**Dates:** 15/07/2008-31/05/2010

**Lead organiser:** Galerie im Saalbau, Germany

**Co-organisers:**

Trafo – House of contemporary Arts, Hungary

University of J.E. Purkyně, Czech Republic

ICA – Institute of Contemporary Art, Hungary

<http://legrandmagasin.coopseurope.coop>

## The adventures of books: Young readers travel to Saaremaa Island

'The Conquest of Saaremaa Island' is the story of how the tale of a Middle Age crusader's audacious raid to Saaremaa Island in pagan Estonia opened the eyes of young people to the incredible experience of reading.

The authors, M. Toman and J. Ungrád, visited schools, libraries, book fairs and cultural centres in the Czech Republic, Estonia, Hungary and Finland, presenting Fabian The Crusader, the main character of the book, who was convinced that people should be persuaded by the word — voluntarily — to change their ways and not, unwillingly, by the sword, hence stressing the importance of moral responsibility.

The book covered many subject areas, as children were acquainted with the historical background of the story, as well as the process of writing, translating (into Czech, Estonian, and Finnish) and illustrating the book. Moreover, the book was used in theatre workshops in some schools and a historical story-writing competition was launched in others.

The book itself was designed to attract those children less enthusiastic about reading by including a page of illustration per page of text. The creation of a project website further facilitated accessibility. The joint publication of the book by three European publishers enabled them to engage in closer strategic cooperation and to overcome the limits of the small national markets.



### PRACTICAL INFORMATION

**Dates:** 01/05/2006-30/04/2007

**Lead organiser:** Baronet publishing house, Czech Republic

**Co-organisers:**

Pieni Karhu Publishing House, Finland

Tiritamm Publishing House, Estonia



## PRACTICAL INFORMATION

Dates: 01/12/2006-27/04/2008

Organiser: Modrijan, Slovenia

[www.euroman.si](http://www.euroman.si)

## Opening up Europe's literary diversity

'Euroman' is an exceptional publishing project consisting of a series of 27 prose works in an array of genres (novels, short fiction, short stories), drawn from all 27 Member States of the European Union and written in 21 out of the 23 official EU languages.

The selected authors are all highly acclaimed spokespersons for their national literature. The project combines works by well-established authors such as Hugo Claus (1929 – 2008) from Belgium, Klaus Rifbjerg (1931) from Denmark, and Ludvík Vaculík (1926) from the Czech Republic, with more recently acclaimed award-winning writers such as Dimova (1960) from Bulgaria, Lăzărescu (1974) from Romania, Tavares (1970) from Portugal and Keegan (1968) from Ireland. Despite the different generations of authors, all the works in the series, except the slightly older Cypriot novella, were written after 1990,

with almost half first published after 2000.

The stories — as well as some of their authors — share the principle of 'no borders'. Borders are ignored by the literary characters, with the pursuit of happiness leading Ferrero's hero, Amador, through Belgium, Spain, Geneva, and Paris, the quest for a new homeland taking the protagonist of Vertlib's *Between Stations* on a pilgrimage between Boston, Tel Aviv and St. Petersburg, the cynical Paris gallery owner, Ferrer, of Echenoz's novel *I'm Gone* roaming the North Pole, not to mention the imaginary worlds of Bodor's *Sinistra* or Tulli's *Sciegi*.

The project makes a valuable contribution to promoting Europe's rich literary diversity by promoting the circulation of a vast array of contemporary European works, including some of Europe's lesser known literary traditions, such as the Maltese, Luxembourgish, Lithuanian and Estonian.

**PRACTICAL INFORMATION**

**Dates:** 01/11/2007-31/10/2012

**Lead organiser:** Sølverget KF, Norway

**Co-organisers:**

Catalan PEN, Spain

Passa Porta, Belgium

Litprom, Germany

Writers' Centre Norwich, UK

Stockholms kulturforvaltning, Sweden

[www.shahrazadeu.org](http://www.shahrazadeu.org)

**Bringing exceptional tales to Europe: stories from writers silenced in their homelands**

The project celebrates literature that would not otherwise be told or experienced within Europe due to the fact that the writers do not enjoy freedom of expression in their homelands, and seeks to make their work accessible to a broader European public.

ICORN, the International Cities of Refuge Network, has been established to offer persecuted writers a safe haven where they can write and express themselves freely without fear of being censored or silenced. The project is closely linked to ICORN and cooperates with the writers in the network: issues such as human rights, freedom of speech, diversity and solidarity are therefore core values.

During the project 'Shahrazad — stories for life', the co-organisers will initiate events and activities on a broad scale, operating at local, regional, national and international levels, bringing the ICORN writers and their stories to large target audiences throughout Europe and beyond. The activities will vary in scale, format and genre: from intimate readings to interactive digital school projects, to large-scale festival events, debates, exhibitions, films, publications and so on.

The project partners give a high priority to working with children and young people. The stories created will supply the partners with lots of material for working with young immigrants.

# Indian children's book in Europe – Three European children's books in India

Sector: literature

## PRACTICAL INFORMATION

Dates: 01/05/2008-30/04/2010

Lead organiser: Esperanto, Croatia

Co-organisers:

Probal Dashgupta, India

Zlatko Tišljar, Slovenia

Brunetto Casini, Italy

[www.esperanto.hr/agado\\_eu.htm](http://www.esperanto.hr/agado_eu.htm)



### European and Indian children make friends through a love of literature

Giving children the chance to enjoy the fantastically rich worlds of stories from each others' countries is what this project sets out to do. Through a strong partnership between Indian and European publishers and selected primary schools and libraries in India and Europe, the project will publish translations of one Indian children's book, 'Damarucharit', written in Bangla (Bengali) by Trailokyanath Mukhopadhyay (1847-1919), in three European countries (Italy, Slovenia and Croatia).

Similarly, three European children's books will be published in Bangla translation. From Croatia comes 'Wa and Tapu' by Joža Horvat (1915), Slovenia is proposing 'I want to touch the sun' by Tone Patrljč (1940), and Italy has put forward 'John Tempest's little diary' by Vamba (1858-1920).

The translations will be distributed to the selected schools and libraries, where the children will be encouraged to share their reading experiences in an essay competition. The prize winner will be published and discussed among the other schools taking part in the project.





### PRACTICAL INFORMATION

**Dates:** 01.06.2008-30.11.2009

**Lead organiser:** HI8US Midlands, UK

**Co-organisers:**

Red House, Bulgaria

Documenta, Spain

[www.hi8us.co.uk](http://www.hi8us.co.uk)

### Showing disadvantaged youth the joy of comics

COMIX is an innovative, creative, cultural and professional exchange project that enables a broad range of artists from different disciplines, including visual arts, literature, design, applied arts and cultural heritage, to receive training from high-profile industry professionals in comic writing and illustration and to then train and support emerging young talent from diverse and disadvantaged backgrounds to develop their skills and produce new comic art, in the UK, Greece, Spain and Bulgaria.

The project seeks to address the gap in training or education provision in this area, promote cross-border peer support and raise awareness in Europe of the discipline by presenting emerging comic art talent (the project will

help support Bulgaria's first comic art festival).

Comic artists, writers and artists from other related disciplines from the partner countries will exchange best practice and attend training sessions from world leading professionals such as John McCrea, Hunt Emerson and Asia Alfasi, enabling them to devise and deliver a supportive comic art and writing scheme to aspiring young talent.

The project will result in a collectively produced comic book anthology, to be made available online, and two large international conventions in the UK and Spain, together with smaller festivals in the other partner countries, with a view to bringing together aspiring artists with influential people in the industry for portfolio reviews and meetings with editors and publishers.

# Awarding Excellence

Through granting cultural prizes (annually or every two years) under the Culture Programme the European Commission highlights European excellence in the field of contemporary architecture, cultural heritage, popular music and (from this year on) contemporary literature, and stimulates mobility, which is crucial for the circulation of European works. These prizes recognise European creative talent and the success of European artists and cultural organisations. They encourage the mobility of artists, authors and their works, and help to raise their visibility among the public.

## The EU Prize for Contemporary Architecture

The *EU Prize for Contemporary Architecture/Mies van der Rohe Awards* and the *Emerging Architect Special Mention* are granted every two years to recognise excellent exam-

ples 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. The jury selects the prize winner and an Emerging Architect Special Mention from nominations submitted by the member associations. The selection of works is based on their excellence in conceptual, technical and constructive terms. The Jury also makes a selection of shortlisted works to be presented in a catalogue and an exhibition that will travel throughout the EU and outside.

The 2009 *EU Prize* was granted to the Norwegian National Opera and Ballet Theatre in Oslo, which was developed by Snøhetta architects, and the Emerging Architect Special Mention went to STUDIO UP/ Lea Pelivan and Toma Plejić for the Gymnasium 46°09'N/16°50'E in Koprivnica, Croatia.





Grand Prize Winner of the EU Prize for Cultural Heritage/Europa Nostra Awards 2009 (Category for research):  
 "The Noah's Ark Project: Global Climate Change Impact on Built Heritage and Cultural Landscapes, Italy"  
 Europa Nostra©

## The EU Prize for Cultural Heritage

This prize is granted jointly 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 and awareness-raising. Through the 'power of example', the prize also aims to encourage further efforts and projects relating to heritage care throughout Europe.

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. The selection of 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.

In 2009, the entry 'Macro Future' and 'Alternative Economy City' was granted an award for the conservation of a 19<sup>th</sup> century monumental food factory complex in Rome (which had been vacated in 1975). Through well-planned conservation, the space has now been transformed into a social and cultural centre in one of Rome's neighbourhoods in need of such facilities.



The European Border Breaker Award (EBBA) Ceremony 2009  
Eurosonic/ Noorderslag Festival©

## The EU Border Breakers Awards (EBBA)

Modern music is part of Europe's cultural identity and an extremely important contributor to our economy. However, for emerging talents it is difficult to reach audiences outside their home country and to generate sales in other Member States. The EBBA spotlights artists who succeed in reaching a broad audience with their debut album outside the country where their album was produced, with the view to stimulating the further

cross-border mobility of artists and the transnational circulation of their work.

European artists (or groups) are selected for an award based on sales of their work in the previous year in countries taking part in the Culture Programme (outside the country of production) and the artists' ability to perform live and tour outside their home base. In 2009, music and television legend Jools Holland hosted the award ceremony, which was broadcast live from Groningen, the Netherlands.

## The EU Prize for Contemporary Literature

The aim of this newly created prize is to increase awareness of the role of literature in society and to promote the chosen authors outside their own country, to boost the trans-national circulation and translation of literary works and to encourage the mobility of authors.

A consortium of the European Booksellers Federation (EBF), the European Writers Council (EWC) and the Federation of European Publishers (FEP) was chosen to organise the first selection of European talent in the field of contemporary literature (fiction) from all the countries participating in the Culture Programme. It will do this in three rounds over 3 consecutive years, in 2009, 2010 and 2011, respectively.

The first countries participating in the selection for this prize will be Austria, Croatia, France, Hungary, Ireland, Italy, Lithuania, Norway, Poland, Portugal, Slovakia and Sweden. The prize will be a starting point for inter-cultural dialogue and a way to bring together cultural actors from the book sector from across Europe. A well-known personality from the field of European literature will also be appointed to take on the role of Ambassador for this prize.

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

[http://ec.europa.eu/culture/our-programmes-and-actions/doc511\\_en.htm](http://ec.europa.eu/culture/our-programmes-and-actions/doc511_en.htm)



# European Capitals of Culture



"Silver Light Project of Audiovisual Arts"  
Project organiser: Sigita Staniūnas'  
Vilnius, European Capital of Culture 2009  
Photographer: Kęstutis Vanagas©

The European Capitals of Culture are co-funded through the Culture Programme and have developed into one of Europe's major annual cultural events, showcasing Europe's rich cultural wealth and generating sustainable developments in the cities bidding for and awarded the title of European Capital of Culture. The programmes planned for this project must have a strong European dimension, be inclusive, stimulate cross-border cooperation, be sustainable and have a long term impact on the city's cultural as well as social and economic development.

The title 'European Capital of Culture' 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 one and the same European community. Over the years, however, this event has evolved and its socio-economic benefits have become increasingly apparent and recognised.

A recent report on Liverpool's reign as European Capital of Culture in 2008 shows how culture played a

major role in rejuvenating this post-industrial city and preparing it for the challenges of the 21<sup>st</sup> century in a sustainable way. The selection process and the event itself had an economic impact on the Liverpool city region in excess of EUR 800 million in 2008 alone. It led to partnerships between private and public sectors, individuals and organisations, cultural bodies and artists in order to achieve the common goal of making this event a success. 15 million people attended a cultural event or attraction during the course of the year, and 4 billion pounds worth of investment in 300 major developments have been generated since 2000. The year greatly boosted Liverpool's image as a creative and cultural hub and led to greatly increased public attendance of museums and other cultural venues in Liverpool.

Other examples show the positive impact of cultural events on the economy, growth and jobs. Lille took the opportunity of its spell as European Capital of Culture in 2004 to regenerate industrial buildings into cultural venues (Les Maisons Folies). The organisers of the event estimated that each euro invested in the event by the public sector generated 8 euros in economic activity.



"European Capitals of Culture"  
Linz, European Capital of Culture 2009  
Linz09©



"Magic Net"  
Lead organiser: Mecklenburgisches Staatstheater Schwerin, Germany©



# Additional Information

## Homepage

[http://ec.europa.eu/culture/index\\_en.htm](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](http://ec.europa.eu/culture/our-policy-development/doc399_en.htm)

## Studies

The feasibility study on European information systems supporting the mobility of artists and cultural workers

[http://ec.europa.eu/culture/key-documents/doc2039\\_en.htm](http://ec.europa.eu/culture/key-documents/doc2039_en.htm)

"Mobility Matters":

Programmes and Schemes to Support the Mobility of Artists and Cultural Professionals in Europe

[http://ec.europa.eu/culture/key-documents/doc1795\\_en.htm](http://ec.europa.eu/culture/key-documents/doc1795_en.htm)

Sharing Diversity: National approaches to Intercultural Dialogue in Europe

[http://ec.europa.eu/culture/key-documents/doc1351\\_en.htm](http://ec.europa.eu/culture/key-documents/doc1351_en.htm)

## Statistics

Pocketbook on Cultural Statistics

[http://ec.europa.eu/culture/key-documents/doc975\\_en.htm](http://ec.europa.eu/culture/key-documents/doc975_en.htm)



European Commission

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